

NONUMENT GROUP



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Partecipazioni Nazionali

SO'INTTRACK
FOR AN
INVISIBLE
HOUSE

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S'ED
NEVÍDNE
HÍŠE

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Soundtrack for an Invisible
House

Pavilion of the Republic
of Slovenia at the 61st
International Art Exhibition –
La Biennale di Venezia

Zvočna sled nevidne hiše

Paviljon Republike Slovenije
na 61. mednarodni umetnostni
razstavi – La Biennale di
Venezia

Moderna galerija, Ljubljana,
2026

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MARTINA VOVK,
Commissioner

In the Slovenian Pavilion at the 61st International Art Exhibition – La Biennale di Venezia, the Nonument Group is presenting a meditative soundscape of ruins in an installation entitled *Soundtrack for an Invisible House*. In the time since the project was selected for the national presentation through a public call, Gaza has been reduced to rubble in a genocidal war, the war in Ukraine has continued with no end in sight, and a new destructive campaign has begun in the Middle East, deepening the destabilization of the entire region and threatening new human casualties. Under these circumstances, the story of the first mosque on Slovenian territory and the historical context of its short existence find their unexpected and tragic reverberations in the wars of today. Memories of another war, long past but no less cruel in terms of the number of casualties, echo as a loud call for peace and for the belief in a tolerant and solidary coexistence of humankind, difficult to demand at this moment in view of the scale of destruction, but all the more urgent for this very reason.

I would like to thank most profoundly the Nonument Group and the curator Nataša Petrešin-Bachelez for conceiving and curating the project in the Slovenian Pavilion at the Biennale Arte 2026. The creative process is the result of numerous collaborations, so my sincere thanks also go to the scientific advisor Anja Zalta, the author of the installation's sound Gašper Torkar, the vocal group Vokum, and the lighting designer Theresa Baumgartner. I would also like to thank for their assistance in the related research the Walk of Peace Foundation, the Dreizehn-Dreizehn Association for the Study and Preservation of the Legacy of World War I, the Islamic Community in the Republic of Slovenia, Uroš Košir, PhD, and the archaeological research company Avgusta, as well as Vinko Avsenak for the photographic material, and all the other people and organizations who have shared their views and the findings of their research with us.

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My sincerest gratitude to them all for their assistance in the successful realization of the project.

FOR AN
INTRODUCTION:
LANDSCAPE
OF DISMISSED
LANDSCAPES,
RUIN OF THE
RUINS

NATAŠA PETREŠIN-BACHELEZ

*Someone said in this meadow
or in the court
it is a simple exchange :
You give us your life
for the homeland,
we give you doors to eternity
and buried stone.*
From the *Libretto of the Soundtrack for an Invisible House*,
by the Nonument Group¹

Nestled beneath the Julian Alps near Slovenia's northwestern border lies a small village with around 130 residents. A large meadow stretches out behind one of the houses, framed by the majestic mountain peaks of Jzerebica, Mangart, Rombon, and others. Along the ridges of these mountains – rising over 2,000 meters – fierce battles were fought during World War I between Austro-Hungarian and Italian forces. In those days, this quiet patch of grass was the site of hundreds of military barracks. And for a few months in 1917, a white-painted wooden mosque also stood among them. During World War I, both military and colonial authorities systematically instrumentalized religion: they built mosques, churches, and chapels, and used religious rhetoric to strengthen the loyalty, morale, and discipline of soldiers. The mosque in Log pod Mangartom was built precisely in this context, and the Austro-Hungarian Empire erected it as part of its military infrastructure to strengthen the loyalty and integration of the Bosnian regiment into the otherwise predominantly Catholic army.

Much of the ruins, uncovered during archeological explorations in 2022 and 2024 that were commissioned by the Islamic community in Slovenia, have been covered once again by grass and remain buried under the idyllic meadow as a temporarily dismissed object, lingering between its past and future potential forms. In November 2025, the Log pod Mangartom mosque was officially inscribed in the register of immovable cultural heritage of the Republic of Slovenia as a memorial site. It is kept alive by many international research projects, local community storytelling, the long-term research of the muftis and members of the Islamic community, and the numerous events and archival research projects organized by the Kobarid Museum and The Walk of Peace Foundation in Kobarid and Nova Gorica, while the official state discourse remains hesitant about the way the ruins' story should be inscribed in the general history of the Republic of Slovenia.²

1 Cf. the Nonument Group, Neja Tomšič, *Libretto for the Soundtrack for an Invisible House*

2 Cf. the interviews, pp. 73.

The ruins' multi-vocal and multi-directional story, as a metaphor of incessant searching for human dignity in times of civilizational ruins,³ is at the heart of the Nonument Group's project *Soundtrack for an Invisible House*, as presented at the Slovenian Pavilion at the 61st Venice Biennale of contemporary art. By defining the Log pod Mangartom mosque as a nonument,⁴ a hidden, abandoned, erased or forgotten piece of architecture and public space whose meaning has been transformed due to political or societal changes, the Nonument Group raises several questions. The first is the question of the instrumentalization of religion for political, economic, and territorial goals. In this, religion is used as a language of legitimization, a means of mobilizing soldiers and the population, and a tool for portraying the enemy as morally or spiritually illegitimate. Secondly, the project traces the mosque's history and its meaning for today, bringing it into a conversation with the history of European Muslim identities in the 20th and 21st centuries, shaped by constant religious, social, and political changes. Finally, the project not only deals with the story of Islam and Bosnian soldiers on the territory that was later to become Slovenia, but also opens a broader interpretation of the entanglements among power, spirituality, and wartime propaganda.⁵

Soundtrack for an Invisible House addresses these layered meanings through an installation that invites stillness, functioning as both a shelter and amplifier. The Slovenian Pavilion builds its narrative in the form of a sound sculpture, with the multi-vocal poetic soundtrack hovering over a seemingly "empty" space in the form of a platform resembling a ruin, created out of the material waste of the pavilions from the previous Biennale of Architecture. The field of debris explores the nature of architecture transitioning to ruins, and in that process opening new and unexpected narratives, just as the invisible remnants of the World War I mosque in Log pod Mangartom became a catalyst for the new narratives of the 21st century. The seemingly empty landscape is inhabited and made alive through sounds – murmurs, whispers, fragments of songs, laughter, Alpine shepherds' calls – a recreated natural soundscape which attempts to articulate this place.

Set within the Arsenale's historic spaces, the project also alludes to Venice's centuries-long tradition of military and naval power at time when the Western democratic project is being transformed into ruins, with genocide turned into a spectacle. The two mirrors on the side walls of the pavilion create a *mise en abyme* of a landscape of ruins stretching into infinity. This visual illusion makes reference to the Arsenale as a

3 Cf. Lotte Arndt, *Standing on the Rubble. Nonument's transtemporal speculation in a ruined world*, p. 50.

4 Cf. Nika Grabar, *Metoda nonument - primer džamija*, p. 40.

5 Cf. Anja Zalta, *Džamija napoti; džamiji na pot*, p. 66.

former military-industrial complex that today is an enfilade of exhibition rooms. Both the sound composition and the reflections in the mirrors aim at immersing the public in the installation and enabling visitors to observe how they have become an active part of it, and thus indirectly to reflect on the questions posed by the project, and not remain only distant observers.

This publication offers readers the results of the intense artistic research done by the Nonument Group together with the scientific collaborator, Anja Zalta. The book is comprised of several distinct sections, including essays about the project from art historical (Lotte Arndt), architectural and historical (Nika Grabar, Miloš Kosec, both members of the Nonument Group), Islamic feminist (Zilka Spahić Šiljak), and sociological and political (Anja Zalta) perspectives. Quotes from the interviews conducted with several members of the Islamic community, researchers, and local inhabitants are also included, and these stand in a dialogue with the visual chapter that shows the archival documents and photo-montages and collages conceived by the Nonument Group.

You are welcome to explore the more-than-a-century-old story of the mosque's ruins, located in a typical Alpine idyll and alongside a quiet meadow, which, as Miloš Kosec writes:

... It speaks of unease and fear of the other.

It speaks of alliance with and welcome for the other.

It speaks of ruins whose meanings are ever-changing.

Rather than records of the past, ruins are powerful amplifiers for the voices of the present.⁶

6 Cf. Miloš Kosec, *Tiha, dobra vas*, p. 32

A GOOD,
QUIET
VILLAGE

MILOŠ KOSEC

He could have found Sipolje in his sleep. It lay in the extreme south of the monarchy—the good, quiet village. The tiny hair-thin black letters spelling out the name of Sipolje were in the midst of a lightly cross-hatched pale brown. Nearby were: a draw well, a water mill, the small station of a monorail, a church and a mosque, a young broad-leafed wood, narrow forest trails, dirt roads, and lonesome cottages. It is evening in Sipolje. At the well, the women stand in particolored kerchiefs tinted golden by the glowing sunset. The Muslims lie in prayer on the old rugs in the mosque.

— Joseph Roth¹

In his homage to the multicultural world of the Austro-Hungarian Monarchy swept away by World War I, Joseph Roth, a Germanophone Galician Jewish novelist, chose as his protagonists the von Trottas, an ennobled Slovenian military family originating from the small village of Sipolje. Slovenian readers will not be able to locate the village with its church and mosque, nor can they truly identify with it, since Slovenian villages have never featured mosques alongside their many Catholic churches. What Roth, who was born right on the other side of the monarchy, in Galicia, produced with the von Trotta family was in fact an amalgamation of everything Habsburg, a literary invention intended to represent the diversity of the empire through a single family.

But are the von Trottas of Sipolje truly nothing more than a literary invention? World War I saw both Roth's Galicia and the Slovenian region of Posočje, at opposite sides of the empire, turn into sites of bloodshed, transport logistics, industrial-scale bombardment and gassing, the rapid construction of temporary military buildings and their even quicker destruction, and the movement of people and supplies around battle lines. In the process of recruiting troops, the regional diversity of different lands belonging to the monarchy would be reshuffled and redistributed. In 1915, Log pod Mangartom, a small village with its Catholic church nestled under the mighty Julian Alps, became an important supply depot for the Alpine battle lines drawn between the Austro-Hungarian and Italian armies. In the summer of 1917, the imperial army built a white mosque complete with dome and minaret for the numerous Muslims in the Fourth Bosnian-Herzegovinian Infantry Regiment recruited from Mostar. For a few

1 Joseph Roth: *Radetzky March*, Penguin Classics, 2000

months, until the Battle of Kobarid in October 1917, Log pod Mangartom turned into the Sipolje of Roth's imagination, a Slovenian village nestled under the mountains, the ringing of the church bells mingling with the muezzin's call.

Later, with the frenzy of troop movements, attacks and counterattacks towards the end of World War I, that "Sipolje" was wiped out. In the years following the war, all that remained in Log pod Mangartom of the nations, languages and religions of the former empire were large amounts of metal, timber and other raw materials which those who lived there were pragmatic enough to recycle, resell and reuse given the post-war scarcity. The small military town next to the village disappeared almost without a trace, grass grew over the fields, and the recollection of the muezzin's call amid the Catholic village might have still been confined to stories remembered by a handful of villagers, a curiosity from the time of their great-grandparents, had it not been for a 1990 exhibition on the history of the Soča Front at the Kobarid Museum, which included a small photograph of a white mosque with a mountain village in the background. It is in fact in 1990 that the story of the mosque really started. In the geopolitical shifts of the 21st century, those nameless green pastures have turned into theaters of long-forgotten stories, sites of identity construction and historical actors.

The photograph is old, black and white, overexposed, dark mountainsides rising like tall fortifications and blending into the white of the sky and the clouds. Against the dark lower half of the central scene, another white shape is outlined in sharper contours. At first glance, the white dome and the pointed roof of the minaret, topped by the star and crescent, might resemble stage decor for Mozart's *The Abduction from the Seraglio*. The mosque, its dimensions indicated by the uniformed silhouettes against its white walls, is small, yet carefully constructed. The white of the walls and the minaret is complemented by the skillful woodcarving work on the neat entrance porch featuring columns and a fence. Its appearance is in perfect harmony with Western ideas of Islamic architecture. Possibly too perfect a harmony: as if the plans had been drawn by one of those Austro-Hungarian architects who had, at the end of the 19th century, filled the newly annexed Bosnia and its capital Sarajevo with neo-Moorish buildings that had little to do with traditional Bosnian architecture.

There is no doubt that the mosque was intended to be the main subject of the photograph. Centered, it takes up almost the entirety of the foreground. The unknown photographer could have been a soldier or officer in the Mostar Regiment, or else someone from one of the other units of the Austro-Hungarian Army crammed into the isolated valleys surrounding the border river Soča along with their supplies, animals,

machinery, ordnance and weapons. With the geopolitical shifts after the Kingdom of Italy declared war against the Austro-Hungarian Empire, the pastures surrounding Log pod Mangartom turned into a town complete with military barracks, roads, cableways and, soon enough, military cemeteries – all essential military infrastructure at the rear of the battle lines drawn along nearby mountain peaks.

The construction of the mosque was part of an all-round effort to supply the Austro-Hungarian troops with all they needed: weapons, food and clothing, as well as spiritual care. The few remaining records show that the mosque – unlike, for instance, the Javorca church built in remembrance of fallen comrades by members of different units in their free time and using leftover materials – was not constructed by the Bosnian troops but by engineering units of the imperial army, whose records use the Bosnian term “džamija” rather than its German equivalent, “Moschee” (the typewriter not having the letter “ž”, a military official carefully penned in the diacritic over the typewritten “z”). These records, just like the grass-covered traces of the mosque, testify to a government which, although pre-modern and very conservative in many ways, considered providing spiritual care for its troops in their religious diversity – even while most of its citizens were officially Catholic – as a given. In contrast, the short 20th century in Europe, between 1918 and 1991, became a story of destruction, homogenization, expulsion, unification and cleansing.

The photograph of the Log pod Mangartom mosque may have been taken in passing, as just one moment in military life. And yet, that black-and-white souvenir proved more durable than the building itself. Like other military buildings in the Posočje region, the mosque was pulled down and the precious building materials were likely reused in the restoration of war-damaged villages. This may have happened soon after October 1917, when the Austro-Hungarian Army broke through the battle lines at Kobarid (Caporetto), advancing deep into the Veneto region, or else after the war, when these lands were occupied by Italy. In this way, the picturesque building vanished as quickly as it had appeared.

However, for decades after, the villagers of Log pod Mangartom, who, unlike others in the Posočje region, were not evicted from their village during World War I, would remember the unusual wartime presence of troops who were so similar to them in language, yet so foreign in religion. They would also remember the muezzin’s daily call to prayer and the strange building at the edge of their village. An unusual green fence at one of the houses close to the main road is said to have been repurposed from the mosque. Although – or perhaps precisely because – the building has vanished without a trace, the months it functioned as a

religious site were enough for it to lodge itself permanently into the imagination, giving rise to new stories.

If it was the mosque that was taken as the central subject by the photographer, it was the background that was the key factor in the survival of its memory. It was not so much the building itself as its location in the remarkable Alpine landscape that created sufficient visual and symbolic tension to ensure a rich afterlife for the mosque. With the rediscovery of the photograph, the silent field of grass at the edge of the village conjured up a tension between the Alpine background as the defining scenery of 19th-century national identity and the foreign “Other” in the foreground. At the same time, the “Other” belonged to the same country: it was part of the army defending the imperial territory. And later, in post-war Yugoslavia, it would become part of the same brotherhood of nations. Finally, around the time of the rediscovery of the old photograph in the Kobarid Museum, it would turn combatant and victim in the bloody wars that marked the disintegration of the shared country. With the geopolitical shifts in the new millennium, as media and political games increasingly made Islam into the antagonist of Europe, the old photograph started to generate unease as well as nostalgia for a world where that relationship was not yet interpreted in terms of a clash of civilizations. Being used to seeing a “foreign” building in the middle of a village is a different experience to suddenly finding out that hidden under the grass are the remains of a former, long-demolished “foreign” building. With its demolition and transformation into an Alpine meadow, the temporary military building became part of the valley forever. Ruins, after all, bespeak ancientness and destruction, thereby conferring a mark of origin and legitimacy on a building – and the community it represents. Perhaps that is why ruins provoke more unease than existing buildings, which can still be used and their meanings continually redefined through use.

After the few months in 1917 as the site of the temporary wood-and-corrugate mosque, built on stone foundations and painted white, with the military muezzin’s voice ringing out and possibly reaching Italian positions on Mount Rombon, that field remained silent for decades. Absent ruins produce no polyphonies. Only since the photograph was publicly shown have the voices of history re-emerged, finding their harmony – not with history, whether of World War I or of the long-extinguished Habsburg Empire, but with contemporary geopolitical events. Since the 1990s, the field has found a voice again, weaving around the buried stones and the white architectural silhouette recorded in the photograph a polyphony of interpretations, consonances and dissonances, proclamations and warnings.

The field now speaks of a bygone world where spiritual care provided to various population groups was a matter of state logistics, not a target for populist mobilization and political incitement.

It speaks of the power and transience of empires.

Of their power, because the Alpine valley was turned overnight into a military and logistical center for a line of fortifications that would withstand two and a half years of relentless attacks. Of their transience, because all of this left hardly any visible trace.

It speaks of the ancestor of the great white mosque in Ljubljana that was built in 2020, itself a testament to contemporary cosmopolitan architecture, now rising against the backdrop of the Kamnik Alps after its construction faced decades of obstacles and was nearly abandoned due to intolerance and populism.

It speaks of the multicultural, multilingual and fluid identities of the past, before 20th-century attempts to clean up and neatly arrange them once and for all.

It speaks of the religious “Other” featured in Slovenian folklore: 15th- and 16th-century Ottoman raiders occasionally penetrating Habsburg lands from what is today Bosnia to pillage Catholic villages and towns in the borderlands.

It speaks of the mosque’s 2026 entry into the halls of the Arsenale – the military logistical center where Venice built its flotilla of galleys that brought victory to the Habsburg-Venetian alliance against the Ottoman Empire at the 1571 Battle of

Lepanto.

It speaks of the 1580 mosque reportedly built by Ferhad Bey in Banja Luka and financed with the ransom paid for the severed heads of two Habsburg military commanders killed at the 1575 Battle of Budački.

It speaks of the 1878 Austro-Hungarian occupation of Bosnia and Herzegovina, which more resembled a badly organized military invasion than it did a peacetime annexation - possibly driven by a desire for the empire to gain a colony of its own.

It speaks of the Muslim “Other” turned redoubtable ally against another enemy in the first global war of the 20th century.

It speaks of Bosnian Muslim troops strategically deployed by the imperial army as a “psychological” weapon, such was the fear they struck in their Italian counterparts.

It speaks of thousands of Bosnian workers and their families who have immigrated to Slovenia since the end of World War II, seeking employment in

manufacturing and services.

It speaks of the military and social destruction that occurred in the 1990s, when tens of thousands fled the war in Bosnia to other countries, including Slovenia.

It speaks of the Srebrenica genocide.

It speaks of the paranoia about Islam that has spread like wildfire in the West since 2001.

It speaks of the ongoing genocidal destruction of Gaza.

It speaks of a place of reconciliation and a search for identity by the Muslim community in Slovenia.

It speaks of a sacred place.

It speaks of a historical place of interest.

It speaks of an opportunity for tourism.

It speaks of unease and fear of the Other.

It speaks of alliance with and welcome for the Other.

It speaks of ruins whose meanings are ever-changing. Rather than records of the past, ruins are powerful amplifiers for the voices of the present.

THE
NONUMENT
METHOD -
THE MOSQUE

NIKA GRABAR

Today, seeing the mechanisms of the post-World War II world being eroded in real time and with such brutality, one has to ask: Why devote attention, time and energy to a sound installation? Venice, its art biennale included, rather contributes to the problems of our time than provides solutions. The answer will not be found in arguments about public space, art, ideas and society, but instead it demands rethinking what is worth keeping alive for the time to come. Given that the present artistic intervention concerns a long-demolished mosque at Log pod Mangartom, one could ask: What should we carry over into the coming era? Today, the site of the mosque is an empty field. However, in the context of the nonument phenomenon, our central interest is not in the reconstruction or preservation of cultural heritage. It is in the tensions and ruptures associated with the buildings around us and with our everyday spaces. These structures can be demolished, forgotten by many, possibly even renovated; but in order to be considered as nonuments, there needs to be about them a latent tension in space, detectable in narratives, relationships, written records or the material circumstances themselves. We are interested in what they stand for and what they signify. Thus we designate as nonuments architecture, public spaces, monuments or infrastructure whose meaning has transformed through social and political change.¹

The tensions associated with the mosque in question do not simply concern its location, the stones and the grass, but also the media landscape where its story intertwines with the most pressing issues of our time. As such, it is a factor in shaping our relationships with the Other. In the digital world of today, where the relentless presence of war, injustice, threats and displacement normalizes violence, provoking fear and apathy, we are losing the capacity for genuine communication, learning, empathy and spontaneous, intuitive exploration. A sound installation cannot fix all this, but it can make possible a different experience, opening up a safe space for visitors to learn, in a poetic way, something new – about themselves, the Other, the in-between space we co-create *because of*, and even more *despite*, the brutal present.

1 The Nonument Group was not the first to use the word nonument, which had appeared in the context of Gordon Matta-Clark's work at the 1975 Paris Biennale. His intervention Conical Intersect was referred to by Nancy Spector as an *antimonument* or *nonument*. In 2014–2015, the *Nonument* exhibition at MACBA, Barcelona, showed how the traditions of monuments could be interpreted through the language of art. For more on the concept of a nonument see: Nika Grabar, "Nonument Now! An Essay on Constituting the Visibility of a Disappearing Collective Remembrance", *Nonument* (MoTA, 2020), pp. 10–20.

ATMOSPHERE

A mosque is not merely a building; it is also a sound, a song, a music associated with the natural world, the fields and the forests. When focusing on differences, similarities as well as the most basic of facts are often forgotten. For instance, the way every culture and religion are bound up with music. Perhaps even rarer is the awareness that music only sounds the way we hear it within this thin layer surrounding the Earth. Atmospheres do not exactly abound in the universe, and without an atmosphere there is no sound, no voice.² Even though there are other planets and even moons with atmospheres, their different properties mean that sound would travel very differently than it does here. I speculate that in the thick atmosphere of Saturn a song would be more drawn-out, its sound deeper, traveling more slowly, the rhythm falling apart, the pauses perhaps longer. Thus, within this universe whose beginning and end we will never entirely grasp, creating sound and music, hearing them and being heard, associating that with emotions and meaning are by themselves rather privileged experiences, and that is why they are so elemental. Is it inappropriate, unjustified or naïve to relate an archaeological site to such a vast context as the universe? Every place of worship on Earth is fundamentally linked to the otherworldly, to something directing thought beyond all that can be experienced, understood, verified and stated with absolute certainty. So if we are to understand the mosque's overgrown ruins, they must inevitably be contextualized within the vastness of the universe.

In music, nature and human nature meet in a very particular way. In order for there to be a song, there must be an atmosphere that can hold a voice. And that is where it meets other sounds. In order for there to be the rustling of tree leaves, there must be trees; in order for there to be a tune, there must be a body. Even though the atmosphere has a materiality of its own, sounds intertwine invisibly, almost free from gravity and visual imagery. Because of the seeming invisibility, this indeterminacy encompasses many dimensions. Much can be ascribed to it. The gaze can drift over its transparency in any direction, even beyond. What lies beyond the gaze can only be guessed at. Despite, or rather precisely because of that fact, that is where humans have projected their most intimate thoughts and conceptions of meaning, the world, the cosmos and chaos.

² The present essay was inspired by this lecture: Maria Popova, "On Sanctuary", Creative Mornings HQ, New York, 13.01.2023, https://youtu.be/7P7o_Pkaddo?si=p4BbR-jg5tiEvSRq.

Today's view of the universe is very different than, say, at the end of the 18th century when Joseph Haydn was putting the final touches to *The Creation*. That view is still changing, not only because of climate change – more greenhouse gases, water vapor, shifts in air currents and weather phenomena – but also because of devices humans have been sending into space (satellites, space probes, space stations, telescopes) and the associated debris – inactive satellites, rocket parts, the remains of explosions. Haydn's gaze and his understanding of the cosmos were not yet burdened with all of this. Yet then as now, what happens in the sky is connected with all the minutiae of our lives. Thanks to telescopes, astronomers have proved that the Earth is not the center of the universe, subverted the authority of the Church and State, produced more precise maps and more efficient methods of warfare. Poems of love have been written gazing at the night sky, portents and prophecies have been searched for in the stars. Similarly, today satellites play a key role in military strategy, GPS navigation, weather forecasting, global communications as well as in exchanging intimate messages.

There are perfectly earthly buildings associated with the idea of the other world, including this particular mosque. Given that it was built in a time of war, its soundscape can be assumed not to have been an idyllic one but rather replete with gunfire, whistling and tense silences. The surrounding Karst region is still riddled with unexploded ordnance from that era. In the most recent large-scale fire in 2022, some 500 pieces of ordnance exploded; in addition, as many as 821 pieces, weighing around 2,100 kg, were removed by special units.³ As well as military equipment, many personal items and remains of buildings ended up buried under the earth and forgotten, although they can still “resonate” in different ways, including as archaeological finds.

NONUMENT

We look yet we do not see, we observe yet we do not understand, we feel and then fall numb, bury things and unearth them. Do we wonder? The hyperinflation of data cannot produce textbooks for the world to come. What is it that we unthinkingly leave behind? What is it that will be forgotten, only for us to wonder, years later, why we had failed to minutely examine and archive it? And in what archive?

3 Marko Muhič, “Gasilska zveza Slovenije: Največji požar v zgodovini Slovenije”, CTIF, accessed 05.01.2026, <https://ctif.org/sites/default/files/2023-06/CTIF%20The%20biggest%20fire.pdf>.

In the above, I used the word nonument in order to be done with definitions, yet it calls for more attention, since we have stated that the mosque is a nonument. In order to define a structure or site as a nonument, we have to arrive somewhere and detect a certain tension in space. The next step is to take a stance on its past and present meanings. Hence nonuments can never be described exhaustively; there are as many as there are people, giving rise to a multiplicity of views and attitudes, as long as we are able to articulate them. The nonument research method means rooting in archives, looking for stories forgotten or untold, uncovering different perspectives in terms of ideologies of space. It requires finding voices capable of conjuring up diversities. The process involves interviewing many people, visiting archives, examining plans and any other records available. The multiplicity of voices and perspectives, together with a look at the current situation on the ground, forms our starting point for setting up on-site events and/or discussions involving experts and the general public. As part of our EU-financed project, we have created an international registry of nonuments that we keep adding to. Research on its own, however, does not necessarily result in an artistic intervention. It is “only” a prerequisite.

Through the nonument phenomenon we explore the symbolic context of a building, somewhat abstracting it from its usual readings within physical space and putting it into a context of changing meanings, and hence of changing development perspectives. This raises the question of memory, as well as – and perhaps even more importantly – that of forgetting. In the process, the building or site takes on a particular temporal dimension – associated on the one hand with social ruptures and on the other with private, personal experiences of those ruptures in the public space. The nonument becomes a starting point for an artistic intervention as well as an aesthetic experience of time. The basic premise of any such intervention is that with any work of art, connoted meanings are latently present in space, determining how it is experienced through the senses. To put it simply: if a certain place appears to us idyllic, that idyll pales, even in sensory terms, once we learn it has been a site of crimes. Furthermore, if works of art are shown/performed in a space that is not trusted by the audience, this will significantly affect how the works are experienced. Space as a physical given is also involved in connecting and delineating various communities, including artistic communities, in relation to which political imaginaries are formed and distributions of the sensible are continually reformed.

When polemic spaces are framed within an aesthetic experience, there is an opportunity for discontents to locate the viewer on the site through a variety of perspectives. Conversely, this also requires an

awareness that when it comes to a work of art, any experience of it relates to the multiple layers of the site of its appearance. Thus, the shifting meanings of the space are interlinked with the content of the artwork. What this means for the nonument method is that the space plays a part, gaining recognition as a subject and contributing to the artistic intervention. Thus, galleries, museums and event venues become subject to questions on the production of space, while an on-site location, in case of an artistic intervention outside of an institutional context, reaches out into the urban fabric or wider landscape with its aesthetic gestures. Some of our group's events and artistic interventions take place outside of institutional spaces, in order to try and break up the existing, deep-seated distribution of the sensible at least a little.

The spaces that seem interesting are simply “appropriated” so we can examine them more closely, differently, afresh, together. In addition to the guided tours and conversations, in collaboration with external partners we also organize events such as a pantomime of unexecuted architectural projects, a sound ride through a parking building and a performative guided tour that included physical exercise. These situations allow for poetic uses of spaces otherwise associated with different functions, making possible a certain distance, which can be filled with a story, a new imaginary space that includes exploring amnesia. After all, the struggle for space is a political one; yet from a wider vantage point, if it results in losing the poetic quality of experience, it is not one worth undertaking.

Spaces meant for art installations, concerts and exhibitions of visual art require walls, power, heating, security, restrooms, social media presence and so on and on – all of which are increasingly unattainable given the inexorability of today's (real estate) market. Independent, alternative venues are thus disappearing, while “dependent” institutions struggle to retain autonomy. Where money is scarce, resentments crop up and hamper creative energy. In the end, what we look at and how, how we connect and what we pay attention to, are individual choices. What ethical principles will we follow as a new division of the world, and with it a new distribution of the sensible, is being established, as venues are increasingly inaccessible, as audiences are restructured and as creators are facing constant crises? What sort of collective subject can we imagine in these circumstances, and where is the place from which we can speak out about this so as to keep trust in the social contract? All of this immediately impacts what we are willing to take part in, contribute to, advocate for – as well as how works of art are intimately experienced.

THE SPACE OF ART

It is precisely here, where the question of space appears to be mostly a matter of organization or of economy, that its symbolic and historical dimensions become apparent. These are expressed in the ways discourse is shaped, opening and/or closing new possibilities of expression. Discourse is a process unbound by the institutions' walls, always in an endless struggle over their boundaries. The ways certain issues can enter the public space are always the result of long processes of change in society. Hence the boundaries of space are always also the boundaries of what can be said and imagined. Among them, genocide continues to represent the ultimate, almost absolute point of reference, the boundary against which the discourse of art is repeatedly measured, transformed and faced with its own capacities for representation.

