

The voice- Of Slovenia

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**Sonia Leber & David Chesworth,
The Masters Voice**

Sit, Ubu, sit. Good dog.

Mitchell Whitelaw

CANBERRA /REALTIME;

WWW.REALTIMEARTS.NET/—

Visitors to Canberra, or new arrivals, are often anxious to find out where 'town' is, where they are in relation to the middle of things, the action, the hub, the urban focus. There's a common conversation that goes along the lines of, "So where's the city?" "Well..." (apologetically) "there's Civic..." Civic is the diffuse middle of this diffuse city - a loose mix of malls, cafes and bus terminals; visitors greet it with some suspicion, as if there's actually a real urban centre somewhere else which is being kept from them.

The retail and restaurant cluster is around Garema Place, the wide pedestrian plaza that is truly, in social, street-life terms, the middle of town. Its image has been dominated by petty crime and drugs, until recently; the Place has been 'cleaned up,' and local government seems intent on encouraging a more lively and non-threatening public space. There's certainly a pulse now: lots of fire-twirling, the odd band, packs of skateboarders and freestyle bike riders, hopping around the steps and benches like biomechanical goats. As well, public sculptures have been multiplying in the Place precinct, part of a public art program being run by local government. The latest of these is The Master's Voice, a sound installation by Melbourne-based collaborators David Chesworth and Sonia Leber.

Sonia Leber & David Chesworth, The Masters Voice, Sonia Leber

The work is physically almost surreptitious: 11 straps of stainless steel grille, inset into the pavement and up an adjacent wall. It borders a pedestrian thoroughfare through low-key retail and cafes, a transitional space. Crouching below waist level, it trips up passers-by, induces double-takes, private puzzled glances. It calls out: "Come



'ere...gedaround ya lazy dog / Chook-chook-chook-chook! / Back...back...back...good boy, Whoa!" It addresses us directly, in a language and a sonic shape that is completely familiar. It's just that we're not usually the addressee, here. A throng of animal-voices: calls, exhortations, orders, signals, admonishments, affectionate jibes. In fact they're real-world recordings of people talking to their animals, with the sonic presence of the animals themselves edited out. There's a kind of hole in the air where an animal should be, but it's only occasionally clear what kind of animal, and anyway it keeps changing. A phantom menagerie, chooks, dogs, elephants, horses, who-knows-what. That's what passing humans walk into, what alerts and draws them in, a virtual form made from silly, anthropomorphised animal-talk, but a form which points to the real presence of one of those inscrutable 'others.'

Leber and Chesworth have edited the calls together into short compositions, layered sequences which follow a passerby the length of the work. There are arrangements of sense and subject but especially sound: pitch, contour, cadence, rhythm. The 'sensible' inflections of speech get stretched into wild glisses and warbling melisma; syllables shorten into abstract sonic punctuation. There's a bit of outright mimesis, growls and clucks and budgie whistles, but more often the calls work 2 strata at once, language and sound, human and animal.

The words are there as a scaffolding for the sonic forms—the elements which do the be-havioural work—but also for the speaker's own benefit, a warmly ironic