Jacques Rancière points out that the emergence of the Nazi genocide as a central concern in philosophical, aesthetic and political thinking around 1989 did not happen overnight.⁴ It was the result of a long process reconfiguring the relationships among history, politics and art: a slow erosion of emancipatory historical perspective since the 1960s, and, since the 1970s, a critique of representation and spectacle, inspiring strategies of indirectness, refusal and restraint. At the same time, philosophy came to consider Auschwitz as the implicit reference to the absolute limit, shaping a new configuration of thinking. With this, artistic and theoretical attention turned away from the political and towards traces, remains, ruins and memory. As discourse took this turn, the way was open for anchoring a paradigm of historical trauma, which came to be embodied by the Holocaust. However, the turn of artistic and philosophical thought (away from politics) towards ethics, limits/ boundaries and grief also brought about a specific break in the understanding of time, now calibrated on a past catastrophe, indelible and unchangeable.⁵

The 1995 Srebrenica genocide is inextricably tied to the disintegration of Yugoslavia, which in turn is tied to the ending of the socialist project. From time to time, the collapse of the revolutionary horizon and the exhaustion of emancipatory historic narratives on development, revolution and class struggle result in history being understood as a series of catastrophes and traumas defying established meaning. In this vacuum, the Holocaust becomes a paradigmatic event,

4 Jacques Rancière, *Aesthetics and Its Discontents*, tr. Steven Corcoran (Polity Press, 2009), pp. 159–162.

5 Ibid.

reconfirmed by Srebrenica and other genocides that followed, making our contemporaneities both dangerous and endangered. The concept of the Anthropocene has both broken the calibration of time on the past and confirmed that catastrophe is not a one-off nor intentionally caused event, but something structural, enduring, and above all, something waiting in the future. Hence, if there is a regime of intelligibility where genocide becomes the central, absolute reference point for politics and art, how are we to restructure the distribution of the sensible in attempting to sketch out a different perspective?

Igor Zabel, writing in 2002 on Adorno's thesis about commitment and autonomy in art, concluded that the tension between the two was crucial, in that tension could not be absorbed by the market. At the same time, he pointed out that the very structure of the tension is reshaped as social relationships change.⁶ Rancière has written about a similar tension between two aesthetic politics of modernism which stemmed from a common core, but which, according to him, were nearly spent.⁷ Whether works of art can truly maintain tension in relation to the autonomy of art as the temporal horizon accelerates, and how to discern a transformation in the structure of the tension relating to changing social relationships, remain open questions.

Today, the autonomy of art is maintained by institutions organized according to forms of art, with visual arts coming to dominate in modernity, functioning as a model of art and aesthetic autonomy for all other forms. As Rancière put it – the visual sensible form has emerged as the normative model of art. Taking his configuration of the sensible, his sensible form, seriously, leads us to realize that music organizes time, attention and community as well, without mediating or representing anything, thus turning out to be perhaps the most committed sphere within the distribution of the sensible, its form always functioning in tension between different regimes. When viewers step out of the gallery or concert venue, their new perceptions of the world's outlines are not left behind; they remain with them.

The canon of art history has a place for a work such as *Black Square*; hence artworks cannot and need not be understood only in terms of visual forms and styles or meanings to be “read”, but in a wider sense as material arrangements of time, space, bodies and attention. All artworks can be understood as configurations of the sensible, making

6 Igor Zabel, “Commitment”, *Contemporary Art Theory*, ed. Igor Španjol (JRP Ringier, Les presses du réel, 2012), pp. 67–77.

7 In his understanding, autonomous art had lost all power when linked with endless catastrophe, thus losing its emancipatory potential, while committed art, which attempts to create new forms of life, continued only in part in the modest utopias of architects and designers “reinventing a community on the basis of new urban design”, or relational artists working “in the landscapes of difficult suburbs” (Rancière, *ibid.*).

possible or impossible certain forms of experience, speech and community. As for *Black Square*, the only reason it could function so distinctly as a work of art was the existence of a regime of representation that Malevich was able to suspend using a seemingly simple form – which made it visible as “just” a regime. For only once a regime is recognized as such, can it be changed. And the first prerequisite for changing the world is changing its perception. By refusing representation and the traditional hierarchy of art, *Black Square* actually exposed it, opening up possibilities for reconfiguring the sphere of art.

Despite being an architect, I have not written much about architecture here, yet all I have written is related to it. As with music, the place of architecture in relation to art is ambivalent, largely because of its utility, representation, its relationship to power, and so on. However, it can show much about attitudes to the world that other forms of art cannot, and that is particularly true of its “dirty” segment. In the context of contemporary real estate investment, architecture’s reputation has suffered. Even the idea of architecture itself has been gradually disintegrating and turning into a ruin. Seeing how the real estate speculation that accompanied the peace negotiations proclaimed in news headlines erased the genocide in Gaza, I wonder what kind of future architecture this will bring. Post-World War II, it was large-scale projects that drove development on both sides of the Iron Curtain. Architecture was successful in shaping the infrastructure of everyday life and the military-industrial complex. Both opened up possibilities for different aesthetic politics – the kind that tried to maintain artistic autonomy as well as the kind that pursued the creation of new forms of life, the precondition for both – or the consequence of both? – being the (troubled) peace of the Cold War.

In World War I, the European powers were not only interested in political and military domination, but also in colonial territories and resources. The Log pod Mangartom mosque was built a year before the war ended. It is documented in an iconic photograph where it is set against an Alpine backdrop. But there was also another mosque in the area. It was located on top of Mount Rombon (2,208 m), right on the front line, so that the muezzin’s call rang out over the landscape, striking fear into the enemy and heartening the troops before battle. Even though that other mosque may have had more tangible significance for the troops, no photographs are known of it. All that is left are the remains of trenches with walls intertwined with mountain rocks. In the remaining photographs of the Log pod Mangartom mosque, the landscape forms a powerful backdrop, resulting in striking images. On the other hand, with the Rombon mosque site, the importance of the surrounding landscape

can be inferred from stories told about it. It is powerful even without a photograph, because it can touch every person's experiences, fears and hopes.

The landscape was there before Slovenia, before the two Yugoslavias, before Austria-Hungary, even before Islam, Christianity and Rome itself. It has carried meanings, raw materials and the remains of the past. In this vast Alpine landscape, the layers of soil hide hard masses, remains that testify to all the facets of its past. That same landscape lives and breathes with the atmosphere. Along with living organisms, it maintains stable conditions on a planet different from all others because it hosts life. Living beings shape the environment, actively creating it in order to survive. Rather than its passive elements, they are its active creators – including humans.⁸ The atmosphere is where voices meet, songs ring out, notions of the otherworldly brush against each other. Today, its meaning is changing, what with carbon credits, air rights, defense domes, wireless networks, Starlink satellites and real estate projects, all of this unavoidably transforming the meaning of all we are leaving behind.

8 This draws on the Gaia theory, based on the work of James Lovelock and Lynn Margulis and as further developed by Bruno Latour. For Latour, the Earth is not merely a passive environment but a dynamic system where living beings interact with non-living processes to co-create the conditions of their own survival. He sees Lovelock and Margulis's theory as a cosmological shift equal to that from Aristotle to Galileo. Bruno Latour, "This is a Global Catastrophe That Has Come from Within", interview by Jonathan Watts, *The Guardian*, 6.6.2020, <https://www.theguardian.com/world/2020/jun/06/bruno-latour-coronavirus-gaia-hypothesis-climate-crisis>. For more, see Bruno Latour, *Facing Gaia: Eight Lectures on the New Climatic Regime* (Polity, 2017).

STANDING ON THE RUBBLE

Nonument's
transtemporal
speculation in a
ruined world

LOTTE ARNDT

In their works, the Nonument Group focuses on places or events that have been purposefully forgotten or assigned new meanings in the frame of major political changes. The group shifts attention away from the main object of interest and thus enables us to look at what was not perceivable, or what was not perceived as such. By physically engaging with existing spaces, the group connects with their lingering histories, activating their unrealized potentials. To use a concept from the political theorist Ariella Aisha Azoulay, they are working on a “potential history”: “a form of being with others, both living and dead, across time, against the separation of the past from the present, [...] people from their worlds and possessions, and history from politics.”¹ The Nonument Group’s work is thus not about building massive structures that affirm a stable signification in time. Instead, the group investigates changing narratives, contested histories, and conflicting realities in built environments undergoing processes of transformation, and introduces stories into these spaces, which they develop in close exchange with related individuals and groups.

Often the places and stories highlighted in the group’s work are situated in or related to the space of the former Yugoslavia. Many of them can be characterized by what Bojana Videkanić describes as the institutional structures and aesthetic concerns of nonaligned modernism, “a loose but nonetheless specific set of cultural and artistic practices that developed under Yugoslavia’s idiosyncratic sociopolitical system,” taking shape as the synthesis of influences from local artistic practices, “nascent aesthetic traditions and networks of the Global South, and already existing Western modernist structures.”² Their abandoned potential is frequently related to the disintegration of the country, its division into separate nation states through war and nationalism, and the group’s refusal to leave the promises of this multi-ethnic and multi-religious political entity with strong egalitarian principles behind. In the field of art and research, the legacies of the non-aligned countries have been met with increased attention in recent years.³ In a political environment marked by the renewal of large-scale confrontations between superpowers conducting imperialist politics, and by widespread Islamophobia, this interest recalls the historic attempt to formulate an alternative path. Historically, the Non-Aligned Movement brought together highly diverse countries,

1 Ariella Aisha Azoulay, *Potential History. Unlearning Imperialism*, Verso, 2019, 43.

2 Bojana Videkanić, *Nonaligned Modernism: Socialist Postcolonial Aesthetics in Yugoslavia, 1945-1985*, Montréal, McGill-Queen’s University Press, 2019, 4-6.

3 Christopher J. Lee, ed. *Making a World after Empire: The Bandung Moment and Its Political Afterlives* (Athens: Ohio University Press, 2010). See Seng Tan, Amitav Acharya. *Bandung Revisited: The Legacy of the 1955 Asian-African Conference for International Order* (Singapore: NUS Publishing, 2009).

many of them having recently acquired independence when the Bandung Conference took place in 1955, with the movement spanning the globe and including societies with different religious majorities (among them India and Indonesia, two states with significant Muslim populations). Revisiting this political project and its attempt to escape domination by the superpowers, and foreground complementarity and transnational solidarity, opens crucial horizons for the present.

The Nonument Group has explored, for example, the Pioneer Railway, a five-kilometer long railway in the former outskirts of Slovenia's capital, Ljubljana. Between 1948 and 1954, it was entirely run by children aged seven to 14, as a playful rehearsal for their future work in the collective infrastructure. Today it has become a scenic bicycle path, and its history has almost vanished from the collective memory, although it is still carried and passed on by the now elderly pioneers. As in many of the group's projects, the chosen places and topics represent ambiguous memories, such as the children enjoying their activities as railway pioneers, while already rehearsing for their roles in society.

The group conceived a performative light and soundwalk titled *From Nowhere to Noplace* (2019) enacted at night along the former railway, later presented in exhibitions as a single-channel video and installation. The work takes its point of departure in the erasure of history and the possibility of reactivating its potential by engaging physically and narratively with the remnants of infrastructure. Speculative narration is central to the work of the group: in *From Nowhere to Noplace* members of the group perform as futuristic pioneers, bridging past and future by pointing to the unrealized potential of the children's railway.

To be clear, the Nonument Group's work is not about nostalgia, and it often chooses ambivalent topics that crystalize the contradictions of political transitions. In *TGH-48: Nothing Can Happen Here* (2021), the group worked on the changing history of a modernist parking lot, interrogating its ambitions for rationalization at the crossroads of its conception by the Slovenian architect Savin Sever in 1969, along with its recent privatization. The work was conceived as a sound-drive by car in figure-of-eight loops through the building, raising the question of what can "happen" in a place privatized in 1991 and presently owned by over 500 individuals. The journey was experienced in a drive-through by car, a key experience of petroleum-based modernity that has at its core individual mobility, based on resource extraction and engendering social fragmentation. Cars condense the modern dream of nearly effortless individual choice,

which goes along with partitioning the social fabric and the prioritizing of isolated experiences. The group's intervention inquires if there is still a space for collective action, linking the members of a society through narratives and infrastructure, or is it now obstructed, divided into individualist trajectories in places dedicated to capitalist consumption?

Pushing these questions further, in the following year the Nonument Group chose to interrogate state-driven sports-events, taking the coordinated collective movement of bodies as a departure point. In 2022, for the centenary of the Yugoslav All-Sokol Rally, a historic large-scale sports event, the Nonument Group organized a site-specific event at Bežigrad Stadium in Ljubljana. Collaborations and ample documentation of the historical context are constant elements in the group's work. With *Free Exercises* (2025) the group developed a reinterpretation of historical choreography in relation to the architectural design of Ivan Vurnik's Sokol Hall. For this project, they worked with the Sokol Bežigrad Association and the Tabor Sports Association. In contrast to the individualized listening experience broadcast by a car radio that took place with *TGH-48: Nothing Can Happen Here*, the sound in this project was heard simultaneously, though separately, by the participants through headphones. They received instructions for movements which they performed together in the building, and thus a collective body formed of people individually following the same instructions and sounds. The title of the performance proposes an interpretation by highlighting the accessibility and non-commercial character of the sessions. But the simultaneous movements of the bodies equipped with headphones with red lights also raise the question of authoritarianism, the instrumentalization of individuals in large-scale events conceived by the state, and the unifying symbols associated with these events (such as flags).

Many of the Nonument Group's works have been developed and presented *in situ*, in what the group calls "field works," leading the group to title their 2021 exhibition at the Museum of Architecture and Design in Ljubljana *The Exhibition Is Outdoors*. Conceived as an introduction to the working method of the group, the exhibition brought together the unfinished database of nonuments assembled by the members over the years, alongside staged art interventions, and field events. As the exhibition underlined, meaning is highly contextual in the works of the Nonument Group, occurring at the intersections of place and time, and the presence of both visitors and performers, whose bodies meet mostly on site. Often, when exhibited

in white cube spaces, the documentation of the group's site-specific interventions is carefully contextualized, pointing to an *outside* that remains the decisive reference point.

For *The Exhibition Is Outdoors* the exhibition space itself served as an open archive, one that connected several layers of the group's work. It referred to events that were to take place outside the museum during the exhibition, to places that would be marked in the future as nonuments in the evolving cartography proposed by the group, and compiled constantly evolving documentary material related to these dispersed events and places with shifting meanings. Artistic interventions and their documentation were connected in a fragmentary manner, showing an understanding of history and performative interventions as unfinished processes developed in specific situations. In these, architecture, art, memory, and heritage are articulated in complex settings that always point to places and situations beyond the exhibition space.

For their exhibition *Soundtrack for an Invisible House* at the 61st Venice Biennale, the Nonument Group fully develops the Slovenian pavilion at the Arsenale as a site for a spatial experience of a ruined present, and its discontents. They have built a seemingly empty space created out of the material waste of the pavilions from the last Biennale of Architecture. A gesture that interacts directly with the exhibition space and resonates in multiple ways with their artistic work. By using the crushed material from the event that took place the previous year, the group bridges disciplinary divisions and connects the exhibition to the field of architecture. Questioning the modernist tradition of the white cube as a space without history, seemingly without (visual) constraints and where decontextualized artworks can unfold freely, they transform the supposed neutrality of the venue into an environment already filled with material, carrying its own stories. The Nonument Group thus points to the interminable revolving chain of new constructions that are ever present in modern and contemporary art – each show builds its own scenography, and once it is finished, most of the construction material is dumped. Museums and art centers increasingly think about the ecological dimension of this constant destruction and building afresh, and work on developing more sustainable procedures.⁴ While present, however, this ecological dimension is not at the core of the group's proposal. Instead, they strive to “stay with the trouble”⁵ of a tortuous present, to embrace the contradictions of participating in the

4 H el ene Vassal, Aude Porcedda, Lucie Marinier (eds.): *Mus e et  cologie: Missions, engagements et pratiques* (Paris: La documentation fran aise, 2026).

5 Donna Haraway, *Staying with the Trouble. Making Kin in the Chtulucene* (Durham: Duke University Press, 2016).

high-pitched attention economy of the Venice Biennale, and self-reflexively complicate their presence in the Arsenale.

Indeed, the Nonument Group's gesture does not start with cleaning, discarding, and setting up a tidy and empty space. It is through considerable effort, a labor-intensive and costly process of recovering the debris of the former biennale, that the group invites the rubble of history to be the ground they build on. Their gesture is about connecting themselves to unresolved questions in history and taking responsibility. Choosing the broken leftovers of the previous exhibition as construction material is an attempt to reckon with found conditions, to take a closer look at what is already there. They propose sitting with the unresolved, piled up, messy remnants of history, and their often-painful present.

Mirrors framing the room on two sides visually prolong the ruined landscape in an endless continuity. They send their images back to the spectators, looking at themselves standing and sitting amidst ruins. Resonating with the site, the exhibition recalls the historical use of the Arsenale for the production and storage of weaponry. Just like the absent building that the exhibition refers to, the Venice Biennale's extensive exhibition halls have previously been part of military infrastructure.

Echoing the history of the exhibition site, *Soundtrack for an Invisible House* takes its point of departure in a military camp nested in the early 20th century on the Slovenian side of the Alps. During World War I, the barracks housed soldiers of the Austro-Hungarian Army fighting Italian forces. Among them was a Bosnian battalion, who as subjects of the empire ruled by the Habsburg monarchy were obliged to serve in the army. Bosniak Muslims who were part of the battalion joined the Isonzo Front in war, serving alongside a predominantly Catholic army. In 1916 the military authorities allowed them to build a small mosque in Log pod Mangartom as a place of prayer for the Muslim soldiers. Close to it, a military cemetery was set up, a burial site for fallen Austro-Hungarian soldiers of all faiths.

More than a 100 years and two political systems later, little remains of the partly wooden building. But in recent years there has been renewed interest in the place and its history. The ruins of this first mosque on Slovenian territory, then part of the Austro-Hungarian Empire, were uncovered in 2022, when an archeological excavation took place, financed by the Islamic community of Slovenia, which revealed the stone-built base of the mosque and several hundred objects underneath the meadow. In November 2025, the Log pod Mangartom mosque was officially inscribed in the register of

immovable cultural heritage of the Republic of Slovenia as a memorial site. For the mosque, this marks the beginning of the place entering the many contested sites where history is symbolically negotiated.⁶

As in many of their works, the Nonument Group gathered a broad range of voices, sometimes representing the conflicting interests around their research on the mosque: Inhabitants of the village, the National Institute for Heritage, representatives of the Islamic community, historians, and archeologists, but also international stakeholders, such as those from Qatar and Jordan, who all took part in a polyphonous debate on the future of the site, ranging from an explanatory panel placed at some a distance, to the construction of a park, or even the reconstruction of the mosque as a museum. Members of the Nonument Group engaged with many of the participants in the discussion. But the group's approach was not to take part in any of the proposed scenarios. Not even to document in detail the history of the mosque or exhaustively explain the current situation.

Instead, for their exhibition they chose to create a calm space amidst the rubble of history that can be experienced by visitors as a place of their own connection and involvement in the ruined present. The soundtrack broadcasts voices speaking in a multitude of languages – Slovenian, Hungarian, Bosnian, and Italian. These point to the diversity of histories connecting in this place. Beyond the polyphonous voices speaking, the soundscape is filled with field recordings from the site, decentering attention from an exclusively human history: birds are singing, sheep are grazing, wind is blowing, and water is running. Life goes on in this place for many creatures.

The installation does not seek to answer the many open questions raised by the recent attention that has been paid to this place bordering the Alps. In the larger context of the massive reconstruction of war infrastructure and monuments commemorating the heroic past, imperial glory, and national mythology that are part of the rising nationalist forces in the region, the project creates a space for resonance with regard to the complex historical entanglements among imperial politics, the history of Yugoslavia, a multi-religious state taking part in the Third-Worldist politics of the Non-Aligned Movement, and the conflicting memory politics of the present.

As often throughout their practice, the group chose to sidestep certain issues and composed the soundtrack to its speculative story without referring to the religious dimension of the historic mosque, but instead emphasizing the possibility of a diverse society. In the title the group refers to the vanished mosque as an *Invisible House*. A house is a

6 See Anja Zalta's text in this volume for more details.

profane place of shelter, a place to dwell, that gathers people under the same roof. A place that can be inhabited, with everything that this entails: joy, care, labor, conflict, rest... The title further points to the house as invisible: not as absent, nor as existent. In the ruined present, with all the indicators pointing to the rise of hostile agendas worldwide, and with the weaponization of Islamophobia at the core of many of these, the group refers to the possibility of shelter and sharing: thus opening a perspective that is not easily within reach, not graspable amidst the rubble, but that resonates in the space as a potential yet to take shape and guide our actions in the present.

RECLAIMING
MISSING
VOICES:
A FEMINIST
SITE OF
REMEMBRANCE

ZILKA SPAHIĆ ŠILJAK

My mother used to sing the adhan, the Islamic call to prayer (*Allah Akbar, Ashadu an La Ilaha Illallah*: God is Greater, I witness there is no God but God), when storms gathered over our house. Her voice rose against thunder and wind, carrying through the ritual performance a message to the angels that the home was inhabited by good people, innocent children, and believers who needed protection. The sound was a shelter made of a voice that was comforting and impregnated with the power of faith, love, and care. The sound functioned as an auditory form of shelter, an embodied, relational practice through which care, faith, and affect were mobilized as protective resources. Her voice operated not merely as a religious utterance, but as a performative act that transformed vulnerability into a sense of safety, mediating between the intimate space of the home and the perceived forces of external threat. Infused with faith, sustained by love, and enacted through care, the call articulated a gendered ethics of protection in which spiritual practice became a means of securing emotional stability, moral belonging, and communal continuity in moments of uncertainty.

Today, her voice is missing, like so many women's voices in our histories, like the mosques that no longer stand, like the faith traditions that have been muted by the noise of modernity, wars, and institutionalized silence that mirrors how societies erase uncomfortable pasts.

The Log pod Mangartom mosque, built with devotion by Bosnian soldiers during World War I, no longer calls anyone to prayer. Its recently uncovered foundations still lie under grass, and after several decades of existing only in a handful of photographs, they are now finally protected as immovable heritage. However, as they lie on private property, they, for now, remain protected by grass and completely invisible to the unknowing eye. To those that know, however, the empty grass field is not merely a physical absence, as it could also represent a voluntary non-remembrance. It could represent non-recognition of those who do not fit the dominant narrative of Europeanness. Like the absence of my mother's voice, the emptiness is not only a personal loss, but could be understood as a political silence, an outcome of what societies choose to forget. The covering of the mosque under the grass could mirror how we bury both faith and femininity under the surface of collective memory. The so-called civilized world performs a kind of symbolic domestication of what cannot be reconciled with its secular and Eurocentric narrative, such as the presence of Islam, women's spirituality, and plural pasts.

The mosque's foundations, recently uncovered, lie under grass, unacknowledged. This *emptiness* is not merely physical absence. Yet the absence itself vibrates. The wind through the ruins still carries the echo of the adhan, as if the earth remembers the timbre of devotion. To work

with the mosque today, to rebuild upon its ruins, is not to reconstruct a lost building but to listen for the sound that once travelled through it, to listen the resonance of prayer, of mothers' and grandmothers whispered invocations of faith that offered protection in a world of uncertainty.

By bringing together archaeological materials, oral memories, and feminist artistic interventions, this project is transformed from mere heritage preservation into ethical restoration. The goal is not to monumentalize the mosque but to make its silence audible again and to expose the intertwining erasures of sacred space, people who were killed, and women's voices that have been forgotten and marginalized.

FRAGILE ARCHITECTURES OF MEMORY

When I think about the mosque in Log pod Mangartom in Slovenia, which today exists only in the memory of Muslims, and when I reflect on the people who suffered in the war and genocide in Bosnia and Herzegovina, what comes to my mind is the feminist resistance to forgetting through artistic performances that keep hope alive.

The artistic initiative *Što te nema* (*Where Have You Been?*) and the mosque in Log pod Mangartom open a deeply evocative dialogue among art, faith, exile, and remembrance. Both are fragile gestures of belonging, temporary, embodied, and profoundly political, that turn absence into presence and loss into an ethics of care. *Što te nema*, the living memorial created by Aida Šehović in 2006 with its installation of coffee cups, reclaims public space and inserts the memory of war and genocide into everyday life, without monumentalism but with a deep feminist ethics of care. To connect this lost mosque to the feminist aesthetics of remembrance is to draw a line between two kinds of creative resistance: one built in stone, the other in words, images, and social practice. Both seek to articulate meaning in times of crisis and to affirm the human capacity for hope.

In the post-war Balkans, feminist artists have repeatedly turned to the themes of trauma, memory, and survival, subjects that echo the symbolic power of the Log pod Mangartom mosque. Artists use installations, photographs, and performances to confront the aftermath of war, gender-based violence, and the erasure of women's experiences from national narratives. Their works often juxtapose the intimate and the historical, reclaiming the domestic, the bodily, and the spiritual as legitimate spaces of political expression.

It is precisely here that the work of the Nonument Group becomes an illuminating bridge. As a research and art collective devoted to the processes of remembering and oblivion in space, they examine *nonuments* – architectures, monuments, public spaces, and infrastructures whose meanings have been transformed or erased through political and social change. Understanding the Log pod Mangartom mosque through this lens situates it within a broader regional and global landscape of contested memory. Like the other nonuments documented by the group, the mosque reveals how certain histories are rendered unwanted, inconvenient, or incompatible with dominant narratives. The Nonument Group's practice therefore deepens the feminist reading of the site: the mosque becomes not only an erased religious structure, but also a spatial testimony to plural pasts that resist annihilation, just as feminist art resists the systematic erasure of trauma, care, and embodied knowledge.

The small mosque in Log pod Mangartom and the *Što te nema* initiative share an essential quality of impermanence. Neither seeks monumentality. Both arise out of displacement, one from soldiers praying far from home amid the Alps, and the other from a diaspora artist returning cups of Bosnian coffee to public squares around the world. Each act resists the politics of fixed monuments that dominate the landscapes of post-war Europe. Instead, they build ephemeral architectures of tenderness, the mosque from wood and stone, the installation from porcelain and memory, both destined to disappear, yet to leave behind an imprint of presence.

The Log pod Mangartom mosque seems at first like a marginal historical episode, a small mosque in a remote Alpine valley, existing only for the use of a few people. Yet the symbolic weight of this lost structure is immense. As the first purpose-built mosque on Slovenian territory, it embodied not only the religious devotion of displaced soldiers but also their longing for home, their attempt to inscribe faith and belonging into an unfamiliar landscape marked by war. When the conflict ended and the Bosnian troops returned home, the mosque stood empty. The territory came under Italian control, and by the 1920s the mosque had been demolished. Only 12 photographs, preserved by local citizens, bear witness to its existence.

The absence of this structure and its erasure from the physical landscape reflect a hegemonic historical narrative that has marginalized Muslim and South-Slavic memories of World War I, even as artists, activists, and scholars across Europe have persistently challenged this silencing through practices of remembrance, documentation, and critical intervention.

In this sense, the Log pod Mangartom mosque functions today as a site of absence and memory, a spectral trace of coexistence and faith amid imperial violence. It reminds us that Islam has long been part of the European story, not as a foreign intrusion but as an integral thread in the continent's historical fabric. Both the mosque and the feminist aesthetics of remembrance in the service of peace emerge in moments of rupture and displacement. They both seek to affirm the sacredness of life in the midst of devastation, and both face erasure under the pressures of political transformation, nationalism, and moral panic over gender and faith.

THE MOSQUE AS A METAPHOR OF PLURALISM

The story of the Log pod Mangartom mosque erected with faith by Bosnian Muslim soldiers far from home embodies the delicate balance between devotion and disappearance, between belonging and exile. The mosque's short life is not only a historical episode but a powerful metaphor for the fragility of symbolic pluralism, the coexistence of difference within shared space in Slovenia.

Built during wartime as an act of spiritual grounding, the mosque was meant to offer solace and dignity amid chaos. Yet when the political circumstances shifted, it became unwanted, inconvenient, and ultimately demolished. Its erasure mirrors what often happens to feminist, peacebuilding, and interfaith work in contemporary social initiatives born from care and solidarity that are later dismissed or erased when the ideological climate changes.

Today, across the Balkans and Europe, feminist artists and peace advocates confront similar forces of erasure: anti-gender campaigns, religious fundamentalism, and neoliberal indifference. Just as the Italian authorities once saw the Bosnian soldiers' mosque as an alien remnant of empire, these contemporary movements cast feminist and pluralist efforts as threats to traditional and national values.

Yet despite disappearance, memory persists. The mosque endures through the sustained efforts of a diverse constellation of actors, including members of the Islamic community, local residents, historians, cultural institutions, and artists. Its survival, much like that of feminist art and activism, is not guaranteed by formal

recognition alone but is maintained through practices of remembrance, creative resistance, and care. In this sense, the mosque persists as a site of social memory, carried within people's narratives and embodied acts of remembering. Each such act reclaims a fragment of public space for pluralism, constituting a deliberate refusal to allow violence, erasure, and historical amnesia to determine the final narrative.

The mosque thus becomes more than a relic of history. It stands as a metaphor for coexistence, a reminder that acts of inclusion, though often vulnerable to destruction, continue to generate meaning long after their material forms are gone. Through this lens, both the vanished mosque and feminist memory work emerge as sacred forms of endurance, affirming that symbolic pluralism, however fragile, is the essence of hope itself.

RECLAIMING SITES OF REMEMBRANCE

By transforming the forgotten mosque of Log pod Mangartom into a feminist site of remembrance, artists and peacebuilders could open a new discursive and emotional space within European cultural memory, one that resists the double erasure of both Islam and feminism.

The mosque stands at the margins of Europe's architectural and historical narratives. Its disappearance mirrors how Islamic presence and feminist resistance have both been marginalized in dominant European imaginaries. Re-inscribing the mosque into collective consciousness through feminist art would, therefore, serve as an act of epistemic repair, restoring visibility to histories that have been deliberately forgotten or domesticated.

Feminist artists could approach the site not as a sacred ruin but as a living archive of coexistence, a symbol of the entanglement between faith, exile, and care. Through installations, performances, or participatory rituals, they could reclaim the mosque as a metaphor for pluralism, a reminder that Europe's identity has always been more layered, more hybrid, and more inclusive than nationalist narratives suggest.

Such reimagining would also challenge the colonial and patriarchal logic that treats both Muslim identity and feminist thought as incompatible with European civilization. Instead, it would assert a shared heritage in which spiritual devotion and the feminist ethics of

care coexist. The act of remembrance thus becomes political. It dismantles the binaries that separate the sacred from the secular, the East from the West, Islam from modernity, and feminism from faith.

In this reframed vision, the mosque becomes a feminist monument, and not one to power or conquest, but to care, resilience, and coexistence. Its revival in collective memory invites Europe to confront the complexity of its own history, to see that the foundations of peace and plurality are often laid by those whom history tried hardest to forget. In an era of migration, Islamophobia, and anti-gender backlash, the intersection of art, feminism, and Islam becomes both a site of contestation and a potential space for healing.

CONCLUSION

To rebuild on the ruins, then, is not only to restore a mosque or to commemorate a past; it is to listen again for the adhan in the wind, to hear the unrecorded prayers of women who sang against fear. Feminist remembrance transforms this echo into a collective act, an insistence that faith, like love, survives in the traces of sound, gesture, and care.

Just as the signs of pluralism that do not fit the dominant Western narratives are being erased, so too are the voices of women within Islamic tradition who move beyond the boundaries of mainstream teaching and practice, the voices that have expanded the horizons of spirituality beyond the rigid lines of institutional authority. Their disappearance is not only a cultural loss but also the loss of the very possibility to think of faith through tenderness, doubt, and responsibility. Both the mosque and feminist performative remembrance become non-monumental sanctuaries that are fragile, relational, and enduring precisely because they live not in marble but in people, in voices that rise again whenever we choose to remember.

PROLOGUE
FOR A
TROUBLESOME
MOSQUE

ANJA ZALTA

Our research into the role and significance of the Log pod Mangartom mosque involved several steps and a variety of approaches, reflected both in this book and the exhibition itself. The months spent delving into the interviews we carried out and into the history of World War I, examining pictures of soldiers killed soon after being photographed, as well as combing through propaganda materials of the time (the most touching of which, to me, were postcards compiled in the book *Soška fronta 1915-1917*¹) were uncomfortable and exhausting. What can one say about a demolished building, once part of military infrastructure, whose foundations, along with its erstwhile function, lie buried under earth and grass, subject to the arbitrary interpretations and imaginaries of the past?

The concerns I want to address in this essay derive from several starting points. Interviewed on the meaning of the Log pod Mangartom mosque today, the former Slovenian Mufti Nedžad Grabus told us that the mosque was still alive. For him, as for other Muslims in Slovenia, it represents a toehold for Muslim identity and confidence, testifying as it does to a Muslim presence in the region going back at least over a century. The spot where the mosque once stood, even if no visible traces remain, is still felt to be there, and is sacred to them. For the troops who used it, it represented hope for (a better) life both in this world and in eternity. But that community is no more, the army is gone. And a space sacred to one community can generate profane dilemmas for another. The arbitrariness of the sacred reminds us of the thin line dividing the sacred (*hagios/sacer*) and the profane (even damned?), since sacredness is not a given for all. A conflict with the local community around whether and how the mosque should be restored and what its function might be today points to familiar social dynamics, from stereotyping and fear of Islam to the more tangible problems generated by mass tourism (including religious tourism) and the marking of space.

Religious diversity and the role of religious signifiers in shaping and reinforcing individual and collective identities are among the key challenges when it comes to cultural heritage. Religious diversity is and remains a social fact requiring religious literacy on the part of decision-makers as well as the general public. By religious literacy, I mean non-confessional knowledge and acknowledgement of the particularities of different religious systems. While there are not many Muslims in the Republic of Slovenia, they still account for the second-largest registered religious community in the country, with its internal diversity obviously not limited to nationality but shaped by the variety of socio-cultural, social, political and economic factors that contribute to collective and

1 Vincenc Rajšp, ed., *Soška fronta 1915-1917. Kultura spominjanja* (Ljubljana: Založba ZRC SAZU, 2010).

individual Muslim identities anywhere. These things are also a source of considerations swirling around the memory of the Log pod Mangartom mosque and its supposed role. What we know is that it was built for the troops of the Fourth Bosnian-Herzegovinian Infantry Regiment of the Austro-Hungarian Army (*Bosnisch-Hercegovinisches Infanterie Regiment Nr. 4*) in 1917, before the last (12th) battle of the Soča Front waged by the forces of Austria-Hungary and Germany. Why the mosque was only built so late in the day remains a mystery. Was it a matter of religious needs, of fear necessitating more spiritual care, of the weakening of camaraderie and fighting spirit among the troops, or merely of the Austro-Hungarian bureaucracy being slow to determine the need, location and funds for its construction? We will never know for certain.

While Muslims had been considered as “the Other of Europe” for centuries, the Austro-Hungarian government did introduce some changes in how it handled religious matters. After years of resistance, Bosnia and Herzegovina was officially annexed to Austria-Hungary in 1908. With the 1912 Islam Law (*Islamgesetz*), the Hanafi school of Sunni Islam was officially recognized as a religious congregation (*Religionsgesellschaft*), which included recognition as a legal entity under public law. The annexation to the Habsburg Empire was thus followed by at least formal inclusion of Islam and Muslims. The Habsburg monarchy included most of what is today Slovenia, so these lands came to be part of the same political and legal system as the Muslim-majority Bosnian ones. This led to more contact with Muslims, especially during World War I when thousands of Bosnian Muslim troops fought under the Austro-Hungarian flag at the Soča Front.

In fact, a less antagonistic view of Muslims seems to have gradually emerged even before that, after the 1878 Austro-Hungarian occupation of Bosnia and Herzegovina. This may have been due to the fact that late-19th century Bosnian Islam had already come under the strong influence of reformist movements, leading to a reconstruction of Islamic religious thought, largely through the return of the *ijtihad* (independent interpretation) and the reform of Islamic institutions (*islah*). This reformist approach was one of the responses to the increasing challenges brought about by the Austro-Hungarian project of modernization and to the question of balancing Islamic and European identities.

Still, the centuries past had left their mark, evident both in our fieldwork on the Log pod Mangartom mosque and in our research of recent history. In the Balkans, Muslims had long been associated with the Ottoman wars of conquest of European territories in the Middle Ages. In the Slovenian imagination, too, Ottomans and Turks had been fixed as

embodying the absolute Other, foreign and dangerous, although this was mostly based on literary representations that later textbooks failed to contextualize historically. As a consequence, a racist, Orientalist discourse was generated around the Turkish word *osmanlı* (Ottoman), invoking a backward, backstabbing, inferior identity, something to be changed or even exterminated: “A mosque with its minaret penetrating the Alpine landscape is a foreign body.” The so-called new racism has introduced a discourse based on cultural differences and arbitrary distinctions between “the civilized” and “the barbaric”. Edward Said’s notion of Orientalism is useful here; it refers to the constructed prism through which the West looks at the East, dominating and defining it as primitive and irrational, as a passive object, fixed and dependent in its own Otherness. When it comes to Islam and Muslims (in Bosnia-Herzegovina, in Slovenia and in Europe generally), two types of views are common: Islam as an alternative to secular politics, as represented by the activists of political Islam, or Islamic religion and culture as conservative and uncivilized, undermining Western civilizational standards. This form of stereotyping and representing the Muslim community as a monolith fits with and finds success within the Islamophobic Orientalist discourse based on antagonistic identities, with a sharp distinction between “us” and “them”. This is precisely why the question of the Log pod Mangartom mosque is so important. The mosque belonged to a specific historic period and stood at a very specific site where its presence, even though short-lived, left a strong mark.

The regional word for a mosque is *džamija*, from the Turkish *camii*, which in turn comes from the word for “gathering”. Throughout history, mosque complexes have been architectural expressions of social needs: as places of worship, learning and preaching, but also of trade, community meals and rest. The original, archetypal mosque – the Kaaba in Mecca, believed by Muslims to have been built by Ibrahim (Abraham) and Ishmael – symbolizes the House of God, offering shelter and peace. It also represents the cosmic, metaphysical, psychological and social ideal of community and connection in active worship of the unicity of God. Peace, worship, shelter and canonical prayers, as well as art, music, discussion and sharing of knowledge. The muezzin calling to prayer. Hands to the sides of his head, palms open, he covers his ears with his fingers so as to hear his own voice from the inside. Those voices at Log pod Mangartom – what are they whispering, under the grass and under the snow? And what whispers of theirs can uplift or frighten the local community and visitors of today? Beyond the memory of the cold of war, what is it that is left over from the tired troops and knocked from one decision-taker to another, each with interests of their own? For many, the

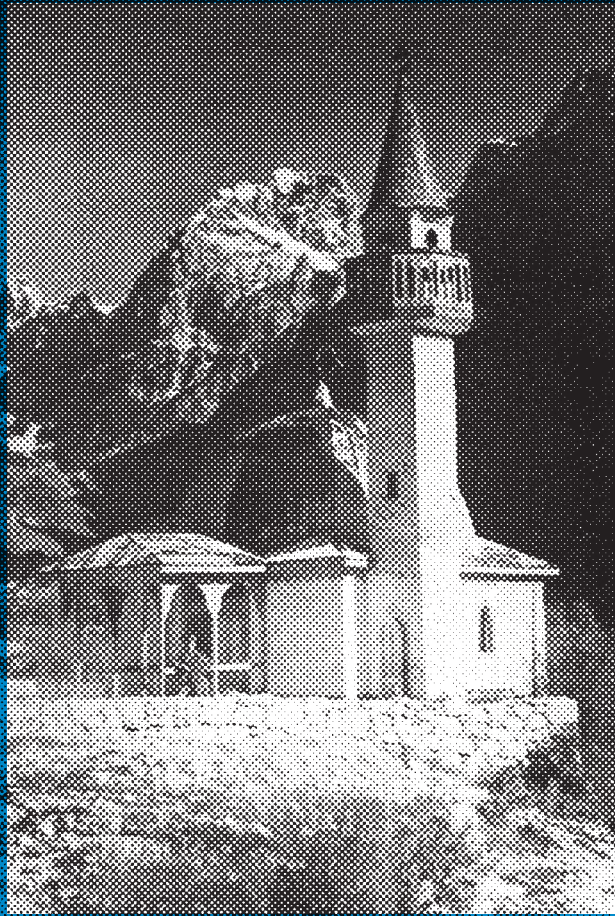
mosque – the *džamija* – as Islam made visible, remains a foreign body. Interestingly, in this region, neither the trenches nor (most of) the monuments – including religious ones – pertaining to other nationalities who died at the Soča Front are considered as problematic foreign bodies. So who is it, in the 21st century, that remains haunted by the medieval Ottoman cavalry?

Our research into the role of the Log pod Mangartom mosque points to the conclusion that an analysis of the relationships giving rise to Islamophobic rhetoric is key to understanding how a general basis is formed for the transmission of collective memory, as well as for the reduction of identities to just their religious and/or ethical dimensions. Such reductions are problematic since they are open to abuse through religious and/or national essentialisms, such that they leave out anyone who may not fit a specific signifier. Yet the issue is a wider one. The endless assigning of who is “ours” and who is “theirs”, a Samsara-like cycle of identity antagonism based on fear of uncontrolled otherness, impairs creative coexistence, weakens the possibilities for active citizenship as well as, in extreme cases, driving a military machinery to fill trenches with bodies. Including at the Soča Front. Contemporary views of the mosque’s role and its future, then, remain divided, the voices a cacophony, consensus hard to come by. So we must go on, and further. We must commemorate all those crushed by the military machinery, as a reminder of the vulnerability and mortality of all, regardless of the flags they fought under, the fezes or helmets they wore. And then we must lay the foundations for something completely different. How to get to that point? By keeping silent, at least for a moment, and listening to the songs of nature presently caressing the ruins of the past at Log pod Mangartom.

Conversations



Pogovori



First Encounter

The first time I saw the mosque in Log pod Mangartom was in a photograph on display at the newly founded Kobarid Museum. It showed a mosque in the Loška Koritnica Valley with Mt. Mangart and Mt. Jalovec in the background. A pretty sight! Before long, I even found the site of the former mosque – it had stood in the immediate vicinity of our house! Piercing the soil with my pitchfork, I measured the foundations, which were much more prominent at the time than they are today. But even now the cornerstones still peek up after each mowing.

– Vinko Avsenak

When I first saw this photograph I kept turning the book around, I just didn't know what to make of it: Was it a photomontage? Was it something abstract? When I finally connected the dots based on what I had known before, it was an epiphany moment for me. I realized Slovenia had a fascinating history hidden under the carpet, one that had intentionally been kept secret, out of history books and public discourse. This was the first spark that motivated me to look deeper.

– Ahmed Pašić

When I first saw this photograph, it did strike me as odd. It's different today; today we have a mosque in Ljubljana. One hundred years ago, however, it was a very unusual edifice for this part of the world,

Prvo srečanje

Prva slika džamije v Logu pod Mangartom, ki sem jo videl, je bila razstavljena v novoustanovljenem Kobariškem muzeju. Prikazovala je džamijo v dolini Loške Koritnice, z Mangartom in Jalovcem v ozadju. Lepa slika! Kmalu zatem sem mesto nekdanje džamije tudi našel, stala je v neposredni bližini naše hiše! Z vilami sem prebadal zemljo in tako premeril temelje, ki pa so bili takrat veliko vidnejši kot danes. A tudi danes se po vsaki košnji prikažejo vogalni kamni.

– Vinko Avsenak

Ko sem videl to fotografijo, sem knjigo kar obračal: je to fotomontaža, je to nekaj abstraktnega? Ko sem potem nekako povezal informacije s tem, kar sem vedel že prej, se je v meni zgodil neki čudežni preobrat. Ugotovil sem, da imamo na slovenskem ozemlju zanimivo zgodovino, ki je bila skrita pod preprogo, ki se je namerno skrivala, ki se namerno ni uvrščala v učbenike in v javni diskurz. To je bila tista glavna, prva iskra, ki me je potem pognala v globlje raziskave.

– Ahmed Pašić

Ko sem prvič videla to fotografijo, se mi je res zdela nenavadna. Danes je to drugače, v Ljubljani stoji džamija. Pred stotimi leti pa je bila za ta

something the locals, when they returned from exile and saw a mosque standing there on their meadow, struggled to comprehend. Many of them had probably never seen anything of this kind and couldn't even begin to understand what it was. I guess the local priest would have told them it was a mosque. I doubt ordinary people even knew what that was, and why it was there in the first place.

– Ernesta Drole

The Mosque

There's no way you'll find it in the summer when the grass is tall, it can't be seen.

– Zdravko Likar

As someone for whom this is a sacred space, I was surprised to see sheep graze here because there was nothing to mark it. A space that is sacred should be respected. But this space, once a space of prayer, had no building, no markings communicating that there once was a mosque. For me, however, for everyone who believes in God, this was a sacred space, and this has to be acknowledged.

– Nedžad Grabus

Well, as an archaeological site it definitely stands out in terms of rarity. We know it was the only military mosque in the Soča Valley. It was more than an insignificant barrack or warehouse – these came

prostor to res neka zgradba, ki je bila popolnoma izven miselnega in vidnega okvira domačinov, ko so se potem vrnili iz begunstva in na svojem travniku videli džamijo. Med njimi je verjetno do tedaj marsikdo niti videl ni, sploh verjetno ni doumel, kaj to je. Po mojem jim je lokalni duhovnik povedal, da to je pa džamija. Dvomim, da so, recimo, čisto vsakdanji ljudje vedeli za to, zakaj je to tam in kaj to sploh je?

– Ernesta Drole

O džamiji

Poleti, ko je trava visoka, džamije sploh ne moreš najti, saj se je ne vidi.

– Zdravko Likar

Mene je seveda kot človeka, ki doživlja ta prostor kot sveti prostor, občasno presenetilo, da so se tam pasle ovce, ker ni bilo nič obeleženo. Sveti prostor se mora tudi spoštovati. In ta prostor, ki je bil prostor molitve, ni imel stavbe, tam ni bilo znakov, da je nekoč tam stala džamija. A prostor je bil zame, za vse nas, ki verujemo v Boga, sveti prostor, in to je pomembno povedati.

– Nedžad Grabus

Ja, kot arheološka ostalina definitivno izstopa po redkosti. Vemo, da je bila to edina vojaška

in hundreds, thousands even, whereas this site was one of a kind. It also stands out as a structure representing one of the religions in the Austro-Hungarian monarchy, just as the Russian Chapel served soldiers of the Orthodox faith. The mosque appears to be one of the more important religious buildings on the Isonzo Front.

– Uroš Košir

The etymological root of the word *džamija* (mosque) is interesting because it means “to come together,” and thus expresses what might be a non-hierarchical, even anarchist component of Islam. Anybody who has people’s trust can give a sermon. When I used to go to the small prayer room at Ledina, sometimes the priest was absent and the waiter from the nearby Lebanese restaurant would give a sermon in his stead. I really liked this social, *grassroots* component.

– Muanis Sinanović

Something must have taken place here before the mosque was built or after it had been abandoned, for we found a number of objects that have nothing to do with it: remnants of munitions, animal bones, the remains of food and military equipment, such as various horseshoe nails, horseshoe parts, a broken bayonet tip.

– Uroš Košir

The mosque was in use for a very short time. The archival

džamija v Posočju, ne gre zgoraj za nepomembno vojaško barako ali skladišče, ki jih je bilo na stotine, na tisoče, ampak je bila edinstvena. Izstopa tudi kot objekt, ki predstavlja eno od veroizpovedi avstro-ogrske monarhije, podobno kot Ruska kapela za pravoslavce. Džamija se zdi med pomembnejšimi verskimi objekti soške fronte.

– Uroš Košir

Skupen etimološki koren, iz katerega izvira beseda džamija, ki govori o skupnem, o druženju, je zanimiv, ker izraža neko morda celo malce anarhistično in nehierarhično komponento islama. Pridigo lahko vodi vsak, ki mu ljudje zaupajo. Ko sem hodil v malo molilnico na Ledini, je bil duhovnik odsoten in je pridigo prevzel natakari, ki je delal v bližnji libanonski restavraciji. V tem se izraža neka socialna, *grassroots* komponenta, ki mi je zelo všeč.

– Muanis Sinanović

Zagotovo se je na tem kraju, še preden je bila postavljena džamija ali pa ko je bila že opuščena, nekaj dogajalo, saj smo našli cel kup predmetov, ki ne sodijo v okvir džamije: ostanke streliva, živalske kosti, ostanke hrane, vojaško opremo: razne podkovske žebelje, dele podkev, odlomljeno konico bajoneta.

– Uroš Košir



construction documents that I discovered suggest it is unlikely that it was erected before the end of July 1917, but the Bosnian-Herzegovinian soldiers of the Fourth Infantry Regiment from Mostar already began leaving the Koritnica Valley in September the same year, leaving the mosque disused. For the record, though, the Austro-Hungarian military leadership did keep the muezzin there to proclaim his daily calls to prayer from the minaret, if only for purely deceptive reasons.

– Vinko Avsenak

My father was born in Log pod Mangartom, and this is where I spent my summers as a child. My aunts told me that after World War I, the villagers plundered the mosque for building materials and used them for their personal needs – to cover roofs, and to fortify haylofts and barns.

– Zdravko Likar

The soldiers needed construction materials when they were building military positions, and they found them in houses, among other places. That's why we have pictures of trenches with formwork made of used front doors from local homesteads and similar. And the same with the military barracks: you can see tables there that must have been brought from nearby houses, and pretty chairs of non-military origin.

Džamija je bila v uporabi zelo malo časa. Iz arhivskih gradbenih dokumentov, ki sem jih odkril, izhaja, da pred koncem julija 1917 verjetno še ni stala, a bosansko-hercegovski vojaki 4. pehotnega polka iz Mostarja so začeli iz doline Koritnice odhajati že konec septembra istega leta in džamija potemtakem ni bila več v uporabi. Je pa res, in to moram poudariti, da so avstro-ogrsko poveljstva iz čisto vojaških slepilnih razlogov zadržala v Logu mujezina, ki je še naprej vsak dan z minareta vabil k molitvi.

– Vinko Avsenak

Moj oče se je rodil v Logu pod Mangrtom. V otroštvu sem poletja preživel v Logu. Tete so mi pravile, da so po prvi vojni material, iz katerega je bila zgrajena džamija, razgrabili domačini in ga porabili za domače potrebe: za prekrivanje streh, obijanje senikov in staj.

– Zdravko Likar

Ko so gradili vojaške položaje, so potrebovali gradbeni material. In dobili so ga tudi v hišah. Zato imamo slike strelskih jarkov, ki imajo za opaž uporabljena vhodna vrata od kakšne domačije in podobno. Ali pa tudi vojaške barake: vidimo, da so si verjetno iz bližnjih hiš prinesli kakšne mize, pa lepe stole nevojaškega izvora. Pa se

But when the war was over, these things were returned to their owners.

— Uroš Košir

Bosnians on the Isonzo front

The Austro-Hungarian military leadership was aware how important it was for the soldiers to practice their religions, and that keeping the 12 nations of the monarchy together was a key priority.

— Vinko Avsenak

The battalion of the First Bosnian-Herzegovinian Regiment, which was based in Vienna, put forward an initiative to build a mosque there as well. They even began to raise money for it, and Emperor Charles himself contributed significantly to the fund, but its construction never took place.

— Uroš Košir

Before the breakthrough at Kobarid (Caporetto) during the 12th Battle of the Isonzo, the Bosnian-Herzegovinian soldiers, known for their bravery and perseverance, were replaced on the Rombon Mountains by the soldiers of the 59th Infantry Regiment from Salzburg, the so-called Rainers. Making their way to Prevala, the latter,

je tisto, ko je bilo vojne konec, vrnilo v hiše.

— Uroš Košir

Bošnjaki na soški fronti

Avstro-ogrsko poveljstvo se je zavedalo, da vojak potrebuje in neguje svojo vero ter da je ključnega pomena dvanajst narodov monarhije držati skupaj.

— Vinko Avsenak

Bataljon bosansko-hercegovskega polka št. 1, ki je bil nastanjen na Dunaju, je dal pobudo, da bi zgradili džamijo tudi tam. Zanj so celo zbirali sredstva, tudi cesar Karel je veliko prispeval, a do gradnje potem nikoli ni prišlo.

— Uroš Košir

Ko so vojaki salzburškega 59. pehotnega polka, imenovani Rainerji, v 12. soški bitki, pred prebojem pri Kobaridu, na rombonskem pogorju zamenjali bosansko-hercegovske vojake, znane po hrabrosti in vztrajnosti, in ko so potem do pasu v snegu, v gostem italijanskem strojničnem ognju in ob hudih izgubah napredovali proti Prevali, so nosili na glavah muslimanske fese, da ne bi Italijani opazili te zamenjave.

— Vinko Avsenak

waist-deep in snow, caught in intense machine-gun fire and suffering heavy casualties, wore Muslim fezes on their heads to deceive the Italians as to whom they were dealing with.

– Vinko Avsenak

Just think about the soldiers – they came from so many different countries, Czechia, Slovakia, Poland, and so forth, but they were fascinating because they were different. They stood out from other soldiers, who were all more or less the same. I think it is significant how the authorities at the time recognized that give-and-take relationship and told people: you have something to give to us, and we will give you this mosque in return. You are willing to sacrifice your lives. The mosque will give you comfort.

– Nedžad Grabus

The fact that they accepted Muslim soldiers and Muslims in general in the empire was, at least to my mind, a political strategy designed to weaken the Ottoman influence in Bosnia. Interestingly, the empire acknowledged the right to prayer on the battlefield.

– Martin Mastnak

Rather than a world war, World War I was a war driven by competition among European nations for colonies. Again, there is a paradox in how Bosnian Islam positions itself in this European intercolonial war, but

Poglejte, iz koliko različnih držav so prihajali vojaki: s Češke, Slovaške, Poljske in tako dalje, ampak oni so bili zanimivi, ker so bili drugačni. Ker so odstopali od tega širšega vidika oziroma razumevanja vojakov iz drugih držav, ki so si bili vsi podobni. Meni je to zelo pomembno, da je takratna oblast to prepoznala, omogočila ljudem in jim povedala: v redu, vi dajte nekaj nam, mi bomo pa dali vam to džamijo. Evo, vi ste pripravljene žrtvovati svoje življenje. Vam bo lažje, če boste imeli džamijo.

– Nedžad Grabus

To, da so muslimanske vojake ali sploh muslimane sprejeli v cesarstvo, je bila po mojem mnenju politična strategija, ki naj bi oslabilo osmansko moč v Bosni. Zanimivo je tudi, da je cesarstvo upoštevalo pravice do molitve na bojišču.

– Martin Mastnak

Prva svetovna vojna ni bila svetovna vojna, pač pa je bila vojna evropskih nacij za kolonije. Spet je paradoksalno, kako se bosanski islam umešča v evropsko interkolonialno vojno, izpušča pa to, kar je bil razlog. Zakaj se hočemo pozicionirati v neko militaristično zgodbo? Zakaj se hočemo dokazati samo kot tisti, ki smo lahko služili s svojimi življenji v imperiju, da smo se bojevali v nesmiselni vojni? Zakaj? Zakaj bi bilo to neko

omits to reveal what caused it. Why do we want a place in any militaristic story? Why do we want to prove ourselves exclusively as those who served with their lives in the empire, those who fought a futile war? Why? Why should this be a symbolic point of departure? You are probably familiar with these myths, and there's probably some truth in them, of Bosnians being the bravest of soldiers on that front – I used to tell this story myself, numerous times. But from a distance, this may also serve to confirm the stereotype of a daft Bosnian who gives his life for someone else's agendas, just like all those soldiers there died for someone else's ambitions.

– Muanis Sinanović

On the other hand, Bosniaks are also described as intelligent and brave fighters, known for their loyalty and exceptional discipline. People who did not fear death and believed in *kismet*, or fate. An Austrian officer described them in his war memoirs. He could not understand these people, who were so fearless on the battlefield and paid no mind to whether they would die or not. Come afternoon or evening, when these same people rested in their quarters, one could hear them singing their melancholic *sevdalinkas*. The Austrian officer thought this was both romantic and sad, and strove to reconcile their brutality with their tenderness.

– Ahmed Pašić

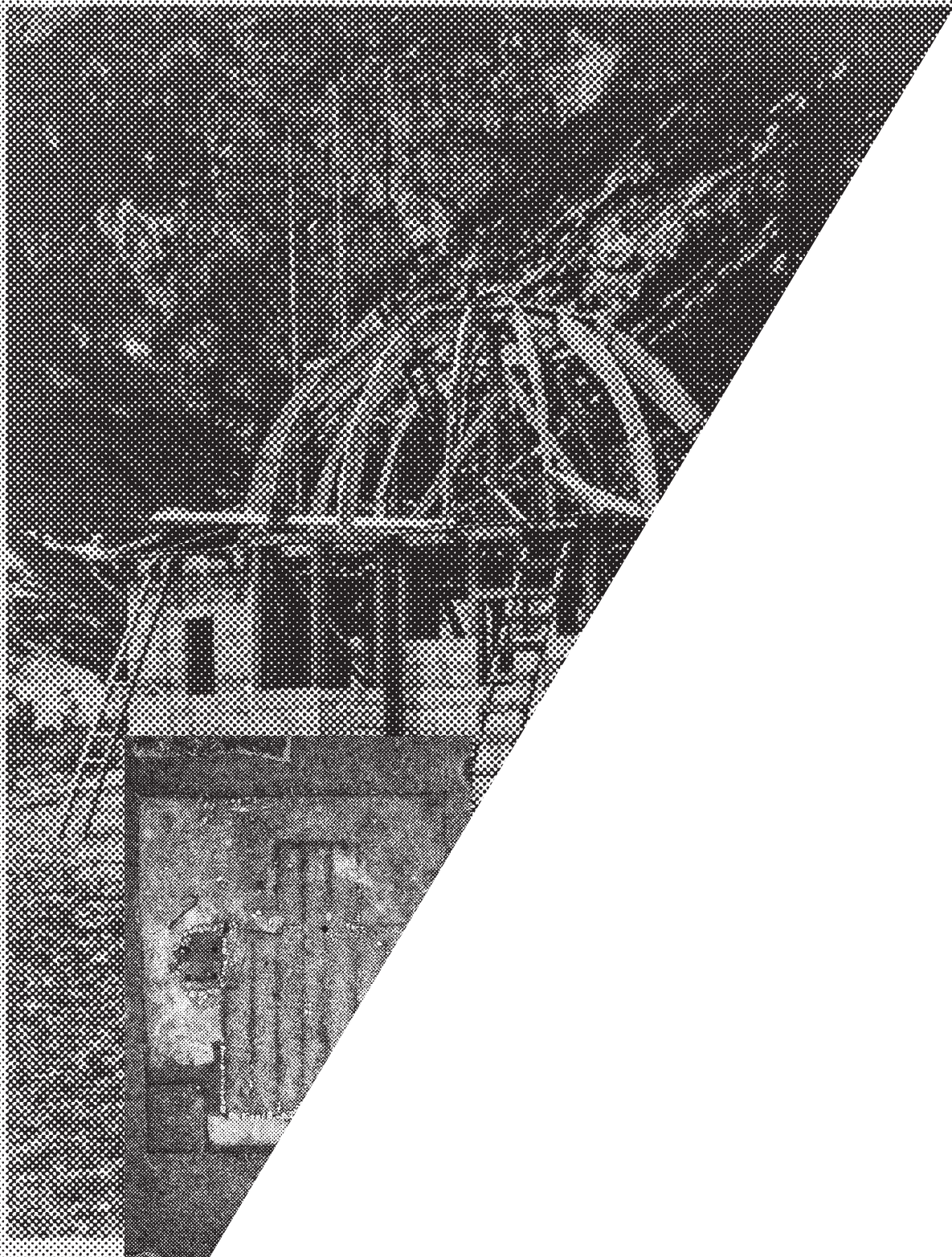
In Sufism, the point of the 99 names of God is that they can be very

simbolno izhodišče? Saj mogoče poznate te mite, ki so morda deloma resnični, da so bili Bosanci najpogumnejši vojaki na tisti fronti. Tudi sam sem večkrat povedal to zgodbo, a ko nanjo kritično pomislim, se lahko zdi kot neko potrjevanje tega stereotipa o glupem Bosancu, ki umira za tuje cilje, tako kot so vsi vojaki tam umirali za tuje cilje.

– Muanis Sinanović

Bošnjaki, Bosanci so bili v kraljevini Jugoslaviji, pa tudi v socialistični Jugoslaviji, etiketirani: da so nižja klasa, izjemno nesposobni, leni ljudje, ljudje, ki niso čisti, in podobno. To so bile izjemno stereotipne predstave, ki so še vedno prisotne, govorijo pa o ljudeh, ki v narodnostnem in etničnem smislu pravzaprav niso obstajali. Po drugi strani Bošnjake označujejo za inteligentne, pogumne borce, izjemno zveste, izjemno disciplinirane. Za ljudi, ki se niso bali umreti in so verjeli v kismet. Eden od avstrijskih oficirjev jih je opisal v svojih spominih. Ni mogel razumeti teh ljudi, ki so bili na bojišču neustrašni, v boj so šli brez kakršnegakoli razmišljanja, ali bodo umrli ali ne. Po drugi strani pa se je, ko so popoldne ali zvečer počivali v svojih spalnicah, slišalo njihovo petje melanholičnih *sevdalink*. In to se je avstrijskemu oficirju zdelo tako romantično, žalostno, surovost in nežnost mu nista šli skupaj.

– Ahmed Pašić



contradictory: He, who is the most merciful, is also the most wrathful. So it is about reconciling what is rationally defined as opposing, through which you intuitively internalize both sides as an inseparable part of one creation, which is a reflection of the oneness of God. In other words: the unity of creation as manifested to us in its contradictions and diversity reflects the unity of God.

– Muanis Sinanović

Austro-Hungarian Society

Austria-Hungary was home to a number of ethnic groups and nationalities. Just like the European Union today is a patchwork of diversity.

– Nedžad Grabus

We can't say that the Austro-Hungarian Empire was an "open society" in the strict sense of the term. Every young man, for example, had to serve for up to seven years in the army, and quite a few songs from Slovenian folklore still tell their stories. For centuries, the Habsburgs oppressed the Slavs, ignoring their rights. Peasant revolts in the 16th century, for example, were brutally suppressed. It was only in the 19th century that society became more open – but as far as I know, the idea of an open society only dates back to the mid-20th century, and thus it would be anachronistic to use it for older

Sufijska poanta 99 imen boga je, da so lahko med seboj tudi zelo protislovna. Hkrati je najbolj milostni in najbolj maščevalni. Gre za preseganje racionalne delitve na ta protislovja, s čimer se intuitivno ponotranji oboje kot neločljiv del enega stvarstva, ki je enotno na enak način, kot je enoten bog. Torej: enotnost stvarstva, ki se nam kaže v protislovjih in v mnogoterosti, je odsev božji enotnosti.

– Muanis Sinanović

Avstro-ogrška družba

Avstro-Ogrska je bila država, ki je združevala različne etnične in nacionalne skupine. Takšna je zdaj tudi Evropska unija kot širši prostor, ki povezuje različnosti.

– Nedžad Grabus

Če vzamemo pojem odprte družbe zares, potem ne moremo reči, da je bilo avstro-ogrsko cesarstvo »odprta družba«. Vsi fantje, na primer, so morali služiti v vojski do sedem let, tudi v slovenskem izročilu o tem pripoveduje več ljudskih pesmi. Več stoletij so v avstro-ogrskem cesarstvu zatirali pravice Slovanov. V 16. stoletju, na primer, v času kmečkih uporov, so to gibanje krvavo zatrli. Šele v 19. stoletju je prišlo do neke bolj odprte družbe – sicer pa je, kar se mene tiče, pojem odprte družbe nastal šele sredi 20.

societies and states. Moreover, we mustn't forget that the concept of an open society was used by the West during the Cold War to counter socialism and communism, and there's no good reason to bring it up again today. As for the mosque, its construction was the result of the Austro-Hungarian cultural policy, according to which people of every religion had the right to worship, including on the front, but in order to do so they needed religious facilities and priests or imams.

– Martin Mastnak

The whole idea of Europe is grounded in an aversion toward Islam, or the Turks, to be specific. Everyone, from Renaissance humanists to the intellectuals of the Enlightenment, believed that the Turks should be exterminated and expelled from Europe. Naturally, one would object to the Ottoman conquest, but before that, there was in fact no Europe as a community to speak of.

– Muanis Sinanović

The Enlightenment promoted scientific, technological as well as social advances, which in part contributed to memory obtaining its social and survival value encoded into institutions, in the first place in archives and museums. Of course memory is important, but the question is what we do with it. I am no longer convinced that the knowledge of what happened yesterday can help us avoid doing the same things today and

stoletja. Bilo bi anahronistično, če bi ga uporabili za starejše družbe ali države.

– Martin Mastnak

Ideja same Evrope je utemeljena na odporu do islama oziroma konkretno do Turkov. Od humanističnih renesans pa do renesančnih in razsvetljenskih mislecev so bili vsi prepričani, da je treba Turke iztrebiti in izgnati iz Evrope. Seveda je razumljivo, da si proti takšnemu osvajanju. Toda Evropa pred tem kot neka skupnost ni zares obstajala.

– Muanis Sinanović

Razsvetljenstvo je spodbujalo znanstveno in tehnološko, pa tudi družbeno pospeševanje. Tudi zato je spomin dobil vrednost za družbeno preživetje, vkodirano v institucije, kot sta arhiv in muzej. Spomin seveda potrebujemo, a vprašanje je, kaj z njim počnemo. Vse manj sem prepričan, da nam védenje o tem, kaj se je zgodilo v preteklosti, lahko pomaga, da istih reči ne bi ponavljali danes in jutri: ponavljamo jih ne glede na vse. Zato bi bilo morda vseeno bolje, če bi pozabili. Tako bi blaznosti vsakič znova doživljali prvič in z manj bolečine kot ob zavedanju, da se vojna in uničenje – vedno znova – začeta in dogajata na enak način ... ljudje pa smo na enak način vedno znova nemočni.

– Martin Pogačar



tomorrow, because we keep repeating them, no matter what. We might as well forget everything. This way, we would experience the lunacies that occur as if for the first time, and less painful than with the awareness that war and destruction – time and again – begin and happen in the same way, leaving us equally helpless over and over again.

– Martin Pogačar

It is an interesting phrase you used: religion instrumentalized for war. Which is true, at least from the state's perspective. But apart from the state and politics, beyond any exercise of power, there was a fundamental human need of these fighters who had found themselves in war and needed the support that only religion could offer. A hundred years ago, religion probably provided much more support to people than it does today, when we have therapists and so forth. Religion was the only thing they had to find peace of mind and something to live for the next day.

– Ernesta Drole

Britain, Russia and Poland also had Muslim soldiers. During my research, I came across evidence that the Austrians communicated with other armies across Europe regarding how best to integrate this community. The Austro-Hungarian Empire had long been home to people of different religions, but this was the first

Uporabili ste zanimivo besedno zvezo: vera, ki je bila instrumentalizirana za vojno. To gotovo velja z vidika države. Vendarle pa mislim, da je bila tu že mimo države, mimo politike, mimo oblasti neka zelo, zelo človeška nuja teh borcev, ki so se znašli v vojnem času in so rabili neko oporo, ki jim jo je dajala vera. Je res, da je bila pred stotimi leti vera verjetno veliko večja opora človeku kot danes, ker ni bilo psihološke pomoči in tako naprej. Vera je bila edina stvar, ki jih je psihološko umirila ali pa jim dala neki zagon za življenje tudi v naslednjem dnevu.

– Ernesta Drole

V Angliji in tudi v Rusiji in na Poljskem so imeli muslimanske vojake. Med raziskavo sem naletel na podatke, da so Avstrijci komunicirali z drugimi vojskami po Evropi glede vprašanja, kako jih najbolje integrirati. Že pred tem je bilo v cesarstvu ogromno ljudi različnih veroizpovedi, ampak to je prvič, da se je nekdo ukvarjal s tem, da bi jih integriral.

– Martin Mastnak

Kljub razsvetljenstvu in procesom, ki so poskušali pripeljati do objektivne, racionalne misli, je verovanje v današnjem svetu nesporno prisotno. Človek je

time that anybody bothered to integrate them.

– Martin Mastnak

Despite the Enlightenment and processes meant to guide us to the domain of objective, rational thought, faith unquestionably still resides in our world. Man is a creature of faith, the only question is who and what occupies positions in his belief systems. Today, these can be occupied by techno-gurus, or even worse, by techno-feudalists riding the wave of increasingly uncontrollable technologies of destruction that are legitimized by detached political elites propounding distinctly religious mythos.

– Martin Pogačar

This is a memorial, a monument. Like the Russian Chapel, which commemorates the soldiers of the nations of Imperial Russia, or Javorca, which is dedicated to the soldiers of Austro-Hungarian nations. I am sure rituals were also performed inside or outside the mosque. So the mosque is no different than these other monuments. Except that the chapel and the church are still there, but the mosque isn't. It only exists in memory.

– Zdravko Likar

When I speak to people I often wonder why some refer to victims as heroes. Weren't the fallen soldiers also frightened human beings? Sometimes I get the feeling

verovanjsko bitje, vprašanje je samo, kdo in kaj v njegovih sistemih verovanja zaseda katero mesto. Danes so to lahko tehnoguruji, ali še huje, tehnofevdalci, ki jahajo na nadzoru čedalje bolj izmikajočih se tehnologijah uničevanja, preko izrazito religijskih mitosov pa jih legitimirajo odmaknjene politične elite.

– Martin Pogačar

Ja, to je eden od pomnikov, eden od spomenikov. Tako kot je Ruska kapelica spomin na vse vojake narodov carske Rusije, tako kot je Javorca spomin na vojake avstro-ogrskih narodov. Tako je tudi džamija. Tu ni nobene razlike med njimi. Razlika je samo v tem, da ti dve kapeli oz. cerkvi obstajata, džamije pa ni. Obstaja le še v spominu.

– Zdravko Likar

Večkrat se z ljudmi pogovarjam in razmišljam, zakaj nekateri žrtvam rečejo heroji? Ali niso bili padli vojaki predvsem ali tudi prestrašeni ljudje? Včasih se mi zdi, da je beseda heroji povezana s povečevanji, in to le ene strani. In potem namignem, da bi se mogoče lahko v govorih in dejanjih spomnili tudi na vse druge vojake, civiliste, ki so bili žrtve.

– Maša Klavora

that the word hero is used to glorify one side only. In such cases, I feel compelled to suggest that perhaps in our speeches and actions we should remember all the other soldiers and civilian casualties of war as well.

— Maša Klavora

Islam in the World

If you allow people to feel equal in a certain space, they are more likely to contribute to the best of a society and its development.

— Nedžad Grabus

Some people fail to understand why I can't agree with what's going on in Iran, wondering if I'm a fundamentalist. I'm not, but I can see what's going on, and I understand this as just another attempt to export the destruction of a country. Of course, I agree that the Islamic Revolution came with many faults. It's unfair for women to have to cover themselves, but at the same time I can see many civilizational achievements as well, including the development of infrastructure, women's education, and so on. It can be exhausting, always trying to make people understand that the world is neither black nor white.

— Muanis Sinanović

Islam v svetu

Če omogočite ljudem, da se na določenem območju počutijo enakovredno, potem je lažje pričakovati, da bodo prispevali k najboljšim delom ali razvoju določene družbe.

— Nedžad Grabus

Včasih ljudje ne morejo razumeti, zakaj ne morem podpirati dogajanja v Iranu, in me sprašujejo, če sem fundamentalist? Nisem — vidim pa, kaj se dogaja, in to razumem kot še en poskus uvoženega razbijanja države. Hkrati se strinjam, da je imela islamska revolucija številne napake. Ni prav, da se morajo ženske pokrivati, hkrati pa vidim številne civilizacijske dosežke, tudi razvoj infrastrukture, izobrazbo žensk in tako naprej. Če celo življenje prepričuješ ljudi, da stvari niso črno-bele, te to lahko utruji.

— Muanis Sinanović

Si šel na petkovo molitev v mošejo ali ne, ješ svinjino ali ne, koga to briga. Vsi smo na istem. Zjutraj razmišljamo, kaj bomo počeli, kam bomo šli, položnice je treba plačati, in to je naš boj, to je boj vseh nas v Sloveniji. Kar je mogoče narediti skupaj, delamo skupaj – to je cilj vsega. Smo člani iste družbe in rad bi, da me drugi vidijo kot takega. To

Who cares if you go to the mosque for the Friday prayer, or if you eat pork or not? We're all in the same boat. In the morning, we think about what we'll do, where we'll go; there are bills to be paid and this is our struggle, something that everyone in Slovenia struggles with. We join forces when we can do something together – and that's the whole point. We're all members of the same society, and I want other people to see me as such. This is in fact the main reason why I want to see this mosque reconstructed, but if it wasn't, I'd like people to discuss it as something positive, not as a problem.

– Ahmed Pašić

The mosque in Log pod Mangartom helped us articulate all our needs for a new edifice in Ljubljana, which I saw as part of our "spiritual" safety. To begin with, if I speak publicly about the mosque, I can tell people that there already was one in Log pod Mangartom. Which means that we were not building the first mosque in Slovenia. And finally, this is an opportunity for us to make it clear that Muslims have been present in this part of Europe for a long time.

– Nedžad Grabus

Islamic theology constantly deals with the effects of intoxication and people's ability to maintain a sober, direct relationship with God. This includes music. Because music elates, it triggers emotions and clouds your autonomy, so to speak. Even before Islam, the Arab nation

je pravzaprav glavni razlog, zakaj bi jaz to mošejo rad videl obnovljeno. In tudi če ne bi bila obnovljena, da bi se o njej govorilo pozitivno, ne kot o nekem bavljavu.

– Ahmed Pašić

Džamija v Logu pod Mangartom nam je pomagala, da lažje artikuliramo vse svoje potrebe po novem objektu v Ljubljani, ki sem ga jaz videl kot del naše »duhovne« varnosti. Prvič, če v javnosti govorim o džamiji, lahko govorim o tem, da je v Logu pod Mangartom že stala. Drugič, da mi ne bomo zgradili prve džamije v Sloveniji. Tretjič, da je to bila prilika, da povemo, da so muslimani del tega evropskega dela sveta že dlje časa.

– Nedžad Grabus

Islamska teologija se ves čas ukvarja z vplivom opitosti na možnost, da bi človek lahko ohranjal neki trezen, neposreden odnos z bogom. Del tega je tudi glasba. Glasba pač lahko človeka ponese, ustvari v njem čustva in s tem, recimo, okrni njegovo avtonomijo. Arabci so bili tudi že pred islamom seveda narod, ki je ogromno dal na poezijo in njene zvočne učinke. Seveda se je glasba veliko uporabljala, tudi v duhovne namene, v ritualih, še posebno pri sufijih. Ne vem, če kje na svetu zares bojkotirajo glasbo, razen talibani, ki so pač posebni idioti. No, ampak povsod se sliši glasba. Teološke



AUSTRIAN OCCUPATION OF RUSSIA. RUSSOBS WORKING THE BEACH AT MARTEL.



revered poetry and appreciated the effects of the sounds of its words. Music was used a lot, of course, including for spiritual purposes, in rituals, especially by Sufis. I'm not sure that music is banned anywhere in the world, except by the Taliban, but they are fools in their own right. Anyway, you hear music everywhere. Theological debates about music emerge exactly because the Islamic world boasts a wealth of musical traditions, which poses an interesting question about the relationship between music and spirituality.

– Muanis Sinanović

I just can't see a socio-political mechanism or idea that could, like socialism before World War II, for example, serve as an alternative to (neo)liberal-fascist alliances. There is nothing like it on a global scale, even though we can see pockets of resistance and normality. The media play an important role here. Print, for example, constructed reality by freezing the voice and the word into an orderly notation. Radio was the first medium to radically change this before World War II: listening is a social event, we miss and forget much of what's been said; what we've heard cannot be verified retrospectively, and memory thus becomes a lot more fluid. The reliability of information is critically compromised, and with it the validity of knowledge and learning. Social media and ubiquitous digitalization have only exacerbated the situation.

– Martin Pogačar

debate o glasbi se pojavljajo ravno zato, ker je islamski svet tradicionalno obdarjen z glasbo, in to postavlja posebno vprašanje njenega odnosa z duhovnostjo.

– Muanis Sinanović

Preprosto ne vidim niti družbenopolitičnega mehanizma niti ideje, ki bi se lahko – tako kot, recimo, pred drugo svetovno vojno socializem – pozicionirala kot alternativa (neo)liberalno-fašističnim navezavam. Čeprav obstajajo žepki odpora, danes česa podobnega na množični ravni ni. Pri tem pomembno vlogo igrajo mediji. Tisk je, denimo, vzpostavil način konstruiranja realnosti, ki je fiksiral glas in besedo v stabilen črkovni zapis. Radio je bil v času pred drugo svetovno vojno prvi medij, ki je ta način radikalno spremenil: poslušanje radia je bil družaben dogodek, pri katerem je marsikaj ostalo preslišano in pozabljeno, izrečeno naenkrat za nazaj nepreverljivo, spomin pa veliko bolj fluiden. Zato se je bistveno podrla zanesljivost informacije, veljavnost védenja in znanja. Družbeni mediji z digitalizacijo vsega to le še eskalirajo.

– Martin Pogačar

Pogled domačinov

Čeprav sem približno lokacijo džamije poznala že

The Locals' Perspective

Although I knew the approximate location of the mosque, I hadn't been on the actual site before I came here with you. Several people had already known the exact location, but we were all aware it was on private land. We knew that in order to understand and find out more about the mosque we would have to conduct additional historical and archaeological research, and even more importantly, work hand in hand with the local people as well as with experts, both domestic and foreign.

— Maša Klavora

For a year and a half, our first neighbor Ivan, known in the village as Ganza, listened to the muezzin's call to worship and even learned the first part of the prayer. Unmarried, he craved company and would always wait for me, lurking to catch me when I came to visit Log pod Mangartom. After the initial handshake, he would start with "Allahu Akbar ..." ("Allah is the greatest!") and then proceed with the next few phrases of the prayer in Arabic. "How on earth do you know that?" I would ask. "Well, I did listen to him three times a day, and for so long!" My wife's aunts also used to tell me how they would climb the minaret as little girls to chat with the Bosnian-Herzegovinian soldiers.

— Vinko Avsenak

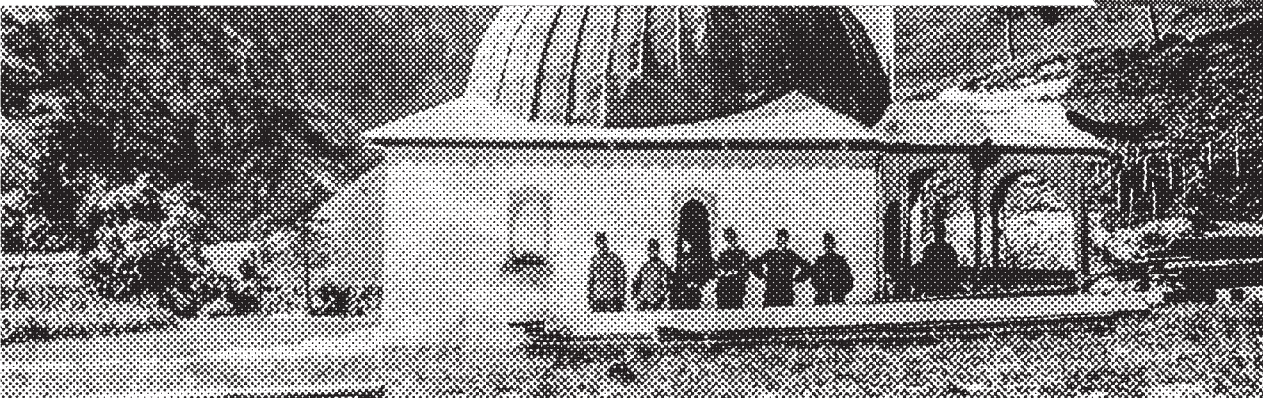
prej, sem bila prav na lokaciji šele z vami. Nekaj ljudi je že prej točno poznalo to lokacijo, ampak vsi smo se tudi zavedali, da je to zasebna parcela in da je glede razumevanja in poznavanja džamije treba opraviti še kakšne zgodovinske in arheološke raziskave ter predvsem sodelovati z domačini ter domačimi in tujimi poznavalci.

— Maša Klavora

Naš prvi sosed Ivan, po domače Ganza, je kot otrok leto in pol poslušal mujezina pri službi božji in se ob tem tudi naučil prvega dela molitve. Neporočen, samski in željan družbe je vedno čakal in prežal, kdaj pridem v Log. Potem je po stisku roke vedno začel »Allah Akbar ...« (Alah je velik!), čemur je sledilo še nekaj stavkov molitve v arabščini. »Pa kako vi to znate?« »Saj sem ga poslušal trikrat na dan, pa toliko časa!« Ženine tete so mi tudi pripovedovale, da so kot majhne deklice lazile na minaret, se pogovarjale in šalile z bosansko-hercegovskimi vojaki.

— Vinko Avsenak

Džamija ni nič bolj tujek kot kaj drugega iz vojne, kot so strelnski jarki ali kaverne. Pravzaprav so vse ostaline



The mosque is no more foreign here than anything else that came with the war, such as trenches or caverns. When you think about it, every remnant from World War I is foreign to the natural and cultural environment. It would be so much nicer if they weren't there, if the war had never taken place. But it did, and these things are now a part of our environment.

– Uroš Košir

I was curious about whether the locals saw the mosque as something exotic. This is a Catholic Environment, and we tend to believe that it is unwelcoming to other religions. Which, of course, turned out to be far from true, and the locals agreed that like Catholics, Orthodox Christians, Jews and so forth, Muslims were also part of the Austro-Hungarian army. Which quite surprised me, to be honest. Not because the locals accepted this Islamic building, but because they were proud that these soldiers fought here on the Isonzo Front and that they became part of local history. The general public, including the locals, are much more critical of the occupation by the Catholic Kingdom of Italy, because it caused them so much suffering.

– Martin Mastnak

Some 20 years ago, the Islamic community marked Bosniak graves in the military cemetery with *nišani* (tombstones). It did not take long before many were damaged and

prve svetovne vojne tujek v naravnem in kulturnem okolju. Veliko lepše bi bilo, če jih ne bi bilo, da se torej vojna sploh ne bi zgodila. Pa se je in zdaj so te reči del našega prostora.

– Uroš Košir

Zanimalo me je, ali domačini gledajo na džamijo kot na nekaj nenavadnega. To je katoliško okolje in pogosto imamo predstavo, da druge veroizpovedi tu niso dobrodošle. To seveda ni bilo res in domačini so se strinjali, da so bili tudi muslimani sestavni del avstro-ogrske vojske poleg katolikov, pravoslavcev, judov itn. Nad tem sem bil pravzaprav presenečen. Ne, ker so domačini sprejeli ta islamski objekt, ampak nad tem, kako so bili ponosni, da so se ti vojaki vojskovali tudi na soški fronti in da so del lokalne zgodovine. Širše mnenje, tudi mnenje domačinov, je dosti bolj kritično do okupacije katoliške italijanske kraljevine, saj so pod njo strašno trpeli.

– Martin Mastnak

Islamska skupnost je na vojaškem pokopališču pred približno 20 leti postavila nišane na grobovih, kjer so pokopani Bošnjaki. Ni dolgo trajalo, da so bili mnogi med njimi poškodovani in pomazani z žaljivimi napisi.

defaced with offensive messages. Military cemeteries are maintained by the Tolmin Administrative Unit, and at the time I served as its head. Together with the Mufti Dr. Nedžad Grabus we called a press conference at the cemetery to defuse the outrage sparked by unknown vandals. Something had to be done to reassure the public.

– Zdravko Likar

At the time when I joined the Institute for the Protection of Cultural Heritage of Slovenia in the mid-1990s, there were some in the Islamic community who wanted to see the mosque rebuilt. We have discussing this for a long time. It goes without saying, though, that the general attitude towards Islam was a bit different in the mid-90s. There have been wars since then, and unexpected turning points that have definitely changed European perceptions of Islam. So I'd leave the attitude towards Islam aside, because we have a much bigger problem on our hands, namely that we have no authentic documentation available. This is what holds us back before we can even begin, the absence of authentic documentation.

– Ernesta Drole

I encourage everyone who contacts us, embassies and all foreign organizations that send their delegations to honor the memory of the fallen soldiers, to come and engage with professional institutions and societies involved in the subject, and if possible the locals themselves, because they live with this heritage

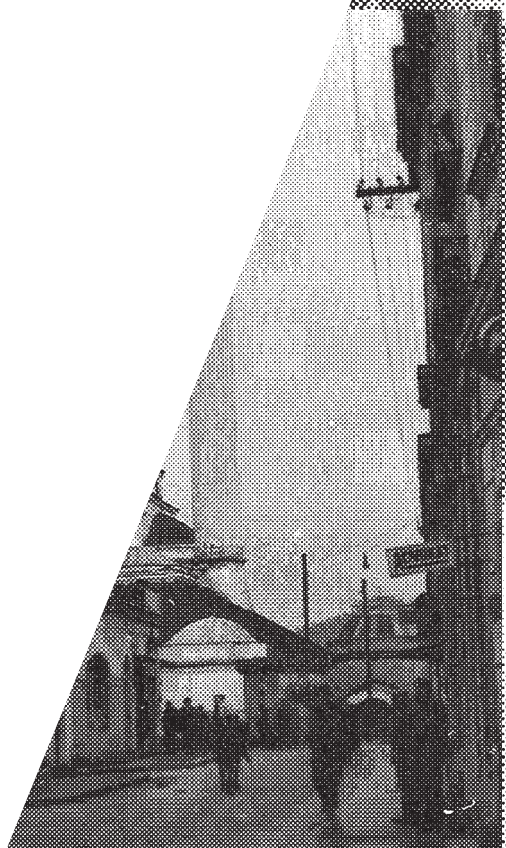
Upravna enota Tolmin skrbi za vojaška pokopališča. Tedaj sem bil načelnik upravne enote in sva skupaj z muftijem dr. Nedžadom Grabusom sklicala na pokopališču tiskovno konferenco, da bi pomirila veliko razburjenost in ostre odzive na skrunilno početje neznancev. Javno mnenje je bilo pač treba pomiriti.

– Zdravko Likar

Ko sem sredi devetdesetih prišla na Zavod, so posamezniki iz Islamske skupnosti želeli džamijo rekonstruirati. Zelo dolgo se že pogovarjamo. Je pa res, da je bil sredi devetdesetih let odnos do islama malo drugačen, kot je danes, vmes so se zgodile vojne in take in drugačne čudne svetovne prelomnice, ki so odnos do islama v Evropi vsekakor spremenile. Tako da bi jaz sam odnos do islama zdaj pustila ob strani, ker imamo veliko večji problem pri džamiji, da nimamo verodostojne dokumentacije. Namreč, ustavi se nam že tu. Ustavi se nam že pri verodostojni dokumentaciji.

– Ernesta Drole

Veleposlaništva oziroma vse tuje organizacije, ki prihajajo obeleževati spomin na padle vojake in ki nas kontaktirajo, spodbujam, naj s svojimi delegacijami, pa naj bodo iz



Džamija na Soči. Za mnogoštevilne mohamedance, ki se bore na soški fronti, so zgradili prekrasno džamijo, v kateri bodo mogli vsaj posamezni oddelki izvršavati svoje verske dolžnosti. Sam sarajevski reis-el-ulema kakor tudi vojaški muftija odideta k slovesni otvoritvi.

and walk by it on a regular basis. I always insist that all victims should be remembered, be they of World War I or any other war, including those fought today. It can't be much good if we hold on to our memories alone, if we mourn or even honor only our victims. I think the Walk of Peace, our collaborations and activities were important steps forward in this regard.

— Maša Klavora

Present and Future

Neja once asked me something that left me struggling for an answer. "Do you think the mosque is a peace memorial or a monument to war?" Neither, I think. It comes from war and it is a memory. I'd say it was a nice memory of wartime, of the functioning of the Austro-Hungarian army and its noteworthy liberality. In any case, the mosque is a bright example of tolerance.

— Vinko Avsenak

Every mosque, every church is a sacred space, dedicated in the first place to God and only then to its community. Speaking of the possibility of the mosque becoming a museum for intercultural exchange and cooperation, I believe this would both serve Slovenian society at large and help build Muslim self-esteem within it.

— Nedžad Grabus

Nemčije, Madžarske, Italije ali Slovaške, pridejo in povabijo vsaj strokovne institucije in društva, ki se ukvarjajo s to temo, če že ne seveda tudi domačinov, ki živijo s to dediščino in se mimo nje sprehajajo.

— Maša Klavora

Sedanost in prihodnost

Neja mi je zastavila vprašanje, na katero ne znam prav odgovoriti. Ali menite, da je džamija spomenik miru ali spomenik vojne? Jaz mislim, da ni ne eno ne drugo. Izvira iz vojne in je spomin. Rekel bi, da je lep spomin na vojne čase in na delovanje avstro-ogrske vojske, na njeno liberalnost, ki je vredna pozornosti. Toda prav gotovo je džamija svetel primer strpnosti.

— Vinko Avsenak

Vsaka džamija, vsaka cerkev je sveti prostor, ki je najprej posvečen Bogu, šele potem je za uporabo skupnosti. Če govorimo o mogočem izidu, da bi predstavili to džamijo kot muzej za medsebojno sodelovanje oziroma za medkulturne izmenjave, bi bilo to koristno za širšo družbo in samozavest muslimanov v Sloveniji.

— Nedžad Grabus

Personally, I think this should be commemorated, given the uniqueness and importance of the remains. The question is how. At least with the layout, or an information board. Were it to be fully reconstructed to function as a museum, I think it would make an important contribution to the legacy of the Isonzo Front. That's why we did not interfere with the architectural remains. We did not remove the foundations to see what was hiding underneath. For the sake of preservation, we only revealed the layout and exposed a corner or two during test excavations, then we backfilled the site over a layer of geotextile. For the time being, it is best protected backfilled, the way it was.

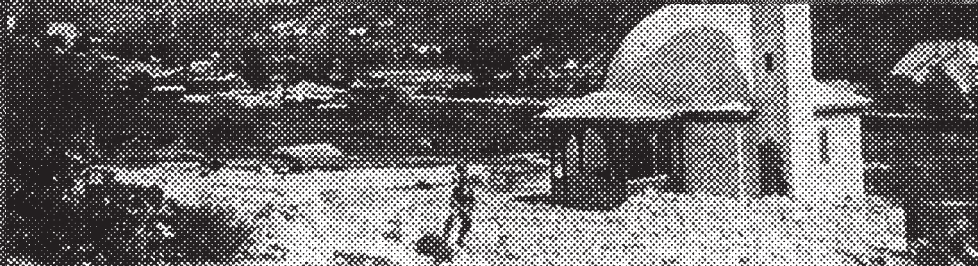
— Uroš Košir

Certain foreign organizations, including Slovenian ones based abroad, are willing to finance the restoration of some of the memorials on the Isonzo Front. I'm open to such initiatives, because there is so much heritage across this area that is worth exploring, preserving and presenting, and this heritage isn't easy to maintain. At the same time I believe this heritage belongs not only to Slovenians, but also to many other nations who fought here and come to visit it today, so it only makes sense that we look after it together, given that today heritage is a space where we get to meet and know one another. Such initiatives, however, require cooperation with competent

Moje osebno mnenje je, da bi bilo to treba obeležiti, predvsem zaradi edinstvenosti in pa pomembnosti te ostaline. Vprašanje je, kako. Vsaj s tlorisom, mogoče vsaj z informativno tablo. Če bi jo v celoti ponovno postavili in bi delovala kot muzej, bi bil to po mojem mnenju doprinos k dediščini soške fronte. Zato tudi nismo posegali v same arhitekturne ostanke. Nismo odstranjevali temeljev, da bi videli, kaj je pod njimi. Zaradi ohranjanja smo samo razkrili tloris in s testnimi izkopi poglobili kakšen vogal, potem pa zaščitili z geotekstilom in zasuli nazaj. Zaenkrat je najbolj zaščiten, če je zasuta, tako kot je bila.

— Uroš Košir

Nekatere organizacije iz tujine (tako kot tudi slovenske v tujih krajih) so pripravljene financirati tudi kakšno obnovo spomenikov na soški fronti. Odprta sem za take pobude, saj je na celotnem območju zelo veliko dediščine, ki je vredna, da se jo raziskuje, ohrani in predstavi, in zanjo ni lahko skrbeti. Obenem pa mislim, da to ni le dediščina Slovencev, ampak mnogih drugih narodov, ki so se tu borili in jo danes obiskujejo, zato je lepo, če zanjo skupaj skrbimo, če je danes dediščina prostor skupnega srečevanja in spoznavanja drug drugega. Seveda pa moramo pri takih pobudah sodelovati s pristojnimi upravljavci in



managers and heritage owners, municipalities, the Institute for the Protection of Cultural Heritage and other relevant institutions.

– Maša Klavora

If it were up to me, I would have a mosque built as a monument to the presence of another culture, another religion, another comforter of the soldiers who were here. Because we all seek comfort in distress, and religion is a great comfort. Any religion, not just this one. So for the Bosniaks, this must have been a symbolic site of congregation and hope.

– Zdravko Likar

I think it is really important to tell the whole story of what went on under these hills. After all, these were fighters from a country that had been occupied and annexed by Austria-Hungary, and this new country sent them to war because they were very good soldiers. This is a memory, and I believe it is our duty and the duty of future generations to keep it alive. This is how you build the history of a nation, a history made by this nation, one that can include many other nations as well. All this is *our* history. Not the history of Islam or the history of Bosnia, but our history. Because they were here. This is where they died and where they lie, where they did something, not because they wanted to, but because of politics. And this is how this story should be told, without pretentiousness. Still, you need to tread carefully with such things; the

lastniki dediščine, občinami in Zavodom za varstvo kulturne dediščine in drugimi.

– Maša Klavora

Osebnost bi džamijo postavil kot spomenik prisotnosti druge kulture, druge vere, druge tolažnice teh vojakov, ki so bili tu. Prepričan sem, da so tudi pred džamijo ali v njej imeli svoje obrede. Ker vsak v stiski išče svojo tolažbo. In vera je velika tolažba. Ne le ta, ampak kakršnakoli vera. Zato je bilo tudi za Bošnjake verjetno to simbolno mesto združevanja in upanja.

– Zdravko Likar

Mislil sem, da je res pomembno, da se pove vso zgodbo dogajanja pod temi hribi. Tu so vendarle bili borci iz neke dežele, ki jo je okupirala in priključila Avstro-Ogrska, jih uporabila za svoje vojake, ker so bili dobri vojaki. To je spomin in vzdrževanje spomina je za moje pojme dolžnost nas in vseh prihodnjih rodov. Tako se gradi zgodovina nekega naroda, ki jo tvori ta narod, ki jo tvorijo lahko še številni drugi narodi. Ampak vse to je *naša* zgodovina. Ni zgodovina islama, ni zgodovina Bosne, ampak je naša zgodovina. Ker so bili tu. Tu so umrli, tu ležijo, tu so nekaj počeli, ne iz svoje lastne želje, ampak zato, ker je bila politika taka. In da na tak način to tudi lahko povemo, brez tendencioznih misli. A pri takih temah je treba imeti pravilen

more marginal they are, the more attention they require. To make sure we don't trivialize, but simply reveal the historical facts that we cannot keep hidden. To my mind, we have as much history as we are willing to present. What we cover up is still our history, although forgotten. Which is a shame.

– Ernesta Drole

The Holocaust will not be repeated the way it happened the first time. But what we keep forgetting – and this is where memory and historiography fail – is the following question: How did this and all other genocides happen in the first place? The history of antisemitism goes back centuries, millennia even, and Auschwitz was decades in the making. And those final decades saw a more systematic dehumanization take place, the production of the Other as a worthless human being – which appeared justified in that context. This mechanism designed to justify hate is what should be remembered, imprinted in our minds. If we knew how to do that, we would know how to recognize these mechanisms *before* every new genocide, including the one in Gaza.

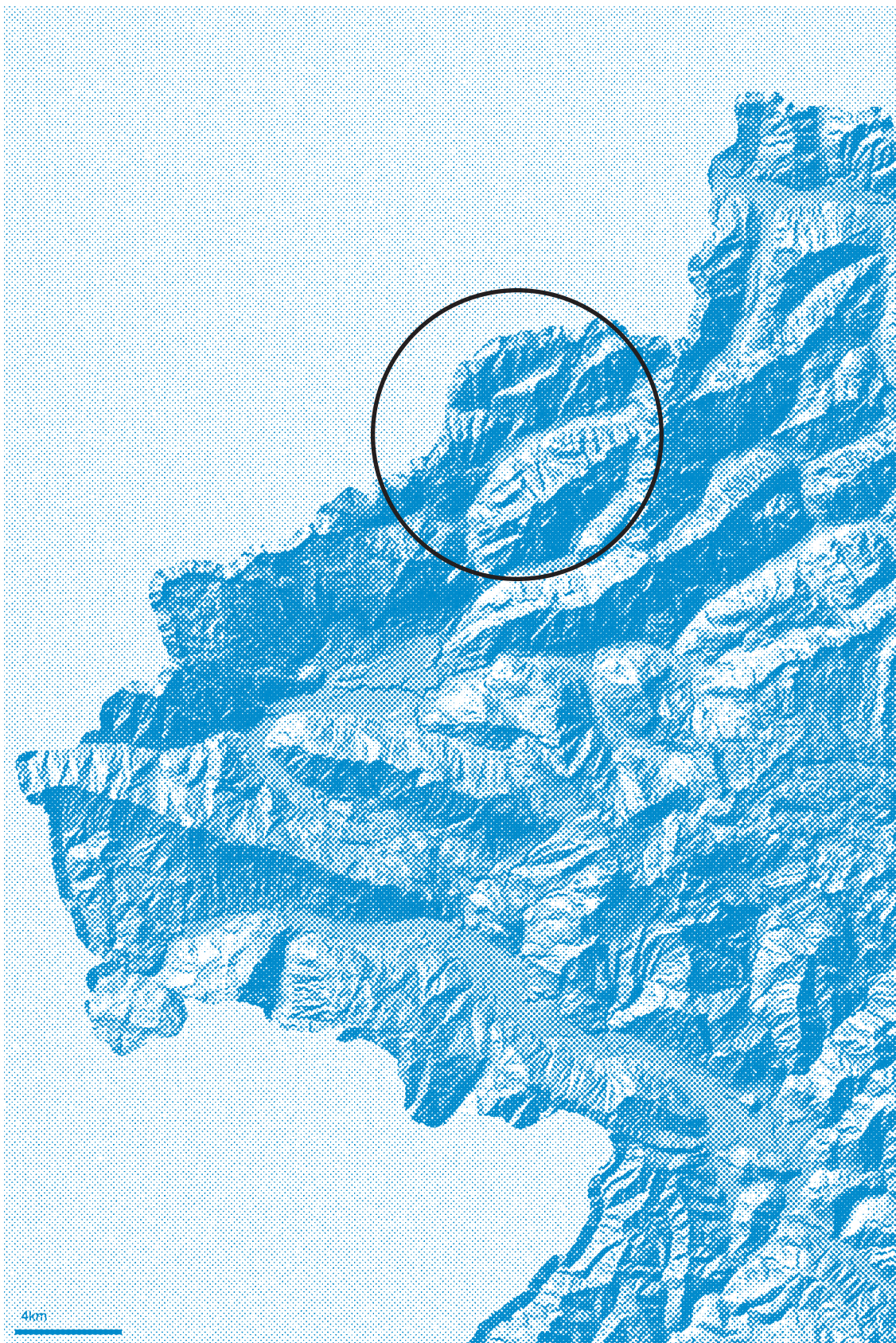
– Martin Pogačar

pristop, kjer je stvar robna, mora biti pozornost še toliko večja. Da ne banaliziramo, ampak da povemo tista zgodovinska dejstva, ki jih ne moremo zakriti. Jaz pravim, da imamo zgodovine samo toliko, kolikor je bomo predstavili. Kar je bomo zakrili, je naša zgodovina, pa smo jo pozabili. Je škoda.

– Ernesta Drole

Holokavst se na enak način ne bo zgodil nikoli več. A kar pozabljamo (ravno tukaj sta spomin in zgodovinopisje neuspešna), je vprašanje, kako je prišlo do njega in do vseh drugih genocidov? Antisemitizem ima stoletno, tisočletno zgodovino in Auschwitz se je pripravljaj dolgo prej. V tistih zadnjih desetletjih pred holokavstom sta se odvijala sistematično razčlovečenje ter produkcija drugega kot nevrednega človeškega bitja – oboje je bilo v tistem kontekstu videti upravičeno. Tega mehanizma upravičevanja sovraštva bi se morali spominjati in se ga zavedati. Če bi zmogli in znali to, bi te mehanizme znali prepoznati *pred* vsakim novim genocidom, tudi tem v Gazi.

– Martin Pogačar



MARTINA VOVK,
komisarka

ZAHVALA

Na 61. beneškem bienalu se v okviru slovenskega paviljona predstavlja skupina Nonument Group z zvočno meditativno krajino ruševin v postavitvi z naslovom *Zvočna sled nevidne hiše*. V času, odkar je bil projekt izbran na javnem pozivu za nacionalno predstavitev na Beneškem bienalu, se je v genocidni vojni Gaza sesula v prah, vojni v Ukrajini ni videti konca, na Bližnjem vzhodu pa je vzniknil nov uničevalni pohod, ki pogloblja destabilizacijo celotne regije in grozi z novimi človeškimi žrtvami. V teh okoliščinah dobiva zgodba o prvi džamiji na slovenskih tleh skupaj z zgodovinskim kontekstom njenega kratkega obstoja še bolj nenadejana in tragična sozvočja v vojnah današnjega trenutka. Odmev spomina na neko drugo, že davno minulo in po številu žrtev prav tako okrutno vojno se zato še ostreje izrisuje kot poziv k miru, k zaupanju v strpno in solidarno sobivanje človeštva, pa čeprav ga je v današnjem trenutku spričo razmaha vojnega uničenja toliko težje, zato pa toliko bolj nujno terjati.

Zahvaljujem se avtorjem Nonument Group in kustosinji Nataši Petrešin-Bachelez za zasnovo in oblikovanje projekta v slovenskem paviljonu na letošnjem bienalu. Proces ustvarjanja je plod številnih sodelovanj, zato gre zahvala tudi znanstveni svetovalki Anji Zalta, avtorju zvočne podobe postavitve Gašperju Torkarju, vokalni skupini Vokum in oblikovalki svetlobe Theresi Baumgartner. Za pomoč pri raziskavi se zahvaljujem Fundaciji Pot miru, Društvu za preučevanje in ohranjanje zapuščine prve svetovne vojne Dreizehn-Dreizehn, Islamski skupnosti v Republiki Sloveniji, dr. Urošu Koširju in podjetju Avgusta, Vinku Avsenaku za fotografsko gradivo ter vsem posameznikom, ki so z nami delili svoje poglede in rezultate svojih raziskovanj.

Produkcijo in tehnično koordinacijo projekta sta prevzela Matjaž Brulc in Mateo Ivan Eiletz.

Za odnose z javnostmi sta skrbeli Ana Schnabl (Moderna galerija) in agencija Lightbox, grafično podobo in katalog je oblikovala Grupa Ee.

Realizacijo slovenske predstavitve na 61. beneškem bienalu je omogočilo Ministrstvo za kulturo Republike Slovenije, pri izvedbi projekta pa so sodelovali tudi podporniki in sponzorji ADRaudio, Arcadia Lightwear, Erste Foundation, MoTA – Muzej tranzitornih umetnosti in Nomago.

Vsem se za sodelovanje pri uspešni izvedbi projekta iskreno zahvaljujem.

NATAŠA PETREŠIN-BACHELEZ

ZA UVOD:
KRAJINA
ODSLUŽENIH
KRAJIN,
RUŠEVINA
RUŠEVIN

*Nekdo pa je rekel na tem travniku
 Ali na dvoru
 Tu gre za izmenjavo:
 Vi nam svoje življenje
 Za domovino,
 Mi vam vrata do večnosti
 In zakopan kamen.
 Iz libreto za *Zvočno sled nevidne hiše* skupine Nonument Group¹*

Pod Alpami blizu severozahodne meje Slovenije leži vasica s približno sto tridesetimi prebivalci. Za eno od hiš se razprostira travnik, ki ga obkrožajo vršaci Jerebica, Mangart, Rombon in drugi, po katerih grebenih – ki se dvigajo nad dva tisoč metrov – so med prvo svetovno vojno divjali hudi boji med avstro-ogorskimi in italijanskimi silami. V tistih časih je bilo na tem danes mirnem travnatem svetu več sto vojaških barak. Med njimi je nekaj mesecev leta 1917 stala tudi belo pobarvana lesena džamija. Skozi zgodovino so tako vojaške kot kolonialne oblasti sistematično instrumentalizirale religijo: gradile so mošeje, cerkve in kapele ter uporabljale versko retoriko za krepitev privrženosti, morale in discipline vojakov. Prav v tem kontekstu je bila zgrajena džamija v Logu pod Mangartom, ki jo je Avstro-Ogrska postavila kot del svoje vojaške infrastrukture, da bi utrdila lojalnost bosanskega polka in ga integrirala v sicer pretežno katoliško vojsko.

Večino ruševin, odkritih med arheološkimi raziskavami v letih 2022 in 2024, ki jih je naročila Islamska skupnost v Sloveniji, je znova prerasla trava, tako da ostajajo zakopane pod idiličnim travnikom kot začasno zavrtnjen objekt, ki lebdi med preteklimi in morebitnimi prihodnjimi oblikami. Novembra 2025 je bila džamija v Logu pod Mangartom uradno vpisana v register nepremične kulturne dediščine Republike Slovenije kot spominsko območje. Pri življenju jo ohranjajo številni mednarodni raziskovalni projekti, pripovedovanje lokalne skupnosti, dolgoročne raziskave muftijev in pripadnikov islamske skupnosti ter številni dogodki in arhivski raziskovalni projekti, ki jih organizirata Kobariški muzej ter Fundacija Poti miru v Kobaridu in Novi Gorici, medtem ko v uradnem državnem diskurzu vlada neodločenost glede tega, kako zgodbo ruševin zapisati v splošno zgodovino Republike Slovenije.²

¹ Prim. Nonument Group, Neja Tomšič, *libreto za Zvočno sled nevidne hiše*.

² Prim. intervjuj, str. 73.

Večglasna in večsmerna zgodba o ruševinah kot metafora za nenehno iskanje človekovega dostojanstva v času civilizacijskih ruševin³ je v središču projekta skupine Nonument Group *Zvočna sled nevidne hiše*, predstavljenega v slovenskem paviljonu na 61. Beneškem bienalu sodobne umetnosti. Ko džamijo v Logu pod Mangartom opredeli kot nonument⁴, tj. skrit, zapuščen, izbrisan ali pozabljen del arhitekture in javnega prostora, katerega pomen se je preoblikoval zaradi političnih ali družbenih sprememb, skupina Nonument Group postavlja več vprašanj. V prvi vrsti je to vprašanje instrumentalizacije religije v politične, ekonomske in teritorialne namene. Pri tem se religija uporablja kot jezik legitimiranja, kot sredstvo za mobilizacijo vojakov in prebivalstva ter kot orodje za prikazovanje sovražnika kot moralno ali duhovno nelegitimnega. Nadalje projekt izrisuje zgodovino džamije in njen današnji pomen ter jo postavlja v kontekst zgodovine evropskih muslimanskih identitet v 20. in 21. stoletju, ki jih oblikujejo nenehne verske, družbene in politične spremembe. A projekt se ne ukvarja le z zgodbo o islamu in bošnjaških vojaki na ozemlju, na katerem je pozneje nastala Slovenija, temveč odpira tudi širšo interpretacijo prepletov moči, duhovnosti in vojne propagande.⁵

Zvočna sled nevidne hiše obravnava te večplastne pomene z instalacijo, ki vabi k tišini in mirovanju ter deluje hkrati kot zatočišče in ojačevalec. Slovenski paviljon je zasnovan kot zvočna skulptura, v kateri mnogoglasna pesniška zvočna spremljava lebdi nad navidezno »praznim« prostorum v obliki platforme, ki spominja na ruševino, sestavljeno iz ostankov paviljonov z zadnjega arhitekturnega bienala. Polje gradbenih ostalin raziskuje naravo arhitekture, ki prehaja v ruševine ter pri tem uvaja nove in nepričakovane zgodbe, prav kakor so nevidni ostanki džamije iz prve svetovne vojne v Logu pod Mangartom katalizator novih narativov 21. stoletja. Na videz prazno pokrajino naseljujejo in oživljajo zvoki – mrmranje, šepet, fragmenti pesmi, smeh, klici alpskih pastirjev – poustvarjena naravna zvočna pokrajina, ki poskuša artikulirati ta kraj.

Projekt, postavljen v zgodovinske prostore Arsenala, nakazuje tudi večstoletno tradicijo vojaške in pomorske moči Benetk v času, ko se zahodni demokratični projekt spreminja v ruševine, genocid pa v spektakel. Ogledali na stranskih stenah paviljona ustvarjata *mise en abyme* pokrajine ruševin, ki se razteza v neskončnost. Ta vizualna iluzija se nanaša na Arsenale kot nekdanji vojaško-industrijski kompleks, ki je danes niz razstavnih prostorov. Tako zvočna kompozicija kot odsevi v

3 Prim. Lotte Arndt, *Stanje na ruševinah. Nonumentova transčasovna spekulacija v uničenem svetu*, str. 130.

4 Prim. Nika Grabar, *Metoda nonument – primer džamija*, str. 120.

5 Prim. Anja Zalta, *Džamija napoti; džamiji na pot*, str. 146.

ogledalih imajo za cilj potopiti občinstvo v instalacijo in obiskovalcem omogočiti, da opazujejo, kako so postali njen aktivni del, ter tako posredno razmišljajo o vprašanih, ki jih postavlja projekt, in ne ostanejo le oddaljeni opazovalci.

V tej publikaciji bralcem ponujamo rezultate intenzivne umetniške raziskave, ki jo je opravila skupina Nonument Group skupaj z znanstveno sodelavko Anjo Zalta. Knjiga je sestavljena iz več različnih poglavij, vključno z esejem o projektu z umetnostnozgodovinskega (Lotte Arndt), arhitekturnega in zgodovinskega (Nika Grabar in Miloš Kosec, oba člana skupine Nonument Group), islamsko-feminističnega (Zilka Spahić Šiljak) ter sociološkega in političnega (Anja Zalta) vidika. Vključeni so tudi citati iz intervjujev z več člani islamske skupnosti, raziskovalci in lokalnimi prebivalci, ti pa vzpostavljajo dialog z vizualnim poglavjem, ki prikazuje arhivske dokumente ter fotomontaže in kolaže skupine Nonument Group.

Vabljeni, da raziščete več kot stoletno zgodbo ruševin džamije, ki ležijo v tipični alpski idili pod mirnim travnikom, o katerem Miloš Kosec piše:

Travnik govori o nelagodju in strahu pred drugim.

Travnik govori o zavezništvu in gostoljubju do drugega.

Travnik govori o ruševinah, ki nenehno spreminjajo pomene.

Ruševine niso dokumenti preteklosti, ampak intenzivni ojačevalci glasov sedanjosti.⁶

MILOŠ KOSEC

TIHA,
DOBRA VAS

V trdnem snu bi lahko našel Sipolje. Ležalo je na skrajnem jugu monarhije, tiha, dobra vas. Sredi rahlo šrafiranega svetlega rjavila so tičale kot dih ozke, majcene črne črke, iz katerih je bilo sestavljeno ime Sipolje. V bližini so bili: vodnjak na vleko, vodni mlin, majhna železniška postaja enotirne gozdne proge, cerkev in mošeja, mlad listnat gozd, ozke gozdne steze, poljske poti in osamljene hišice. Večer v Sipolju. Pred vodnjakom stojijo ženske v pisanih rutah, tlato naličene ob žarečem sončnem zahodu. Muslimani ležijo v molitvi na starih preprogah mošeje.

— Joseph Roth¹

Joseph Roth, nemško govoreči Jud iz Galicije, je v svojem romanesknem poklonu v vihuri prve svetovne vojne izginulemu multikulturnemu svetu avstro-ogrške monarhije za nosilca dogajanja izbral slovensko vojaško, v plemiški stan povzdignjeno dinastijo von Trotta, ki je izhajala iz majhne vasi Sipolje. Slovenski bralec vas s cerkvijo in mošejo zaman išče na zemljevidu ter se z njo ne more zares poistovetiti, saj v slovenskih vaseh džamije niso nikoli stale skupaj s številnimi katoliškimi cerkvami. Roth, ki se je rodil na drugem koncu monarhije, v Galiciji, je s Trottami pravzaprav izumil nekakšen habsburški amalgam, romaneskno invencijo, ki bi z eno samo družino orisala raznolikost imperija.

Pa so Trotte iz Sipolja res samo romaneskni izum? Rothova Galicija in slovensko Posočje, vsak na svojem skrajnem koncu monarhije, sta v prvi svetovni vojni postala prizorišči vojnega klanja, transportne logistike, industrijskega bombardiranja in zaplinjevanja, hitrega postavljanja provizoričnih vojaških objektov in še hitrejšega uničevanja ter premikanja ljudi in zalog po terenu. Regionalna barvitost različnih koncev monarhije se je v mobilizaciji svetovne vojne premešala in prerazporedila. V Logu pod Mangartom, majhni vasi s katoliško cerkvijo v senci mogočnih Julijcev, ki je leta 1915 postala pomembno logistično zaledje visokogorskih bojišč med avstro-ogorskimi in italijanskimi oboroženimi silami, je cesarska vojska poleti 1917 za številne muslimanske pripadnike četrtega bosanskega pešpolka iz Mostarja postavila belo džamijo s kupolo in minaretom. Log pod Mangartom je tako za nekaj mesecev, do preboja pri Kobaridu oktobra 1917, postal Rothovo Sipolje, slovenska vas, v kateri se v senci gora srečujeta zven katoliškega zvona in klic mujezina.

¹ Joseph Roth: *Radetzkyjeva koračnica*, Beletrina, 2021 (prevedla Mira Miladonović Zalaznik). Str. 128

Sipolje je nato v kaosu vojaških premikov, ofenzive in protiofenzive izbrisal konec prve svetovne vojne. Za narodi, jeziki in verami nekdanjega cesarstva ni v Logu pod Mangartom že nekaj let zatem ostalo nič razen velike količine vojaškega železa, lesa in drugih surovin, ki so jih prebivalci v povojnem pomanjkanju pragmatično reciklirali, prodajali ali ponovno uporabili. Majhno vojaško mesto ob vasi je izginilo skoraj brez sledu, travnike je spet zarasla trava in spomin na mujezinov klic sredi katoliške vasi bi še danes verjetno živel samo še v izročilu nekaj Ložanov kot zanimivost iz življenja njihovih pradedov in prababic, če se ne bi leta 1990 odprl Kobariški muzej z razstavo o zgodovini soške fronte, na kateri se je pojavila tudi majhna fotografija bele džamije pred alpsko vasjo. Zgodba o džamiji se je leta 1990 pravzaprav šele zares začela. Anonimni zeleni pašniki so postali prizorišča do tedaj pozabljenih zgodb, gradbišča identitet in akterji zgodovinskega dogajanja v geopolitičnih spremembah enaindvajsetega stoletja.

Fotografija je stara, črno-bela, presvetljena. Temne kamnite stene visokega alpskega obzidja se zabrisano prelivajo v belino neba in oblakov. Temno spodnjo polovico prizora v prednjem planu prebada še eno, ostreje izrisano belo polje. Bela kupola in stolp s koničasto streho, na katerih se oblikujeta polmesec in zvezda, na prvi pogled delujeta kot gledališka kulisa Mozartove opere Ugrabitev iz seraja. Stavba džamije, ki ji merilo določajo na njeni belini izrisane uniformirane sence vojakov, je majhna, vendar skrbno izdelana. Belino zidov in stolpa dopolnjujejo natančno izrezljani leseni elementi stebričev, ograj in lične vhodne lope. Zunanja podoba džamije se povsem ujema z zahodno predstavo o islamski arhitekturi. Morda celo nekoliko preveč, kot da bi jo načrtoval kateri izmed avstro-ogrskih arhitektov, ki so na novo pripojeno Bosno in njeno pokrajinsko prestolnico Sarajevo konec devetnajstega stoletja pozidali v neomavrskem slogu, ki ni imel kaj dosti skupnega s tradicionalno bosansko arhitekturo.

Ni dvoma, da je bila džamija za fotografa osrednji motiv fotografije. Umeščena je na sredino in zavzema skoraj celoten prednji plan. Neznani fotograf je bil morda eden od vojakov in častnikov četrtega bosansko-hercegoveškega pehotnega polka iz Mostarja, morda pa kateri izmed pripadnikov drugih enot avstro-ogrskе vojske, ki je med letoma 1915 in 1917 skupaj s pratežem, živalmi, tehniko, eksplozivi in orožjem preko roba napolnila samotne doline okrog mejne reke Soče. Pašnike okoli vasi Log pod Mangartom je geopolitično dogajanje, potem ko je kraljevina Italija napovedala vojno avstro-ogrskemu cesarstvu, spremenilo v majhno mesto vojaških barak, cest, žičnic in kmalu tudi vojaških pokopališč – nujne vojaške infrastrukture neposrednega zaledja bojnih linij na bližnjih gorskih vrhovih.

Gradnja džamije je bila sestavni del celovite avstro-ogrsko preskrbe čet z orožjem, hrano, oblačili in duhovno oskrbo. Redki ohranjeni dokumenti pričajo, da džamije – drugače kot na primer cerkev v Javorci, ki so jo v spomin padlim soborcem postavili pripadniki različnih vojaških enot v prostem času in iz odpadnega materiala – niso gradili pripadniki polka iz Bosne in Hercegovine, ampak inženirske enote cesarske vojske, ki jo v svojih listinah tudi imenujejo z bošnjaškim izrazom »džamija«, ne pa z nemško besedo »Moschee« (vojaški birokrat je strešico nad natisnjenim »z«, ker na pisalnem stroju ni imel črke »ž«, vestno pripisal z nalivnikom). Dokumenti so tako kot danes pod travo zakopane sledi džamije spomenik oblasti, ki je bila v številnih stvareh še predmoderna in izrazito konservativna, vendar pa je duhovno oskrbo vojaških čet različnih veroizpovedi kljub deklarativni katoliški pripadnosti večine svojih državljanov in predvsem vladajoče dinastije imela za samoumevno. V nasprotju s tem je evropsko kratko dvajseto stoletje med letoma 1918 in 1991 postalo zgodba o uničevanju, homogeniziranju, izganjanju, poenotenju in čiščenju.

Fotografija džamije je morda nastala kot mimogrede posnet utrinek iz vojaškega življenja. Vendar pa se je črno-beli spominek na loško džamijo izkazal za bistveno bolj trdoživega od objekta samega. Tako kot druge vojaške objekte v Posočju so tudi džamijo porušili in dragocen gradbeni material verjetno uporabili pri obnovi v vojni razdejanih krajev. Morda že kmalu po oktobru 1917, ko se je avstro-ogrsko vojska s prebojem pri Kobaridu premaknila globoko v Benečijo, ali pa po končani vojni, ko je te kraje okupirala Italija. Slikoviti objekt je izginil tako hitro, kot se je prikazal.

V vasi Log, iz katere med prvo svetovno vojno niso tako kot iz drugih posoških vasi izselili lokalnega prebivalstva, se je še desetletja ohranil spomin na nenavadno vojno gostovanje po jeziku podobnih, po veri pa tujih vojakov. V spominu sta ostala tudi mujezinov vsakodnevni klic k molitvi in čudna stavba na robu vasi. Nenavadna zelena ograja na eni izmed vaških hiš ob glavni cesti naj bi se po ljudskem izročilu ohranila iz džamije in so jo reciklirali. Čeprav za stavbo ni več sledu – ali pa morda prav zato –, je bilo nekaj mesecev, ko je delovala kot verski objekt, dovolj, da se je trajno usidrala v domišljijo ljudi, v kateri so se začele plesti nove zgodbe.

Če je bila za fotografa osrednji motiv džamija, je ključni element za preživetje spomina nanjo ozadje stavbe. Ne toliko objekt, ampak njegova lokacija, to je markantna alpska kulisa, je ustvarila dovolj vizualne in pomenske napetosti, da je džamiji zagotovila živopisano posmrtno življenje. Nemi travnik na robu vasi je po ponovnem odkritju fotografije izrisal napetost med alpsko kuliso, krajinskim prizorom, ki je

definiral slovensko nacionalno identiteto v devetnajstem stoletju, in tujim »drugim« v ospredju fotografije. »Drugim«, ki je bil obenem tudi domači, del vojske, ki je branila ozemlje cesarstva. In ki je pozneje, v povojni Jugoslaviji, postal eden od bratskih narodov. Nato pa je nekako v času ponovnega odkritja stare fotografije v Kobariškem muzeju postal bojevnik in žrtev krvavega vrtinca vojn ob razpadu skupne države.

Z geopolitičnimi premiki v novem tisočletju, ko je islam v medijih in političnih preigravanjih vedno bolj postajal evropski antagonist, je stara fotografija začela vzbujati nelagodje, obenem pa tudi nostalgijo po svetu, ki medsebojnih razmerij ni razumel kot spopad civilizacij. Sredi vasi vsak dan gledati »tuyo« stavbo je nekaj drugega kot nenadno odkritje, da se pod travo skrivajo ruševine nekdanje, že davno uničene »tuje« stavbe. Provizorični vojni objekt se je s svojim preobraženjem v alpski travnik za vedno udomačil v tej dolini. Ruševine navsezadnje pričajo o starosti in o uničenju, s tem pa podeljujejo stavbi – in skupnosti, ki jo predstavlja – poreklo in legitimnost. Morda zato ostanki podrttega objekta sprožajo več nelagodja kot obstoječe stavbe, ki se jih še vedno da uporabljati in s tem nenehno spreminjati njihove pomene.

Travnik – ta, na katerem je nekaj mesecev leta 1917 na kamnitih temeljih stala in se uporabljala provizorično postavljena belo prebarvana džamija iz lesa in lepenke, iz njenega minareta pa se je morda vse do italijanskih vojaških položajev na Rombonu razlegal glas vojaškega mujezina – je bil nato dolga desetletja nem. Odsotne ruševine ne ustvarjajo mnogoglasij. Šele od javno razstavljenе fotografije naprej so zgodovinski glasovi spet oživeli in se uglasili, ne v skladu z zgodovino prve svetovne vojne ali že davno ugaslega habsburškega cesarstva, ampak po intonaciji sodobnih geopolitičnih dogodkov. Od devetdesetih let dvajsetega stoletja travnik spet govori. Na njem se prepletajo mnogoglasja, ki zakopane kamne in na fotografiji ohranjeno belo arhitekturno silhueto interpretirajo, uglašujejo in razglašajo, oznanjajo in svarijo.

Travnik zdaj govori o že davno minulem svetu, v katerem je bila duhovna oskrba različnih skupin prebivalstva stvar logistične izvedbe države, ne pa predmet populističnih mobilizacij in političnih hujskanj.

Travnik govori o moči in minljivosti imperijev.

O moči, ker je alpska dolina čez noč postala vojno in logistično središče utrdbene linije, ki je zdržala dve leti in pol nenehnih napadov. O minljivosti, ker o vsem tem skoraj ni več vidnih sledov.

Travnik govori o prednici velike bele džamije v Ljubljani, ki je bila zgrajena leta 2020: ta je spomenik

sodobne svetovljanske arhitekture, ki se boči pred kuliso Kamniških Alp in katerega realizacija je zaradi različnih ovir trajala več desetletij ter ga zaradi nestrpnosti in populistov skoraj ne bi bilo.

Travnik govori o nekdanji multikulturalnosti, večjezičnosti in fluidnosti identitet, preden je dvajseto stoletje poskušalo to stanje enkrat za vselej očistiti in urediti.

Travnik govori o verskem »Drugem« iz slovenskega ljudskega izročila, osmanskih vojaških vpadnikov s področja današnje Bosne v habsburške dežele, ki so v petnajstem in šestnajstem stoletju periodično pustošili katoliške mejne vasi in mesta.

Travnik govori o zgodbi o džamiji, ki je leta 2026 prišla v dvorano beneškega Arsenala – vojaškega logističnega centra, v katerem so Benetke zgradile flotiljo galej, s katerimi je habsburško-beneško zavezništvo zmagalo nad Osmanskim cesarstvom leta 1571 v bitki pri Lepantu.

Travnik govori o džamiji iz leta 1580, ki naj bi jo Ferhad-beg zgradil v Banjaluki z denarjem za odkup dveh odsekanih glav habsburških vojskovodij, ki sta padla v bitki pri Budačkem leta 1575.

Travnik govori o avstro-ogrski okupaciji Bosne in Hercegovine leta 1878, ki je bila bolj kot miroljubni

priključitvi podobna slabo organizirani vojaški invaziji – morda v želji, da bi tudi habsburško cesarstvo pridobilo svojo kolonijo.

Travnik govori o muslimanskem »Drugem«, ki je nato v svetovnem spopadu dvajsetega stoletja postal strahospoštovan zaveznik v boju proti drugemu sovražniku.

Travnik govori o muslimanskih četah iz Bosne, ki jih je cesarska vojska zaradi strahu, ki so ga te vzbujale na italijanski strani, uporabljala kot strateško psihološko orožje.

Travnik govori o tisočih bošnjaških delavk, delavcev in njihovih družin, ki so se od konca druge svetovne vojne selili v Slovenijo, iščoč delo v industriji in storitvah.

Travnik govori o vojnem in družbenem uničenju devetdesetih, ko je vojna v Bosni pregnala deset tisoče beguncev iz domov v tuje dežele, tudi v Slovenijo.

Travnik govori o genocidu v Srebrenici.

Travnik govori o paranoji pred islamom, ki se je od leta 2001 razplamtela po Zahodu.

Travnik govori o genocidnem uničenju v Gazi, ki še traja.

Travnik govori o prostoru pomiritve in iskanja identitete Islamske skupnosti v Sloveniji.

Travnik govori o svetem prostoru.

Travnik govori o zgodovinski zanimivosti.

Travnik govori o turistični priložnosti.

Travnik govori o nelagodju in strahu pred drugim.

Travnik govori o zavezništvu in gostoljubju do drugega.

Travnik govori o ruševinah, ki nenehno spreminjajo pomene. Ruševine niso dokumenti preteklosti, ampak intenzivni ojačevalci glasov sedanjosti.

NIKA GRABAR

METODA
NONUMENT –
PRIMER
DŽAMIJA

Danes, ko v živo spremljamo surovost erozije mehanizmov povojnega sveta, se moramo vprašati, zakaj usmeriti pozornost, čas in energijo v zvočno instalacijo? Benetke z umetnostnim bienalom vred probleme sodobnega časa prej soustvarjajo kot pa prispevajo k rešitvam. Odgovor se ne skriva v argumentacijah javnega prostora, umetnosti, idej in družbe, temveč terja premislek o tem, kaj je vredno ohraniti pri življenju za čas, ki prihaja. Glede na to, da z umetniško intervencijo tokrat obravnavamo džamijo iz Loga pod Mangartom, ki je že zdavnaj podrta, bi se lahko vprašali, kaj prenesti v prihajajoči vek? Danes je na kraju džamije samo travnik. Sicer pa nas v kontekstu fenomena nonument ne zanimata zares vprašanji rekonstrukcije ali ohranjanja kulturne dediščine. Zanima nas predvsem, kaj so tenzije in prelomi, povezani z objekti v naši okolici in prostori vsakdana. Ti so lahko porušeni, za mnoge pozabljeni, morda tudi prenovljeni; a da bi jih razumeli kot nonumente, mora v zvezi z njimi v prostoru obstajati latentna napetost, ki jo lahko razberemo iz pripovedovanj, odnosov, zapisov ali iz samega materialnega stanja. Zanima nas, o čem govorijo in kaj pomenijo. Z nonumenti zato označujemo arhitekturo, javni prostor, spomenike, infrastrukturo, katerih pomen se je zaradi družbeno-političnih sprememb preoblikoval.¹

Napetosti okoli omenjene džamije niso povezane zgolj z njeno lokacijo, s kamenjem in travo, temveč tudi z medijsko krajino, v kateri se njena zgodba prepleta z najbolj akutnimi problemi sodobnega časa. Kot takšna sooblikuje naš odnos do drugih. V sodobnem digitalnem svetu, v katerem nenehna prisotnost vojn, krivic, groženj, begunstva normalizira nasilje ter povzroča strah in apatijo, izgublamo zmožnost za pristno komunikacijo, učenje, empatijo, spontano raziskovanje z intuicijo. Zvočna instalacija tega ne more popraviti, lahko pa odpre možnost za drugačno izkušnjo, ki omogoči, da v varnem prostoru na poetičen način spoznamo nekaj novega – o sebi, o drugem, o medprostoru, ki ga soustvarjamo *zaradi* surove sodobnosti in predvsem njej *navkljub*.

¹ Skupina Nonument ni prva, ki uporablja besedo nonument. Beseda je bila omenjena v povezavi z delom Gordona Matta-Clarka na pariškem bienalu leta 1975. Nancy Spector je njegovo intervencijo Conical Intersect označila kot *antimonument* ali *nonument*. Poleg tega je bila v letih 2014–2015 v MACBA v Barceloni na ogled istoimenska razstava, ki je pokazala, kako je mogoče tradicijo spomenikov interpretirati skozi umetniški jezik. Več o konceptu nonument v Nika Grabar, »Nonument Now! An Essay on Constituting the Visibility of a Disappearing Collective Remembrance,« Nonument (MoTA, 2020), 10–20.

ATMOSFERA

Džamija ni le stavba, ampak tudi zvok, pesem, glasba, povezana z naravo, travniki, gozdovi. S poudarjanjem različnosti potiskamo na stran podobnosti in pri tem pozabljamo na najbolj osnovne danosti. Na primer na to, da je glasba povezana z vsako kulturo in religijo. Še redkeje verjetno pomislimo, da le v tem tankem ovoju okrog Zemlje glasba zveni tako, kot jo slišimo. Atmosfer v vesolju namreč ni prav dosti, brez atmosfere pa ne bi bilo ne zvoka ne glasu.² Čeprav imajo svoje atmosfere tudi drugi planeti in celo nekateri sateliti, so njihove lastnosti tako drugačne od naše, da bi zvok po njih potoval bistveno drugače. Ugibam, da bi v Saturnovi gosti atmosferi pesem zvenela razpotegnjeno, globlje, zvok bi potoval počasneje, ritem bi razpadel, morda bi bile tišine daljše. Ustvariti glas, glasbo, jo slišati, biti slišan, to povezati s čustvi in pomenom, je zato v vesolju, katerega začetka in konca ne bomo nikoli dokončno poznali, samo po sebi precej privilegirana izkušnja in zato tudi tako prvobitna. Je v primeru arheološkega najdišča neprimerno, neupravičeno, naivno razmišljati o tako prostranem kontekstu, kot je vesolje? Vsak sakralni objekt na Zemlji je temeljno povezan z onostranstvom, z nečim, kar misel usmerja onkraj vsega, kar lahko izkusimo, razumemo, preverimo in z gotovostjo trdimo. Če hočemo razumeti s travo prerasle ruševine džamije, je zato prostranstvo vesolja njen neizogibni kontekst.

V glasbi se narava in človeška narava srečata na poseben način. Da obstaja pesem, mora obstajati atmosfera, v katero se lahko ujame glas. Prav tam se sreča tudi z drugimi zvoki. Da bi obstajalo šelestenje krošenj, morajo obstajati drevesa, da bi obstajal napev, mora obstajati telo. Čeprav ima tudi atmosfera svojo materialnost, se zvoki prepletajo v nevidnem, domala razbremenjeni težnosti in vizualnih podob. Ta nedoločnost ima zaradi navidezne nevidnosti veliko dimenzij. Pripisemo ji lahko marsikaj. Prek njene presojsnosti nam pogled zdrsi na vse strani, tudi onkraj. O tem, kar je onkraj pogleda, lahko le sklepamo. Kljub temu ali, raje, prav zato človek tja projicira najbolj intimne misli in koncepte o smislu, svetu, kozmosu, kaosu.

Pogled na vesolje je danes precej drugačen, kot je bil, na primer, konec 18. stoletja, ko je Joseph Haydn zaključeval skladanje svojega Stvarjenja. Pogled se danes še vedno spreminja, ne le zaradi podnebnih sprememb (več toplogrednih plinov, vodne pare, spremembe zračnih tokov in vremenskih pojavov), temveč tudi zaradi naprav, ki jih človek pošilja v

2 Esej je navdihnilo predavanje: Maria Popova, »On Sanctuary«, Creative Mornings HQ, New York, 13. 1. 2023, https://youtu.be/7P7o_Pkaddo?si=p4BbR-igstiEvSRq.

vesolje (sateliti, vesoljske sonde, postaje, teleskopi) ter s tem povezanih smeti – neaktivnih satelitov, delov raket, ostankov eksplozij. Haydnov pogled in njegovo razumevanje kozmosa s tem še nista bila obremenjena. A tako nekoč kot danes je dogajanje na nebu povezano z vsemi niansami naših življenj. S pomočjo teleskopa so astronomi dokazali, da Zemlja ni središče vesolja, pretresli avtoriteto cerkve in oblasti, izdelali natančnejše zemljevide in učinkovitejše načine vojskovanja. Ob pogledu na zvezdno nebo so se od nekdanj pisale ljubezenske pesmi, iz zvezd so se razbirali znamenja in prerokbe. Enako so danes sateliti ključnega pomena v kontekstu vojaških strategij, v GPS navigaciji, pri vremenskih napovedih, globalnih komunikacijah in hkrati pri pošiljanju intimnih sporočil.

Z mislijo na onostranstvo so povezane tudi povsem zemeljske stavbe, in ena izmed njih je bila džamija. Glede na to, da so jo zgradili v času vojne, lahko sklepamo, da njena zvočna kulisa ni bila idilična, temveč polna pokov, žvižgov in napetih tišin. Po slovenskem Krasu so še danes posejane neeksplodirane bombe iz tistega obdobja. V zadnjem velikem požaru leta 2022 jih je okrog 500 eksplodiralo, poleg teh so jih posebne enote takrat s terena odstranile kar 821 (2.100 kg).³ Tako kot orožje je tudi številne osebne predmete in ostanke stavb prekrila zemlja in z njo pozaba, a »odmevajo« na različne načine. Tudi z arheološkimi izkopavanji.

NONUMENT

Gledamo pa ne vidimo, spremljamo pa ne razumemo, čutimo in otopimo, zakopljemo in odkopljemo. Se sprašujemo? Hiperinflacija podatkov ne napiše zgodovinskih učbenikov za prihajajoči svet. Kaj je to, kar nepremišljeno puščamo za sabo? Kaj bo to utonilo v pozabo in se bomo potem čez leta spraševali, zakaj tega nismo pogledali mikroskopsko natančno in spravili v arhiv? Kateri arhiv?

Besedo nonument sem zgoraj zapisala, da opravi z definicijami, a zahteva nekaj več pozornosti, saj za džamijo trdimo, da je nonument. Da bi objekt ali prostor opredelili kot nonument, to pomeni, da moramo nekam priti in v prostoru zaznati določeno napetost. Naslednji korak pa je, da glede preteklega in novega pomena tega objekta ali prostora zavzamemo stališče. Nonumentov zato ni mogoče dokončno popisati, ker jih je toliko, kolikor je ljudi, kar pomeni množstvo gledanj in opredelitev,

3 Marko Muhič, »Gasilska zveza Slovenije: Največji požar v zgodovini Slovenije«, CTIF, obiskano 5. 1. 2026, <https://ctif.org/sites/default/files/2023-06/CTIF%20The%20biggest%20fire.pdf>.

če smo se zmožni glede njih izreči. Raziskovalna metoda nonument pomeni brskanje po arhivih, iskanje pozabljenih ali zamolčanih zgodb, odkrivanje različnih perspektiv v kontekstu ideologij prostora. Poiskati je treba glasove, ki znajo naslikati različnosti. Zato v procesu svojega dela opravimo številne intervjuje, obiščemo arhive, pregledamo načrte in še drugo dokumentacijo, če je dostopna. Mnoštvo glasov, perspektiv in pogled na trenutno stanje na terenu, v naravi, je izhodišče, da v naslednjem koraku organiziramo terenske dogodke in/ali debate, kamor povabimo strokovnjake in splošno zainteresirano javnost. V kontekstu evropskega projekta smo ustvarili register nonumentov v mednarodnem prostoru, ki ga dopolnjujemo z novimi. To samo po sebi ne pomeni, da bo raziskovanje pripeljalo tudi do umetniške intervencije. Raziskovalni del je »le« prvi pogoj zanjo.

Nonument je fenomen, skozi katerega raziskujemo simbolni okvir objekta, kar ta objekt do določene mere odmakne od običajnih branj v fizičnem prostoru in ga postavi v kontekst spreminjajočih se pomenov in s tem razvojnih perspektiv. Na ta način se odpre vprašanje spomina, a istočasno predvsem tudi vprašanje pozabe. To da objektu posebno temporalno dimenzijo – na eni strani povezano z družbenimi prelomi in na drugi z intimnim osebnim doživljanjem tega preloma v javnem prostoru. Ko/če nonument postane izhodišče za umetniško intervencijo, tudi estetsko izkušnjo časa. Osnovno izhodišče vsake takšne intervencije je, da so pomenske konotacije v prostoru latentno prisotne v vsakem umetniškem delu in pogojujejo njegovo čutno doživljanje. Naj povem še bolj preprosto – če se nam določen prostor kaže kot idilična podoba narave, ta idila zbledi, tudi na čutni ravni, če izvemo, da so se na tej lokaciji dogajali zločini. In še: če določena lokacija, kjer so razstavljeni/uprizorjena umetniška dela, ne uživa zaupanja publike, bo ta delo doživela na bistveno drugačen način, kot bi ga v drugačnih okoliščinah. Prostor kot fizična danost je pri tem povezan tudi s povezovanjem in zamejevanjem različnih skupnosti, tudi umetniških, v odnosu do katerih se oblikujejo politični imaginariji in se vedno znova vzpostavljajo delitve čutnega.

Z obravnavo polemičnih prostorov v kontekstu estetske izkušnje dobijo nelagodja priložnost, da gledalca umestijo na lokacijo skozi različne perspektive. A hkrati ima to implikacije tudi v obratni smeri – zahteva spoznanje, da je v kontekstu umetniškega dela vsaka izkušnja povezana z večplastnostjo lokacije njegovega pojavljanja. Pomenske premene prostora tako postanejo prepletene z vsebino dela. Za metodo nonument to pomeni, da prostor odigra svojo vlogo, postane prepoznan kot subjekt, sooblikuje umetniško intervencijo. Galerijski, muzejski, uprizoritveni prostori s tem postanejo podvrženi vprašanju produkcije prostora. Lokacija na terenu, če se umetniška intervencija zgodi zunaj

institucionalnega konteksta, pa z estetskimi gestami poseže v urbano tkivo ali širšo krajino. Terenske dogodke in umetniške intervencije kot skupina izvajamo tudi zunaj institucionalnih lokacij, s čimer poskušamo vsaj nekoliko razbiti obstoječo zakoreninjeno delitev čutnega.

Prostore, ki se nam zdijo zanimivi, si preprosto »vzamemo«, da jih lahko pogledamo pobliže, drugače, znova, skupaj. Poleg vodenj in pogovorov smo v sodelovanju z zunanjimi sodelavci izvedli, na primer, pantomimo nerealiziranih arhitekturnih projektov, zvočno vožnjo v garažni hiši in performativno vodstvo s telovadbo. Tovrstne situacije nam omogočajo poetično rabo prostorov, ki jih sicer poznamo v drugačnih funkcijah. Tako lahko do njih ustvarimo določeno distanco, ki jo zapolnimo z zgodbo, z novim imaginarnim prostorom, ki se ukvarja tudi s pozabo. Boj za prostor je navsezadnje politični boj, ki pa ga, če smo v širši perspektivi pri tem izgubili poetičnost izkušnje, ni vredno bití.

Prostori, namenjeni umetniškim instalacijam, koncertom, razstavljanju slik in kipov, potrebujejo zidove, elektriko, gretje, varnostnike, sanitarije, profil na socialnih omrežjih in še bi lahko naštevali – vse to postaja v kontekstu neizprososti (nepremičninskega) trga nedosegljivo. Neodvisnih, alternativnih prizorišč je zato vse manj, medtem ko se »odvisne« institucije borijo za svojo avtonomijo. Ko je denarja malo, se pokažejo zamere, ki hromijo ustvarjalno energijo. Kaj in kako gledamo, kako se povezujemo, čemu posvečamo pozornost, pa je navsezadnje odvisno predvsem od individualnih odločitev. Za kakšna etična načela se bomo postavili, ko se vzpostavlja nova delitev sveta in z njo delitev čutnega; ko so prizorišča čedalje manj dostopna, ko se preoblikuje struktura občinstva in ko se ustvarjalci soočajo z nenehnimi krizami? Kakšen kolektivni subjekt si lahko zamišljamo v teh okoliščinah in kje je mesto, da se o tem izrekamo, da bi ohranili zaupanje v družbeno pogodbo? Vse to namreč takoj v naslednjem koraku vpliva neposredno na to, česa smo se pripravljene udeležiti, k čemu prispevati, za kaj se zavzemati – in tudi na to, kako intimno doživljamo umetniška dela.

PROSTOR UMETNOSTI

Prav tu, kjer se vprašanje prostora zdi predvsem organizacijsko ali ekonomsko, se razpre tudi njegova simbolna in zgodovinska razsežnost. Ta razsežnost se kaže v načinih, kako se oblikuje diskurz, ki omejuje in/ali odpira nove možnosti izrekanja. Diskurz je proces, ki ni zamejen z zidovi institucij, temveč se mora z njihovimi mejami nenehoma spopadati. Način, kako se določene teme lahko pojavijo v javnem prostoru, je vselej

rezultat dolgotrajnih premikov v kontekstu družbenega. Meje prostora so zato tudi meje izrekljivega in predstavljivega. Med njimi genocid še danes deluje kot skrajna, skoraj absolutna referenčna točka, meja, ob kateri se diskurz umetnosti vedno znova preverja, preoblikuje in sooča z lastnimi zmožnostmi reprezentacije.

Jaques Rancière piše, kako se to, da se je okoli leta 1989 nacistični genocid umestil v središče filozofske, estetske in politične misli, ni zgodilo nenadoma.⁴ Do tja je vodila dolga pot, ki je vzpostavila novo konfiguracijo razmerja med zgodovino, politiko in umetnostjo: postopna erozija emancipatornih historičnih perspektiv od 60-ih let 20. stoletja naprej, od 70-ih kritika reprezentacije in spektakla, ki spodbuja strategije posrednosti, zavračanja in askeze. Hkrati je postal Auschwitz v filozofiji implicitna referenca absolutne meje, ki vpliva na novo konfiguracijo misli. Umetniška in teoretska pozornost sta se pri tem preusmerili stran od političnega – k sledovom, ostankom, ruševinam in spominu. Usmerjanje diskurza v smeri omenjenih tem je odprlo pot za sidranje paradigme zgodovinske travme, ki jo je zavzel holokavst. Usmeritev umetnostne in filozofske misli (od politike) k etiki, limitam/mejam in žalovanju pa je prinesla tudi specifičen prelom v razumevanju časa, po novem umerjenega na katastrofo v preteklosti, ki je ni mogoče izbrisati in spremeniti.⁵

Genocid v Srebrenici leta 1995 je inherentno povezan z razpadom Jugoslavije in s koncem socialističnega projekta. Kolaps revolucionarnega horizonta in izčrpanje emancipatornih zgodovinskih narativov o razvoju, revoluciji in razrednem boju pa tako sporadično pripelje do razumevanja zgodovine kot serije katastrof in travm, ki se upirajo ustaljenim pomenom. V tem vakuumu postane holokavst paradigmatični dogodek, ki se s Srebrenico in z vsemi naslednjimi genocidi le potrdi. Sodobnosti postanejo s tem nevarne in ogrožene hkrati. Koncept antropocena je razbil umerjanje časa na preteklost in obenem potrdil, da katastrofa ni enkratna ali povzročena namenoma, temveč je strukturna, trajajoča ter predvsem na horizontu prihodnosti. Če torej obstaja režim inteligibilnosti, v katerem genocid postane osrednja absolutna referenca politike in umetnosti, kako torej prestrukturirati delitev čutnega, ki si prizadeva zarisati drugačno perspektivo?

Ko je Igor Zabel leta 2002 razmišljal o Adornovi tezi o avtonomni in angažirani umetnosti, je strnil, da je ključnega pomena napetost med njima, saj je napetost nekaj, česar trg ne more absorbirati. Hkrati je opozoril, da se prav struktura napetosti preoblikuje glede na spremembe v

4 Jacques Rancière, *Nelagodje v estetiki*, prev. Marko Jenko, Rok Benčin (Filozofski inštitut ZRC SAŽU, 2012), 159–162.

5 Prav tam.

družbenih odnosih.⁶ Rancière piše o sorodni napetosti med dvema estetskima politikama modernizma, ki sta izhajali iz skupnega jedra, a naj bi bili domala izgubljeni.⁷ Ali lahko umetniška dela pri pospeševanju časovnega horizonta zares ohranjajo napetost v razmerju do avtonomije umetnosti, in kako lahko zaznamo preobrazbo v strukturi napetosti, povezano s spremembami družbenih odnosov, ostaja odprto vprašanje.

Avtonomijo umetnosti danes vzdržujejo institucije, organizirane glede na različna področja, pri čemer je likovno polje skozi modernost postalo dominantno ter deluje kot model umetnosti in estetske avtonomije za vsa področja. Z besedami Rancièrja – vizualna čutna forma se je vzpostavila kot normativni model umetnosti. Če vzamemo zares njegovo konfiguracijo čutnega, njegovo čutno formo, vidimo, da tudi glasba neposredno organizira čas, pozornost in skupnost, ne da bi kaj reprezentirala, zaradi česar je morda najbolj angažirano polje v kontekstu delitve čutnega in s svojo formo vedno deluje v napetosti med različnimi režimi. Gledalci novih zaznav obrisa sveta ne pustimo za seboj, ko stopimo iz galerije ali koncertnega prizorišča, temveč jih odnesemo s sabo.

Svoje mesto v kanonu umetnostne zgodovine ima tudi *Črni kvadrat*, zato umetniških del ne moremo in ni treba razumeti zgolj v smislu vizualnih oblik ali stilov, pomenov, ki bi jih »brali«, temveč v razširjenem polju, kot materialno ureditev časa, prostora, teles in pozornosti. Vsa umetniška dela lahko razumemo kot konfiguracijo čutnega, ki omogoča ali onemogoča določene oblike izkustva, govora in skupnosti. *Črni kvadrat* pa je kot umetniško delo lahko deloval tako izrazito samo zato, ker je obstajal reprezentativni režim, ki ga je Malevič z na videz preprosto obliko lahko suspendiral in ga s tem hkrati naredil vidnega kot »le« režim. Kajti – šele ko določen režim prepoznamo, ga lahko tudi spremenimo. Prvi pogoj za spremembo sveta je sprememba samega načina, kako ga zaznavamo. S *Črnim kvadratom* je umetnik zavrnil reprezentacijo in tradicionalno hierarhijo umetnosti ter jo s tem tudi razgalil, kar je odprlo možnosti za rekonfiguracijo polja umetnosti.

Kot arhitektka v tem besedilu relativno malo pišem o arhitekturi, čeprav je vse zapisano povezano z njo. Tudi arhitektura, kot glasba, ima ambivalentno mesto v razmerju do umetnosti predvsem zaradi svoje uporabnosti, reprezentacije, razmerja do oblasti itd. Lahko pa iz nje razbiramo veliko o odnosu do sveta, česar iz drugih disciplin ne moremo,

6 Igor Zabel, »Commitment«, *Contemporary Art Theory*, ur. Igor Španjol (JRP Ringier, Les presses du réel, 2012), 67–77.

7 Avtonomna umetnost naj bi po njegovi interpretaciji zvodnela v navezavi na brezkončno katastrofo ter s tem izgubila svoj emancipatorni potencial; druga, ki si prizadeva ustvariti nove oblike življenja, pa naj bi se le delno ohranjala v skromnih utopijah arhitektov in oblikovalcev, ki »oživljajo skupnost izhajajoč iz oblikovanja javnih prostorov ali relacijskih umetnikov, ki delujejo v kontekstu pokrajine problematičnih predmestij«. Rancière, prav tam.

in to prav iz njenega »umazanega« področja. V kontekstu sodobnih nepremičninskih investicij je arhitektura na vse bolj slabem glasu. Tudi sama ideja arhitekture se postopoma krha in preobraža v ruševino. Ob dejstvu, da so nepremičninski posli v kontekstu mirovnih pogajanj z naslovnici informativnih portalov izbrisali genocid v Gazi, se sprašujem, kakšno arhitekturo prihodnosti to prinaša. Velikopotezni projekti so bili po drugi svetovni vojni gonilo razvoja na obeh straneh železne zavese. Arhitektura je pri tem uspešno sooblikovala infrastrukturo vsakdanjega življenja in vojaško-industrijskega kompleksa hkrati. Oboje je odprlo možnosti za različne estetske politike – tiste, ki so si prizadevale ohraniti avtonomijo umetnosti, in tiste, ki so si prizadevale za formiranje novih oblik bivanja. Predpogoj (ali posledica?) enih in drugih je bil (ne)mir hladne vojne.

V prvi svetovni vojni evropskim velesilam ni šlo le za politično in vojaško prevlado, temveč tudi za ozemlja in surovine kolonij. Džamija v Logu pod Mangartom je bila postavljena leto dni pred koncem vojne. Je pa razen te, ki je ohranjena na ikonični fotografiji z alpsko pokrajino v ozadju, obstajala še ena. Stala je na vrhu Rombona (2208 m), neposredno na frontni črti, da se je mujezinov glas razlegal po pokrajini, ustrahoval sovražnike in pred bojem opogumljal vojake. Te stavbe ne bomo našli na fotografijah, čeprav je morda imela za vojake bistveno bolj otipljiv pomen. Ostali so le zametki vojaških jarkov z zidovi, prepleteni s kamenjem gore. Na fotografijah džamije v Logu pod Mangartom prisotnost pokrajine ustvarja učinkovito ozadje za fascinantno podobo. Prisotnost pokrajine v povezavi s prostorom džamije na Rombonu pa je očitna že samo iz pripovedi. Deluje brez fotografije, ker se lahko dotakne izkustev, strahov, upov vsakega posameznika.

Pokrajina je obstajala pred Slovenijo, Jugoslavijama, Avstro-Ogrsko, tudi pred islamom, krščanstvom in Rimom. Je nosilka pomenov, surovin, ostalin preteklosti. V tej prostrani alpski pokrajini so pod plastmi zemlje zatrdline, ostaline, ki pričajo o vseh obrazih njene preteklosti. Ta ista pokrajina diha z atmosfero. Z živimi organizmi ohranja stabilne razmere na planetu, ki je od vseh drugih drugačen prav zato, ker je na njem življenje. Živa bitja oblikujejo okolje, ga aktivno ustvarjajo, da lahko preživijo. Niso zgolj pasiven del okolja, temveč, s človekom vred, njegovi aktivni ustvarjalci.⁸ V atmosferi se srečajo glasovi,

8 Interpretacija se nanaša na teorijo Gaie, ki temelji na delu Jamesa Lovelocka in Lynn Margulis, Bruno Latour pa jo nadgradi. Trdi, da Zemlja ni pasivno okolje, temveč dinamičen sistem, v katerem živa bitja skupaj z neživimi procesi soustvarjajo pogoje za lastno preživetje. Teoriji Lovelocka in Margulis pripisuje pomembnost kozmološkega premika, enakega premiku od Aristotela do Galileja. Bruno Latour, »This is a Global Catastrophe That Has Come from Within«, sprašuje Jonathan Watts, *The Guardian*, 6. 6. 2020, <https://www.theguardian.com/world/2020/jun/06/bruno-latour-coronavirus-gaia-hypothesis-climate-crisis>. Več v Bruno Latour, *Facing Gaia: Eight Lectures on the New Climatic Regime* (Polity, 2017).

slišijo pesmi, staknejo predstave o onostranstvu. Danes se njen pomen spreminja s kuponi CO₂, zračnimi pravicami, obrambnimi kupolami, brezžičnimi omrežji, sateliti Starlink, nepremičninskimi projekti – in s tem se neizogibno spreminja pomen vsega, kar puščamo za sabo.

LOTTE ARNDT

STANJE NA
RUŠEVINAH

Nonumentova
transčasovna
spekulacija v
uničenem svetu

Skupina Nonument Group se v svojih delih posveča krajem ali dogodkom, ki so bili namerno pozabljeni ali pa so jim v okviru velikih političnih sprememb dodelili nov pomen. Preusmerja pozornost z glavnega predmeta zanimanja in nam tako omogoča, da pogledamo tisto, česar se ni dalo zaznati ali niso zaznali kot takšno. Skupina se fizično vključuje v obstoječe prostore ter se tako povezuje z njihovo preteklostjo in aktivira njihov neizkoriščen potencial. Po besedah politične teoretičarke Arielle Aishe Azoulay se ukvarja s »potencialno zgodovino«: »obliko sobivanja z drugimi, živimi in mrtvimi, skozi čas, ki nasprotuje ločevanju preteklosti od sedanjosti, [...] ljudi od njihovih svetov in lastnine ter zgodovine od politike«.¹ Delo Nonument Group torej ni povezano z gradnjo masivnih struktur, ki potrjujejo stabilen pomen v času. Bolj gre za to, da skupina raziskuje spreminjajoče se narative, sporne različice zgodovine, nasprotujoče si realnosti v grajenih okoljih, ki so v procesu preobrazbe, in v te prostore vnaša zgodbe, ki jih razvija v tesnem sodelovanju z zadevnimi posamezniki in skupinami.

Kraji in zgodbe, ki jih skupina izpostavlja v svojem delu, pogosto ležijo na območju nekdanje Jugoslavije ali pa so z njim povezani. Mnoge od njih lahko označimo s tem, kar Bojana Videkanić opisuje kot institucionalne strukture in estetske zadeve neuvrščenga modernizma, »neformalno, a kljub temu specifično skupino kulturnih in umetniških praks, ki so se razvile v okviru posebnega družbenopolitičnega sistema Jugoslavije« in so nastale kot sinteza vplivov lokalnih umetniških praks, »porajajočih se estetskih tradicij in mrež svetovnega juga ter že obstoječih zahodnih modernističnih struktur«.² Njihov neizkoriščen potencial je pogosto povezan z razpadom države, njeno delitvijo na ločene nacionalne države zaradi vojne in nacionalizma ter nepripravljenostjo skupine, da bi se odrekla obljubam te večnarodnostne in večverske politične entitete z močnimi egalitarnimi načeli. Na področju umetnosti in raziskovanja je dediščina neuvrščenih držav v zadnjih letih deležna vse večje pozornosti.³ V političnem okolju, ki ga zaznamujejo obujeni obsežni svetovni spopadi velesil, ki izvajajo imperialistično politiko, in močno razširjena islamofobna politika, to zanimanje spominja na zgodovinski poskus začrtanja drugačne poti. V preteklosti je gibanje neuvrščenih združevalo zelo raznolike države, od katerih so takrat, ko je leta 1955 potekala konferenca v Bandungu, mnoge šele nedavno postale neodvisne: zajemalo je celoten svet in

1 Ariella Aisha Azoulay, *Potential History. Unlearning Imperialism* (New York: Verso, 2019), 43.

2 Bojana Videkanić, *Nonaligned Modernism: Socialist Postcolonial Aesthetics in Yugoslavia, 1945-1985*, (Montréal: McGill-Queen's University Press, 2019), 4-6.

3 Christopher J. Lee, ur., *Making a World after Empire: The Bandung Moment and Its Political Afterlives*. (Athens: Ohio University Press, 2010). See Seng Tan, Amitav Acharya, *Bandung Revisited: The Legacy of the 1955 Asian-African Conference for International Order* (Singapur: NUS Publishing, 2009).

povezovalo družbe z različnimi verskimi večinami (med njimi Indijo in Indonezijo, državi z zelo številnim muslimanskim prebivalstvom). Opominjanje na ta politični projekt in njegov poskus izogibati se prevladi velesil ter poudarjanje komplementarnosti in transnacionalne solidarnosti prinašata zelo pomembne poglede za sedanjost.

Nonument Group so na primer raziskovali Pionirsko železnico, pet kilometrov dolgo železniško progo na nekdanjem obrobju slovenske prestolnice Ljubljane. Med letoma 1948 in 1954 so jo v celoti upravljali otroci, stari od sedem do štirinajst let, ki so se med igro urili, da bi se v prihodnosti vključili v kolektivno infrastrukturo. Danes je trasa te železnice postala slikovita kolesarska steza, njena zgodovina pa je skoraj izginila iz kolektivnega spomina, ki ga še vedno čuvajo in prenašajo zdaj že starejši udeleženci. Pri mnogih projektih skupine izbrani kraji in teme vzbujajo dvomne spomine, kot so otroci, ki uživajo v vlogi pionirskih železničarjev, medtem ko že vadijo za svojo vlogo v družbi.

Nonument Group so zasnovali performativni svetlobni in zvočni sprehod z naslovom *Od nikoder do nikamor* (2019), ki je potekal ponoči ob nekdanji železniški progi, pozneje pa ga je skupina predstavila na razstavah kot enokanalni video in instalacijo. Delo izhaja iz izbrisa zgodovine in možnosti ponovnega aktiviranja njenega potenciala tako, da se fizično in narativno ukvarja z ostanki infrastrukture. Spekulativno pripovedovanje je osrednjega pomena za delo skupine: v *Od nikoder do nikamor* člani nastopajo kot futuristični pionirji, ki povezujejo preteklost in prihodnost s poudarjanjem neizkoriščenega potenciala otroške železnice.

Seveda pa delo skupine Nonument Group ni nostalgično: skupina pogosto izbira ambivalentne teme, v katerih se kristalizirajo protislovja političnih prehodov. V *TGH-48: tukaj se ne more nič zgoditi* (2021) se je ukvarjala s spreminjajočo se zgodovino modernistične parkirne hiše in pretresala njene ambicije po racionalizaciji na razpotju med zasnovo slovenskega arhitekta Savina Severja iz leta 1969 in nedavno privatizacijo. Delo je bilo zamišljeno kot zvočna vožnja z avtomobilom v obliki osmice skozi stavbo, ki postavlja vprašanje, kaj se lahko »zgodí« v prostoru, ki je bil privatiziran leta 1991 in je trenutno v lasti več kot 500 posameznikov. Potovanje v avtomobilu je ključna izkušnja na nafti osnovane sodobnosti, katere jedro je individualna mobilnost, ki temelji na izkoriščanju virov in povzroča socialno fragmentacijo. Avtomobili utelešajo sodobne sanje o individualnih odločitvah, ki skoraj ne terjajo napora ter spremljajo rahljanje družbenega tkiva in dajanje prednosti osamljenim izkušnjam. Skupina se v intervenciji sprašuje, ali še obstaja prostor za kolektivno delovanje, ki povezuje pripadnike neke družbe z zgodbami in infrastrukturo, ali

pa je ta poln ovir, razdeljen na individualistične poti v prostorih, namenjenih kapitalistični potrošnji.

Nonument Group so se še naprej ukvarjali s temi vprašanji in se naslednje leto odločil, da bo kot izhodišče za raziskovanje izbral državne športne prireditve in usklajeno kolektivno gibanje teles. Leta 2022, ob stoletnici vsejugoslovanskega sokolskega zleta, zgodovinskega športnega dogodka velikih razsežnosti, je skupina organizirala dogodek na bežigranskem stadionu v Ljubljani. Sodelovanja in obsežno dokumentiranje zgodovinskega okvira so stalnica v delu Nonument Group. S *Prostimi vajami* (2025) je skupina razvila novo interpretacijo zgodovinske koreografije v povezavi z arhitekturno zasnovo Sokolskega doma Ivana Vurnika. Pri tem projektu je sodelovala z društvom Sokol Bežigrad in Športnim društvom Tabor. V nasprotju z individualizirano poslušalsko izkušnjo, ki jo prenaša avtoradio v *TGH-48: tukaj se ne more nič zgoditi*, je zvok tokrat slišen sočasno, čeprav ga udeleženci poslušajo ločeno po slušalkah. Prejeli so navodila za gibe, ki jih skupaj izvajajo v prostoru, tako da nastane kolektivno telo, sestavljeno iz posameznikov, ki sledijo istim napotkom in zvokom. Naslov predstave napeljuje na interpretacijo, ki poudarja dostopnost vadbe in njen nekomercialen značaj. Vendar pa sočasno gibanje teles, opremljenih z rdeče osvetljenimi slušalkami, poraja tudi vprašanja o avtoritarizmu, instrumentalizaciji posameznikov v velikih dogodkih, ki jih zasnuje država, in povezovalnih simbolih, ki jih najdemo na teh dogodkih (kot so zastave).

Kot večino del je skupina tudi to razvila in predstavila na kraju samem v okviru tako imenovanega terenskega dela, zaradi česar je svojo razstavo v Muzeju za arhitekturo in oblikovanje v Ljubljani leta 2021 poimenovala *Razstava je na terenu*. Razstava, zasnovana kot uvod v način delovanja skupine, je združila nedokončano zbirko podatkov o nonumentih, ki so jo člani dopolnjevali skozi leta, z insceniranimi umetniškimi intervencijami in dogodki na terenu. Kot so člani Nonument Group poudarili na razstavi, je v delih skupine pomen zelo kontekstualen, saj nastane na stičišču kraja, časa in navzočnosti obiskovalcev in izvajalcev, katerih telesa se večinoma srečujejo na kraju samem. Pogosto je dokumentacija lokacijsko specifičnih intervencij skupine, ko je razstavljena v galerijskih prostorih, skrbno kontekstualizirana, kar kaže na zunanji svet, ki ostaja odločilna referenčna točka.

Razstava je na terenu je bila v prostoru, ki je sam po sebi služil kot odprti arhiv in povezoval več plasti dela skupine. Nanašala se je na dogodke, ki naj bi se med razstavo odvijali zunaj muzeja, na kraje, ki bodo v prihodnosti označeni kot *nonumenti* v razvijajoči se kartografiji, ki jo je predložila skupina, in zbirala nenehno nastajajoče dokumentarno

gradivo, povezano s temi razpršenimi dogodki in kraji s spreminjajočimi se pomeni. Umetniške intervencije in njihova dokumentacija so bile povezane fragmentarno, kar kaže na razumevanje zgodovine in performativnih intervencij kot nedokončanih procesov, ki so se razvili v specifičnih situacijah. Arhitektura, umetnost, spomin in dediščina se izražajo v teh kompleksnih okoljih, ki vedno kažejo na kraje in situacije zunaj razstavnega prostora.

Nonument Group za svojo razstavo *Zvočna sled nevidne hiše* na 61. Beneškem bienalu umetnosti v celoti izkorišča slovenski paviljon v Arsenalu kot mesto za prostorsko doživetje propadle sedanosti in njenega nezadovoljstva. Iz materialnih odpadkov paviljonov zadnjega arhitekturnega bienala so člani skupine zgradili navidezno prazen prostor. To je gesta, ki neposredno vpliva na razstavni prostor in na več načinov odmeva v njihovem umetniškem delu. Ko uporabi zdrobljen material z lanskega arhitekturnega bienala, skupina premosti disciplinske razlike in poveže razstavo s področjem arhitekture. Z dvomom o modernistični tradiciji bele kocke kot prostora brez zgodovine, na videz brez (vizualnih) omejitev, v katerem se lahko dekontekstualizirana umetniška dela prosto razvijajo, Nonument Group spreminja domnevno nevtralnost prostora v okolje, ki je že napolnjeno z materialom in nosi lastne zgodbe. Skupina opozarja na neskončno vrsto novih konstrukcij, ki se vedno pojavljajo v moderni in sodobni umetnosti – vsaka razstava ustvari svojo scenografijo, ko pa se konča, se večina gradbenega materiala zavrže. Muzeji in umetnostni centri vse bolj razmišljajo o ekološki razsežnosti tega nenehnega odmetavanja in ponovnega grajenja ter skušajo razviti bolj trajnostne postopke.⁴ Čeprav je ekološka dimenzija prisotna, je skupina ne postavlja v središče. Bolj si prizadeva »vztrajati pri težavah«⁵ mučne sedanosti, sprejeti protislovja sodelovanja v visokointenzivni ekonomiji pozornosti Beneškega bienala in samorefleksivno zapletati svojo navzočnost v Arsenalu.

Dejanje Nonument Group se namreč ne začne s čiščenjem, odmetavanjem ter urejanjem čistega in praznega prostora. Skupina si s precejšnjim trudom, delovno intenzivnim in dragim procesom obnavljanja ostankov prejšnjega bienala prizadeva, da ruševine zgodovine postanejo temelj, na katerem gradi. Njeno dejanje je povezano z nerešenimi vprašanji v zgodovini in s prevzemanjem odgovornosti. Ko za gradbeni material izbere razbite ostanke prejšnje razstave, se skupina

4 H el ene Vassal, Aude Porcedda, Lucie Marinier (ur.), *Mus ee et  ecologie: Missions, engagements et pratiques* (Pariz: La Documentation fran aise, 2026).

5 Donna Haraway, *Staying with the Trouble. Making Kin in the Chthulucene*, (Durham: Duke University Press, 2016).

poskuša soočati z danimi razmerami, si podrobneje ogledovati že obstoječe. Poziva, naj se sprijaznimo z nerešenimi, nakopičenimi, neurejenimi ostanki zgodovine in njihovo pogosto bolečo sedanjostjo.

Ogledala, ki obdajajo sobo na dveh straneh, vizualno podaljšujejo razrušeno pokrajino v neskončno kontinuiteto. Podobe pošiljajo nazaj gledalcem, ki se opazujejo, kako stojijo in sedijo sredi ruševin. Razstava, ki je v sozvočju z lokacijo, opominja na to, da so Arsenale nekoč uporabljali za proizvodnjo in skladiščenje orožja. Tako kot odsotna stavba, na katero se nanaša razstava, so bile tudi obsežne razstavne dvorane bienala v preteklosti del vojaške infrastrukture.

Zvočna sled nevidne hiše v skladu z zgodovino razstavnega prostora najde izhodišče v vojaškem taboru, ki je bil v začetku 20. stoletja na slovenski strani Alp. Med prvo svetovno vojno so v vojašnicah živeli vojaki avstro-ogrške vojske, ki so se bojevali proti italijanskim silam. Med njimi je bil tudi bataljon bošnjaških vojakov, ki so bili kot podaniki cesarstva pod vladavino habsburške monarhije dolžni služiti v vojski. Bošnjaški muslimani, ki so bili del bataljona, so se na soški fronti v prvi svetovni vojni bojevali ob boku pretežno katoliške vojske. Vojaške oblasti so jim leta 1916 dovolile, da v Logu pod Mangartom zgradijo majhno džamijo kot molilnico za vojake islamske veroizpovedi. V bližini je bilo urejeno vojaško pokopališče, na katerem so pokopavali padle avstro-ogrške vojake vseh veroizpovedi.

Po več kot stotih letih in dveh političnih sistemih je od delno lesene stavbe ostalo le malo. V zadnjih letih pa je ponovno vzniknilo zanimanje za ta kraj in njegovo zgodovino. Ruševine te prve džamije na slovenskem ozemlju, ki je bilo takrat del avstro-ogrške monarhije, so bile odkrite leta 2022 med arheološkim izkopavanjem, ki ga je financirala Islamska skupnost v Sloveniji, ko so izpod travnika odkopali kamnite temelje stavbe in več sto predmetov. Novembra 2025 je bila džamija v Logu pod Mangartom uradno vpisana v register nepremične kulturne dediščine Republike Slovenije kot spominsko območje in kraj. S tem se je uvrstila med številne lokacije, ki so predmet spora in simboličnega dogovarjanja o zgodovini.⁶

Kot v mnogih svojih delih so Nonument Group zbrali širok spekter mnenj ljudi, ki v zvezi s svojim raziskovanjem džamije včasih zagovarjajo nasprotujoče si interese: vaščani, nacionalni inštitut za dediščino, predstavniki islamske skupnosti, zgodovinarji, arheologi, pa tudi mednarodni deležniki, kot sta Katar in Jordanija, sodelujejo v mnogoglasni razpravi o prihodnosti lokacije, ki sega od malce oddaljene razlagalne table do ureditve parka ali preoblikovanja džamije v muzej.

Člani skupine Nonument Group so se pogovarjali z mnogimi udeleženci razprave. Vendar pa se skupina drži načela, da ne sodeluje v nobenem od predlaganih scenarijev. Noče niti podrobno dokumentirati zgodovine džamije niti izčrpno pojasnjevati trenutne situacije.

Namesto tega so se člani skupine odločili, da za svojo razstavo ustvarijo miren prostor sredi ruševin zgodovine, ki ga obiskovalci lahko doživijo kot kraj lastne povezanosti in vključenosti in uničeno sedanjost. Na zvočni podlagi se slišijo glasovi v različnih jezikih, kot so slovenščina, madžarščina, bosanščina ali italijanščina. Opozarjajo na raznolikost zgodb, ki se tukaj povezujejo. Poleg različnih glasov je zvočna pokrajina polna terenskih posnetkov s samega kraja, ki pozornost preusmerjajo stran od izključno človeške zgodovine: ptice pojejo, ovce se pasejo, veter piha in voda teče. Za mnoga bitja se tu odvija življenje.

Nonument Group s to instalacijo ne odgovarja na številna odprta vprašanja, ki so se pojavila zaradi nedavne pozornosti, namenjene temu kraju na obronkih Alp. Projekt v širšem kontekstu obsežne rekonstrukcije vojne infrastrukture in herojskih spomenikov, ki spominjajo na nekdanjo slavo cesarstva in izmišljeno nacionalno mitologijo kot del naraščajočih nacionalističnih sil v regiji, ustvarja odmeven prostor za zapleten zgodovinski preplet imperialne politike, zgodovine Jugoslavije, večverske države, ki sodeluje v politiki neuvršenih tretjega sveta, in nasprotujočih si politik spomina v sedanjosti.

Skupina se, kot to pogosto počne v svojem delovanju, odloči za korak vstran in sestavi glasbeno podlago svoje spekulativne zgodbe, ne da bi se sklicevala na versko razsežnost zgodovinske džamije, ampak da bi poudarjala možnost raznolike družbe. V naslovu izginulo džamijo imenuje *nevidna hiša*. Hiša je profano zavetišče, prebivališče, v katerem se ljudje zbirajo pod isto streho. Kraj, ki je primeren za bivanje, z vsem, kar to prinaša: z veseljem, skrbjo, delom, konflikti, počitkom ... Naslov nadalje opozarja na hišo kot nevidno: ne kot odsotno ali neobstoječo. V razrušeni sedanjosti, ko vse kaže, da povsod po svetu naraščajo sovražne agende, ki kot orožje uporabljajo islamofobijo, skupina opozarja na možnost zatočišča in delitve: s tem odpira perspektivo, ki ni zlahka dosegljiva, ki je med ruševinami ne moremo dojeti, vendar v prostoru odmeva kot potencial, ki še ni oblikovan in usmerja naša dejanja v sedanjosti.

ZILKA SPAHIĆ ŠILJAK

PONOVNA
PRIDOBITEV
IZGUBLJENIH
GLASOV:
FEMINISTIČNO
MESTO SPOMINA

Moja mama je pela *ezan*, islamski klic k molitvi (*Allah Akbar, Ashadu an La Ilaha Illallah*: Bog je največji, priča sem, da ni drugega boga razen Boga), kadar so se nad našo hišo zgrinjale nevihte. Njen glas se je dvigal skozi grom in veter ter z ritualnim petjem prenesel sporočilo angelom, da dom naseljujejo dobri ljudje, nedolžni otroci in verniki, ki potrebujejo zaščito. Ta zvok je bil zatočišče, ustvarjeno iz glasu, ki je tolažil ter bil prežet z močjo vere, ljubezni in skrbi. Ta zvok je deloval kot slušna oblika zatočišča, kot utelešena, relacijska praksa, v kateri so se skrb, vera in čustva mobilizirali kot zaščitna sredstva. Njen glas ni deloval le kot verska izjava, ampak kot performativni akt, ki je ranljivost spremenil v občutek varnosti ter posredoval med intimnim prostorom doma in grozečimi silami, ki smo jih zaznavali od zunaj. Prežet z vero, podprt z ljubeznijo in uresničen s skrbjo je izražal spolno zaznamovano etiko zaščite, v kateri je duhovna praksa postala sredstvo za zagotavljanje čustvene stabilnosti, moralne pripadnosti in skupnostne kontinuitete v trenutkih negotovosti.

Danes njenega glasu ni več, tako kot ni več glasov mnogih žensk v naši zgodovini, tako kot ne stojijo več mošeje, tako kot ni več verskih tradicij, ki so jih utišali hrup modernosti, vojne in institucionalizirano molčanje, ki zrcali, kako družbe izbrišejo neprijetno preteklost.

V džamiji v Logu pod Mangartom, ki je bila zgrajena za bošnjaške vojake med prvo svetovno vojno, nikogar več ne kličejo k molitvi. Njene nedavno odkrite temelje še vedno prerašča trava in po več desetletjih, ko so obstajali le na peščici fotografij, so zdaj končno zaščiteni kot nepremičninska dediščina. Ker pa ležijo na zasebnem zemljišču, so zaenkrat še vedno prekriti s travo in za nepoznavalca popolnoma nevidni. Za tiste, ki vedo, pa prazni travnik ni le fizična odsotnost, saj lahko predstavlja tudi prostovoljno nepomnjenje. Prav tako lahko pomeni nepriznavanje tistih, ki ne spadajo v prevladujoči narativ o evropskosti. Tako kot odsotnost materinega glasu ta praznina ni le osebna izguba, ampak jo lahko razumemo tudi kot politično tišino, posledico tega, kar so družbe sklenile pozabiti. Preraščenost džamije s travo bi bila lahko odsev tega, kako pokopavamo vero in ženskost pod površino kolektivnega spomina. Tako imenovani civilizirani svet nekako simbolično udomačuje tisto, česar ni mogoče uskladiti z njegovim sekularnim in evrocentričnim narativom, na primer prisotnost islama, duhovnost žensk in pluralne preteklosti.

Temelji džamije, ki so jih nedavno odkrili, ležijo pod travo, neopaženi. Ta praznina ni samo fizična odsotnost. Pa vendar odsotnost sama trepeti. Veter med ruševinami še vedno nosi odmev *ezana*, kot da se zemlja spominja tona pobožnosti. Delati z džamijo, jo obnoviti na njenih ruševinah danes ne pomeni ponovno zgraditi izgubljeno stavbo, ampak

prisluhni zvoku, ki je nekoč potoval skozi, prisluhni odmevu molitev, šepetajočih zaklinjanj mater in babic, ki so ponujale zaščito v svetu negotovosti.

Ta projekt se s povezovanjem arheoloških materialov, ustnih spominov in feminističnih umetniških intervencij preobraža iz zgolj ohranjanja dediščine v etično obnovo. Cilj ni spomeniško ovrednotiti džamije, ampak to, da njeno tišino ponovno naredimo slišno ter razkrijemo prepletene izbrise svetega prostora, ubitih ljudi in ženskih glasov, ki so bili pozabljeni in odrinjeni na rob.

KRHKE ARHITEKTURE SPOMINA

Ko pomislim na džamijo v Logu pod Mangartom, ki danes obstaja le še v spominu muslimanov, in ko razmišljam o ljudeh, ki so trpeli v vojni in genocidu v Bosni in Hercegovini, mi pride na misel feministični odpor proti pozabljanju s pomočjo umetniških predstav, ki ohranjajo upanje.

Umetniška pobuda *Što te nema (Zakaj te ni?)* in džamija v Logu pod Mangartom odpirata globoko sugestiven dialog med umetnostjo, vero, izgnanstvom in spominom. Obe sta krhki gesti pripadnosti, začasni, utelešeni in globoko politični, ki odsotnost spreminjata v prisotnost, izgubo pa v etiko skrbi. *Što te nema*, živi spomenik, ki ga je leta 2006 ustvarila Aida Šehović z instalacijo kavnihih skodelic, ponovno zavzema javni prostor ter v vsakdanje življenje vnaša spomin na vojno in genocid, brez monumentalizma, a z globoko feministično etiko skrbi. Povezati to izgubljeno džamijo s feministično estetiko spomina pomeni potegniti črto med dvema vrstama ustvarjalnega upora: eno zgrajeno iz kamna, drugo pa iz besed, podob in družbene prakse. Obe skušata izoblikovati pomen v kriznih časih in potrditi človeško sposobnost za upanje.

Na povojnem Balkanu so se feministične umetnice večkrat posvetile temam travme, spomina in preživetja, ki odražajo simbolno moč džamije v Logu pod Mangartom. Umetniške ustvarjalke uporabljajo instalacije, fotografije in performanse, da se soočijo s posledicami vojne, spolno pogojenim nasiljem in izbrisom izkušenj žensk iz nacionalnih narativov. V svojih delih pogosto postavljajo intimno ob zgodovinsko, s čimer ponovno oživljajo domače, telesno in duhovno kot legitimne prostore političnega izražanja.

Prav tu postane delo skupine Nonument most, ki vse to osvetli. Kot raziskovalni in umetniški kolektiv, ki se posveča procesom

spominjanja in pozabljanja v prostoru, preučuje nespomenike – arhitekturo, spomenike, javne prostore in infrastrukturo, katerih pomen se je preoblikoval ali izbrisal zaradi političnih in družbenih sprememb. Če džamijo v Logu pod Mangartom razumemo s te perspektive, jo umestimo v širši regionalni in svetovni kontekst spomina, ki je predmet sporov. Tako kot drugi nespomeniki, ki jih je dokumentirala skupina, tudi džamija razkriva, kako se nekateri zgodovinski dogodki obravnavajo kot nezaželeni, neprijetni ali nezdržljivi s prevladujočimi narativi. Nonumentova praksa tako poglobi feministično branje lokacije: džamija ne postane le izbrisana verska zgradba, temveč tudi prostorsko pričevanje o pluralnih preteklostih, ki se upirajo uničenju, tako kot se feministična umetnost upira sistematičnemu izbrisu travm, skrbi in utelešenega znanja.

Majhna džamija v Logu pod Mangartom in pobuda *Što te nema* imata skupno bistveno lastnost – minljivost. Nobena od njiju si ne prizadeva za monumentalnost. Obe izhajata iz razseljenosti, tako vojakov, ki molijo daleč od doma sredi Alp, kot umetnice v diaspori, ki vrača skodelice bosanske kave na javne trge po vsem svetu. Vsako od dejanj se upira politiki fiksnih spomenikov, ki prevladujejo v pokrajini povojne Evrope. Namesto tega gradita minljive arhitekture nežnosti, džamijo iz lesa in kamna, instalacijo iz porcelana in spomina; obe sta obsojeni na izginotje, a za seboj pustita sled prisotnosti.

Džamija v Logu pod Mangartom se na prvi pogled zdi kot nepomemben zgodovinski dogodek, majhen verski objekt v oddaljeni alpski dolini, ki je obstajal za le nekaj ljudi. Vendar pa je simboličen pomen te izgubljene zgradbe ogromen. Kot prva namensko zgrajena džamija na slovenskem ozemlju je utelešala ne le versko predanost razseljenih vojakov, temveč tudi njihovo hrepenenje po domu, njihov poskus, da vero in pripadnost vpišejo v neznano pokrajino, zaznamovano z vojno. Ko je bilo spopadov konec in so se bošnjaški vojaki vrnili domov, je džamija ostala prazna. Ozemlje je prišlo pod italijansko upravo in do leta 1920 so džamijo porušili. O njenem obstoju priča le dvanajst fotografij, ki so jih shranili domačini.

Odsotnost te zgradbe in njen izbris iz fizične pokrajine kažeta na hegemonistično zgodovinsko zgodbo, ki je muslimanske in južnoslovanske spomine na prvo svetovno vojno odrinila na rob, čeprav se umetniki, aktivisti in znanstveniki po vsej Evropi temu utišanju vztrajno upirajo s praksami spominjanja, dokumentiranja in kritičnega posredovanja.

V tem smislu džamija v Logu pod Mangartom danes deluje kot kraj odsotnosti in spomina, kot spektralna sled sobivanja in vere sredi imperialnega nasilja. Opominja nas, da je islam že dolgo del evropske

zgodovine, ne kot vdor tujega, ampak kot sestavni del zgodovinskega tkiva celine. Tako džamija kot feministična estetika spomina v službi miru se pojavita v trenutkih preloma in razseljenosti. Obe skušata potrditi svetost življenja sredi opustošenja in obe se soočata z izbrisom pod pritiskom političnih sprememb, nacionalizma in moralne panike glede spola in vere.

DŽAMIJA KOT METAFORA ZA PLURALIZEM

Zgodba o džamiji v Logu pod Mangartom, ki so jo zgradili za verujoče bošnjaške muslimanske vojake daleč od doma, pooseblja občutljivo ravnovesje med predanostjo in izginotjem, med pripadnostjo in izgnanstvom. Kratko življenje džamije ni le zgodovinski dogodek, temveč močna prisposoba krhkosti simboličnega pluralizma, sobivanja razlik v skupnem prostoru v Sloveniji.

Džamija, zgrajena v vojnem času kot akt duhovne utrditve, je bila namenjena tolažbi in ohranjanju dostojanstva sredi kaosa. Ko pa so se politične razmere spremenile, je postala nezaželeno in nadležna ter so jo naposled porušili. Njen izbris odraža to, kar se pogosto dogaja s feminističnim, mirovnim in medverskim delovanjem v sodobnih družbenih pobudah, ki se porodijo iz skrbi in solidarnosti, a so kasneje zavrnjene ali izbrisane, ko se ideološko ozračje spremeni.

Danes se feministične umetnice in zagovornice miru po Balkanu in Evropi soočajo s podobnimi silami izbrisa: kampanjami, uperjenimi proti teorijam spola, verskim fundamentalizmom in neoliberalno brezbriznostjo. Tako kot so italijanske oblasti nekoč videle džamijo bošnjaških vojakov kot tuj ostanek cesarstva, tako sodobna gibanja feministična in pluralistična prizadevanja obravnavajo kot grožnjo tradicionalnim in nacionalnim vrednotam.

Spomin pa kljub izginotju vztraja. Džamija ostaja zaradi vztrajnih prizadevanj različnih akterjev, med katerimi so člani islamske skupnosti, domačini, zgodovinarji, kulturne ustanove in umetniki. Njeno preživetje, podobno kot preživetje feministične umetnosti in aktivizma, ni zagotovljeno samo z uradnim priznanjem, ampak se ohranja s pomočjo spominjanja, ustvarjalnega upora in skrbi. V tem smislu džamija ostaja kraj družbenega spomina, ki ga ljudje ohranjajo v svojih narativih in dejanjih spominjanja. Vsak takšen akt ponovno pridobi del javnega prostora za pluralizem ter pomeni namerno

zavračanje nasilja, izbrisa in zgodovinske amnezije, ki bi določili končni narativ.

Džamija tako postane več kot le relikv zgodovine. Je metafora za sobivanje, opomin, da vključevalna dejanja, čeprav so pogosto izpostavljena uničenju, ustvarjajo pomen še dolgo po tem, ko njihove materialne oblike izginejo. S te perspektive se tako izginula džamija kot tudi feministično delo spominjanja pojavljata kot sveti obliki vztrajnosti, ki potrjujeta, da je simbolični pluralizem, čeprav krhek, bistvo upanja samega.

PONOVO ZAVZEMANJE SPOMINSKIH KRAJEV

S preoblikovanjem pozabljene džamije v Logu pod Mangartom v feministično spominsko mesto bi umetniki in mirovniki lahko odprli nov diskurzivni in čustveni prostor v evropskem kulturnem spominu, ki bi se upiral dvojnemu izbrisu islama in feminizma.

Džamija stoji na obrobju evropskih arhitekturnih in zgodovinskih zgodb. V njenem izginotju se zrcali, kako sta bila islamska navzočnost in feministični odpor v prevladujočih evropskih imaginarijih potisnjena na rob. Ponoven vpis džamije v kolektivno zavest prek feministične umetnosti bi tako služil kot akt epistemološkega popravka, ki bi spet vzpostavil vidnost zgodovin, ki so bile namerno pozabljene ali podmačene.

Feministične umetnice bi se lahko temu kraju posvetile ne kot sveti ruševini, ampak kot živemu arhivu sobivanja, simbolu prepletenosti vere, izgnanstva in skrbi. S pomočjo instalacij, performansov ali participativnih ritualov bi lahko džamijo ponovno uveljavile kot metaforo za pluralizem, opomin, da je bila identiteta Evrope vedno bolj večplastna, bolj hibridna in bolj vključujoča, kot to nakazujejo nacionalistični narativi.

S takim preoblikovanjem bi prav tako pretresle kolonialno in patriarhalno logiko, ki muslimansko identiteto in feministično miselnost obravnava kot nezdržljivi z evropsko civilizacijo. Namesto tega bi poudarile skupno dediščino, v kateri sobivata duhovna predanost in feministična etika skrbi. Dejanje spominjanja tako postane politično. Razgrajuje binarne opozicije, ki ločujejo sveto od posvetnega, vzhod od zahoda, islam od modernosti in feminizem od vere.

Džamija v tej prenovljeni viziji postane feministični spomenik, ki ne slavi moči ali osvajanja, temveč skrb, odpornost in sobivanje. Njena

ponovna oživitev v kolektivnem spominu Evropo vabi, naj se sooči s kompleksnostjo lastne zgodovine in spozna, da temelje miru in pluralnosti pogosto postavljajo tisti, ki jih je zgodovina najbolj poskušala pozabiti. V času migracij, islamofobije ter nasprotovanja nekaterim spolom in spolnim identitetam stičišče umetnosti, feminizma in islama postane tako točka spora kot tudi potencialni prostor za zdravljenje.

SKLEP

Obnova ruševin torej ni le obnovitev džamije ali spomin na preteklost; je vnovično prisluškovanje *ezanu* v vetru, prisluškovanje nezapisanim molitvam žensk, ki so pele proti strahu. Feministično spominjanje ta odmev spremeni v kolektivno dejanje, v vztrajanje, da vera, tako kot ljubezen, preživi v sledih zvoka, gest in skrbi.

Tako kot se izbrišejo znaki pluralizma, ki ne ustrezajo prevladujočim zahodnim narativom, se izbrišejo tudi glasovi žensk v islamski tradiciji, ki presegajo meje prevladujočega učenja in prakse, glasovi, ki so razširili obzorja duhovnosti preko togih meja institucionalne avtoritete. Njihovo izginotje ni le kulturna izguba, temveč tudi izguba same možnosti razmišljanja o veri z nežnostjo, dvomom in odgovornostjo. Tako džamija kot feministično performativno spominjanje postaneta nemonumentalni svetišči, ki sta krhki, relacijski in trajni prav zato, ker ne živita v marmorju, ampak v ljudeh, v glasovih, ki se ponovno oglasijo, kadar koli se odločimo spominjati.

ANJA ZALTA

DŽAMIJA
NAPOTI;
DŽAMIJI NA
POT

Naše raziskovanje pri iskanju odgovora o vlogi in pomenu džamije v Logu pod Mangartom je potekalo v več fazah in z različnimi disciplinskimi pristopi, kar je moč razbrati tako iz pričujočega kataloga kot iz same razstavne postavitve. Nekajmesečni razmisleki na podlagi intervjujev in soočanje z zgodovino prve svetovne vojne, zretje v objavljene fotografije vojakov, ki so bili kmalu po nastanku fotografskega posnetka ubiti, pa tudi ogledovanje takratnega propagandnega materiala (najbolj so se me dotaknile razglednice, zbrane v knjigi *Soška fronta 1915–1917*¹) so prinesli nelagodje in utrujenost. Kaj povedati o porušenem objektu, ki je bil del vojaške infrastrukture in katerega temelji so skupaj z njegovo zgodovinsko funkcijo pokriti s plastjo zemlje in trave ter podvrženi arbitrarnim interpretacijam in imaginarijem preteklosti?

Vprašanja, ki se jih bom dotaknila v tem prispevku, poganja več izhodiščnih tez. Nekdanji slovenski mufti dr. Nedžad Grabus je, ko smo ga med intervjujem spraševali o pomenu džamije v Logu pod Mangartom danes, povedal, da džamija živi. Zanj in za druge muslimane v Sloveniji simbolno predstavlja oprijemališče, na katero se opira samozavest muslimanske identitete, saj obstoj džamije izkazuje, da so muslimani na tem območju prisotni že vsaj dobro stoletje. Zanje prostor, na katerem je stala džamija, čeprav navzven neviden, a sluten, ostaja svet. Vojakom je džamija pomenila simbol upanja v (boljše) življenje tako na tem svetu kot v večnosti. Ampak skupnosti ni več, vojska je odšla. Svetost prostora za eno skupnost pa lahko generira profane dileme za drugo. Arbitrarnost svetega nas opozarja na tanko linijo med svetim (*hagios/sacer*) in posvetnim (celo prekletim?), saj svetost ni apriorna za vse. Konflikt z lokalno skupnostjo o tem, če in kako bi obnovili džamijo ter kakšna bi bila njena funkcija danes, nam kaže na znane družbene dinamike, od stereotipizacije islama in strahu pred njim do realnih problemov, ki jih prinaša množičnost (tudi verskega) turizma, in markiranja teritorija.

Religijska raznolikost in vpetost religijskih označevalcev v sooblikovanje in dopolnjevanje individualnih in kolektivnih identitet sta med ključnimi izzivi tudi pri soočanju z dediščino. Dejstvo je, da religijska raznolikost ostaja družbena realnost, zaradi katere je potrebna religijska pismenost političnih odločevalcev in širše javnosti. Z religijsko pismenostjo mislim na nekonfesionalno poznavanje in prepoznavanje specifik posameznih religijskih sistemov. Muslimani v Republiki Sloveniji so sicer maloštevilna, pa vendar druga največja registrirana religijska skupnost v državi. Raznolikost znotraj te skupnosti pa seveda ni omejena le na narodnost, temveč jo zaznamujejo številni sociokulturni, družbeni, politični in ekonomski dejavniki, ki oblikujejo kolektivno in individualno

1 Vincenc Rajšp, ur., *Soška fronta 1915–1917. Kultura spominjanja* (Ljubljana: Založba ZRC SAZU, 2010).

identiteto muslimanov v katerem koli kontekstu. Tudi ti problemi odpirajo razmisleke, ki se krešejo okoli spomina in funkcije, ki naj bi jo imela džamija v Logu. Dejstvo je, da so džamijo zgradili za pripadnike četrtega bosansko-hercegovskega pehotnega polka avstro-ogrške vojske (*Bosnisch-Hercegovinisches Infanterie Regiment Nr. 4*) leta 1917, pred zadnjo, dvanajsto ofenzivo na soški fronti, ki so jo izvedli vojaki Avstro-Ogrske in Nemčije. Zakaj so džamijo zgradili šele takrat in ne prej, ostaja uganka. Verske potrebe, strah, ki terja poglobljeno duhovno oskrbo, šibljenje vezi med vojaki in upad bojne vneme ali zgolj počasnost avstro-ogrškega birokratskega aparata pri določitvi potreb, prostora in sredstev za izgradnjo? Nikoli ne bomo z gotovostjo vedeli.

Čeprav so muslimani stoletja veljali za »evropskega drugega«, je avstro-ogrška prevlada prinesla nekatere spremembe v urejanju religijskih zadev. Bosna in Hercegovina je bila po letih upiranja uradno priključena Avstro-Ogrski leta 1908, leta 1912 pa je bil sprejet islamski zakon (*Islamgesetz*), ki je hanefijski pravni šoli sunitskega islama podelil uradni pravni status verske kongregacije (*Religionsgesellschaft*), kar je pomenilo tudi priznanje pravne osebe javnega prava. Odnos do islama in muslimanov je po priključitvi tega območja k habsburškemu cesarstvu postal vsaj formalno inkluziven. Tudi večji del ozemlja današnje Slovenije je bil kot del habsburške monarhije v skupnem političnem in pravnem okviru povezan s teritorijem, ki je imelo pretežno muslimansko prebivalstvo. S tem so se povečali stiki z muslimani, intenzivneje prav med prvo svetovno vojno, ko se je na soški fronti za Avstro-Ogrsko bojevalo na tisoče bosanskih muslimanov.

Že leta 1878, po avstro-ogrski okupaciji Bosne in Hercegovine, pa naj bi se začel pojavljati tudi manj antagonističen pogled na muslimane. Morda tudi zato, ker je islam v Bosni že konec devetnajstega stoletja cvetel pod močnim vplivom reformističnih gibanj, ki so prinesla rekonstrukcijo islamske religiozne misli, predvsem z vrnitvijo *idžtihada* (neodvisne interpretacije) in izboljšanjem pogojev islamskih institucij (*islah*). Ta reformistična smer je bila eden od odgovorov na izzive, ki so se okrepili z avstro-ogrskim projektom modernizacije, ter premislek o dveh identitetah, islamski in evropski.

A priokus stoletij ostaja, kar smo lahko prepoznali tako iz terenskih raziskav v zvezi z džamijo v Logu kot iz polpretekle zgodovine. Na Balkanu so muslimane stoletja povezovali z otomanskim oziroma osmanskim srednjeveškim osvajanjem Evrope. Tudi v slovenskem imaginariju so se Osmani in/ali Turki obdržali kot referenca za označevanje popolnoma »drugega«, tujega in nevarnega, predvsem na podlagi literarnih obdelav, ki kasneje v šolskih učbenikih niso bile postavljene v zgodovinske kontekste. Turški izraz *osmanlı* (osmanski)

posledično generira rasistični orientalistični diskurz o nazadnjaški, reakcionarni, zahrbtni, manjvredni identiteti, o nečem, kar je treba spremeniti, celo iztrebiti: »Mošeja z minaretom, ki penetrira v alpsko pokrajino, je tujek.« Tako imenovani koncept novega rasizma uvaja diskurz, ki temelji na kulturnih razlikah, arbitrarno razlikujočih med »civiliziranim« in »barbarskim«. Na mestu je izraz orientalizem Edwarda Saida, ki označuje konstruirane prizme, skozi katere se Zahod seznanja z Vzhodom, ga obvladuje in definira kot primitivnega in iracionalnega, kot pasivni objekt, ki je fiksiran in neavtonomen v lastni Drugosti.

Ko se ukvarjamo z vprašanjem islama in muslimanov (v Bosni in Hercegovini, Sloveniji, tudi v Evropi nasploh), pogosto naletimo na interpretacije islama bodisi kot alternative sekularni politiki, ki jo predstavljajo aktivisti političnega islama, ali pa se poudarja konservativna in necivilizirana narava muslimanske religije in kulture, ki spodkopava standarde zahodne civilizacije. Takšno stereotipiziranje in prikazovanje muslimanske skupnosti kot monolitne utrjuje in uspešno izvaja islamofobni orientalistični diskurz, temelječ na identitetnem antagonizmu, ki ostro razlikuje med »nami« in »njimi«. Prav zato je vprašanje o džamiji v Logu pod Mangartom tako zelo pomembno. Džamija je del zgodovinskega obdobja, stala je na točno določenem ozemlju, ki ga je v sicer kratkem času močno zaznamovala.

Beseda džamija izhaja iz turške besede *jami* (đami), ki pomeni skupino ali zbor, džamijski oziroma mošejski kompleksi pa v zgodovini izrisujejo arhitekturne izraze socialnih potreb: za čaščenje, učenje, pridiganje, tudi za trgovanje, prehranjevanje ali počitek. Izvorna mošeja – Kaba, arhetipska mošeja v Meki, ki sta jo po prepričanju muslimanov zgradila Abraham in Izmael – simbolizira božjo hišo zavetja in miru. Predstavlja tudi kozmični, metafizični, psihološki in socialni ideal skupnosti in povezanosti v aktivnem čaščenju enosti boga. Mir, čaščenje, zavetje, kanonične molitve, pa tudi umetnost, glasba, razpravljanje in izmenjava znanja. Mujezin, ki pokliče k molitvi. Roke ima ob strani glave, dlani odprte, s prsti si zakrije ušesa, da sliši svoj glas od znotraj. Kaj šepetajo glasovi pod travo ali snegom v Logu pod Mangartom? In kaj od tega lahko bogati ali straši lokalno skupnost in obiskovalce danes? Kaj je onstran spomina na hlad vojne in presežek utrujenih vojakov, ki si ga podajajo različni odločevalci s svojimi interesi? Mošeja oziroma džamija kot vidni islam za mnoge še vedno ostaja tujek. Zanimivo je, da se kot tujki na tem ozemlju ne problematizirajo strelski jarki in v veliki meri prav tako ne (tudi religijski) spomeniki drugih narodov, ki so umirali na soški fronti. Koga torej v 21. stoletju še vedno preganjajo srednjeveške osmanske konjenice?

Na podlagi naše raziskave o vlogi džamije v Logu pod Mangartom lahko izpostavim(o) tezo, da je analiza odnosov, ki ustvarjajo islamofobno retoriko, ključnega pomena za razumevanje širše perspektive, v kateri je nastala osnova za prenašanje kolektivnih spominov in redukcije identitete na zgolj religijsko in/ali etnično. Takšna redukcija je problematična, saj jo je mogoče zlorabiti z uvedbo religijskega in/ali nacionalnega bistva, da pušča pred vrati vse, ki ne pripadajo temu označevalcu. A problem je seveda širši. Nenehno prebiranje na »naše« in »njihove« je samsarični krog identitetnega antagonizma, ki iz strahu pred nenadzorovano drugačnostjo hromi kreativno sobivanje, siromaši možnosti aktivnega državljanstva in v skrajnih primerih poganja vojaški sistem, ki napolnjuje strelske jarke. Tudi na soški fronti. Mnenja glede vloge džamije in njene prihodnosti se torej razhajajo, glasovi ostajajo kakofonični, konsenz je težko najti. Zato je treba iti dalje in dlje. Počastiti vse, ki jih je zmendral vojaški stroj, kot opomnik ranljivosti in minljivosti, ne glede na to, pod katero zastavo, fesom ali čelado so se bojevali. Nato pa postaviti temelje za nekaj popolnoma drugega. Kako do tja? Vsaj za trenutek utihniti. Prisluhni pesnitvi narave, ki v tem trenutku v Logu pod Mangartom boža ruševine preteklosti.

About the Nonument Group and its research-led practice

THE NONUMENT GROUP (Neja Tomšič, Martin Bricelj Baraga, Nika Grabar, and Miloš Kosec) is an art and research collective that focuses on nonuments: hidden, abandoned, erased or forgotten architecture and public spaces whose meaning has been transformed due to political or societal changes. The collective collaborates with institutions and independent researchers to map and archive nonuments around the world. With their art interventions, they explore memories and accentuate the tensions revealed by the reactivations of individual nonuments.

The Nonument Group has presented its work at Creative Time in New York; ISEA in Durban; the Dnipro Cultural Center; the Museum of Contemporary Art Metelkova (MSUM), the Museum of Architecture and Design (MAO), the 35th Ljubljana Biennale of Graphic Arts, the Historical Atrium of the Ljubljana Town Hall, and the U3 Triennial of Contemporary Slovenian Art in Ljubljana; the Koroška Gallery of Fine Arts; and the Cité internationale des arts in Paris, among other venues. In 2021, the group was awarded the Plečnik Medal for its contribution to the enrichment of architectural culture in Slovenia.

O skupini Nonument Group in njihovi raziskovalno osredotočeni praksi

NONUMENT GROUP (Neja Tomšič, Martin Bricelj Baraga, Nika Grabar in Miloš Kosec) je umetniško-raziskovalni kolektiv, ki se posveča nonumentom – skritim, zapuščenim, izbranim ali pozabljenim arhitekturam in javnim prostorom, katerih pomen se je s političnimi ali družbenimi spremembami preoblikoval. V sodelovanju z institucijami in neodvisnimi raziskovalci kolektiv kartira in arhivira nonumente, z umetniškimi intervencijami pa raziskuje spomine in poudarja napetosti, ki jih razkrivajo reaktivacije posameznih nonumentov.

Skupina Nonument Group je svoje delo predstavila v Creative Time v New Yorku, ISEA v Durbanu, Kulturnem centru v Dnipru, Muzeju sodobne umetnosti Metelkova (MSUM), Muzeju za arhitekturo in oblikovanje (MAO), na 35. ljubljanskem grafičnem bienalu, v zgodovinskem atriju ljubljanske Mestne hiše, na Trienalu sodobne slovenske umetnosti U3, v Koroški galeriji likovnih umetnosti, v Cité internationale des arts v Parizu in drugje. Leta 2021 je skupina prejela Plečnikovo medaljo za prispevek k bogatitvi arhitekturne kulture v Sloveniji.

Curator

NATAŠA PETREŠIN-BACHELEZ is an interdependent curator, writer and editor, living and working in Paris. Between 2021 and 2026 she was head of the arts and cultural programme at the Cité internationale des arts in Paris. Between 2010 and 2012 she was co-director of Les Laboratoires d'Aubervilliers. Together with Elena Sorokina, she is co-founder of the Initiative for practices and visions of radical care. She curated about fifty solo and group exhibitions, among them the Contour Biennale, Mechelen (2019) and the U3 –Triennial of Contemporary Art in Slovenia at the MSUM, Ljubljana (2013). She was chief editor of the journals L'Internationale Online and Manifesta Journal.

Kustosinja

NATAŠA PETREŠIN-BACHELEZ je kustosinja in kritičarka, ki živi in deluje v Parizu. Med leti 2021 in 2026 je bila vodja umetniškega in kulturnega programa v Cité internationale des arts v Parizu. Med leti 2010 in 2012 je bila so-direktorica centra Les Laboratoires d'Aubervilliers v Aubervilliersu. Skupaj z Eleno Sorokino je soustanovila Initiative for Practices and Visions of Radical Care. Kurirala je razstave v muzeju Reina Sofia (Madrid), Centre Pompidou (Pariz), Jeu de Paume (Pariz), dunajskemu Kunsthalle, muzeju Sursock (Bejrut) in muzeju Times (Guangzhou). Bila je kuratorica Contour bienala v Belgiji in U3 - Trienala sodobne umetnosti v Sloveniji. Med drugim je bila glavna urednica revij L'Internationale Online in Manifesta Journal.

Interviewees

VINKO AVSENAK

First World War researcher, publicist, translator, editor of *Na fronti* magazine. The first to research the mosque and write about it. Connected to Log pod Mangartom on his wife's side.

ERNESTA DROLE

Conservator at the Institute for the Protection of Cultural Heritage of Slovenia, Head of Regional Unit Nova Gorica at the time of the inscription of the mosque into the Register of Immovable Cultural Heritage.

NEDŽAD GRABUS

Mufti of the Islamic Community in the Republic of Slovenia between 2006 and 2021, when efforts were made to commemorate the mosque in Log pod Mangartom and to build the Ljubljana mosque.

MAŠA KLAVORA

Director of the Walk of Peace in the Soča Region Foundation, which connects First World War monuments between the Alps and the Adriatic. Municipal councillor of the Municipality of Tolmin.

UROŠ KOŠIR

Archaeologist from the company Avgusta d.o.o., under whose leadership the excavations of the mosque in Log pod Mangartom were carried out in 2024.

ZDRAVKO LIKAR

Former head of the administrative unit in Tolmin, initiator of the Kobarid Museum and the Walk of Peace in the Soča Region Foundation, and author of numerous historical books.

MARTIN MASTNAK

Historian researching Ottoman and Austro-Hungarian history, as well as ethnography and architecture in the Balkans.

AHMED PAŠIĆ

Activist, anthropologist, political scientist, publicist, and researcher. A columnist and author of numerous works on Islam and Muslims, including the book *Bosniaks on the Isonzo Front*.

MARTIN POGAČAR

Assistant professor in cultural history and research associate at the Institute for Memory and Cultural Studies of the ZRC SAZU. His research focuses on memory in digital media environments.

MUANIS SINANOVIĆ

Poet, writer, and critic, author of four poetry collections and five prose books, who often addresses social power relations in his essays.

Sogovorniki

VINKO AVSENAK

Raziskovalec prve svetovne vojne, publicist, prevajalec, urednik revije *Na fronti*. Prvi raziskal džamijo in pisal o njej. Z Logom pod Mangartom povezan po ženini strani.

ERNESTA DROLE

Konservatorica na Zavodu za varstvo kulturne dediščine, vodja OE Nova Gorica v času vpisa džamije v register nepremične kulturne dediščine.

NEDŽAD GRABUS

Mufti islamske skupnosti v Republiki Sloveniji med leti 2006 in 2021, ko so potekala prizadevanja za obeležitev džamije v Logu pod Mangartom in gradnja ljubljanske džamije.

MAŠA KLAVORA

Direktorica Fundacije Pot miru v Posočju, ki povezuje spomenike prve svetovne vojne med Alpami in Jadranom. Občinska svetnica občine Tolmin.

UROŠ KOŠIR

Arheolog iz podjetja Avgusta, d. o. o., pod vodstvom katerega so leta 2024 potekala izkopavanja džamije v Logu pod Mangartom.

ZDRAVKO LIKAR

Nekdanji načelnik upravne enote v Tolminu, pobudnik nastanka Kobariškega muzeja in Fundacije Pot miru v Posočju, avtor številnih zgodovinskih knjig.

MARTIN MASTNAK

Zgodovinar, raziskuje otomansko in avstro-ogrsko zgodovino, etnografijo ter arhitekturo na Balkanu.

AHMED PAŠIĆ

Aktivist, antropolog, politolog, publicist, raziskovalec. Kolumnist in avtor številnih del na temo islama in muslimanov, med drugim knjige *Bošnjaki na soški fronti*.

MARTIN POGAČAR

Docent za področje kulturne zgodovine, znanstveni sodelavec na Inštitutu za spominske in kulturne študije ZRC SAZU, raziskovalec spomina v digitalnih medijskih okoljih.

MUANIS SINANOVIĆ

Pesnik, pisatelj in kritik, avtor štirih pesniških in petih proznih knjig, ki v svojih esejih pogosto naslavlja družbena razmerja moči.

Pavilion of the Republic of Slovenia
at the 61st International Art
Exhibition – La Biennale di Venezia
Arsenale, 9 May – 22 November 2026

Paviljon Republike Slovenije
na 61. mednarodni umetnostni
razstavi – La Biennale di Venezia
Arsenale, 9. maj – 22. november 2026

Nonument Group
(Neja Tomšič, Martin Bricelj Baraga,
Nika Grabar, Miloš Kosec)

SOUNDTRACK FOR AN
INVISIBLE HOUSE

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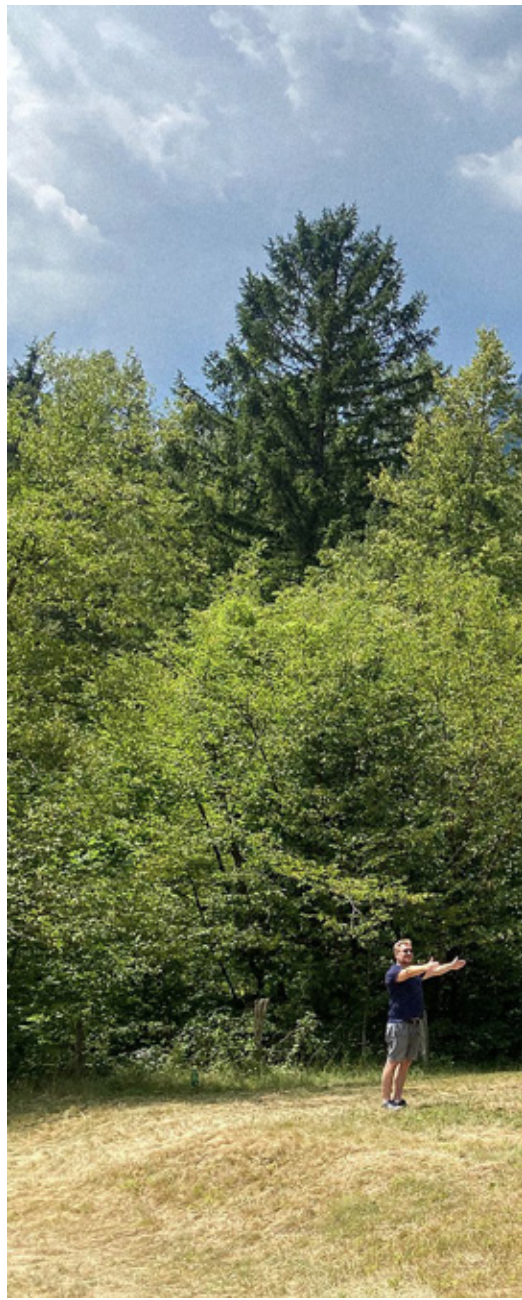




















At the heart of Nonument Group's project *Soundtrack for an Invisible House*, lies a multi-vocal and multi-directional story of a small mosque from WWI, a metaphor of incessant searching for human dignity in times of civilizational ruins. / V središču projekta skupine Nonument Group *Zvočna sled nevidne hiše* leži večglasna in večsmerna zgodba o majhni džamiji iz časa prve svetovne vojne, metafora za nenehno iskanje človekovega dostojanstva v času civilizacijskih ruševin.

Pavilion of the Republic of Slovenia at the 61st International Art Exhibition – La Biennale di Venezia / Paviljon Republike Slovenije na 61. mednarodni umetnostni razstavi – La Biennale di Venezia

Curated by / Kustosinja:
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Nataša Petrešin-Bachelez, Zilka Spahić Šiljak,
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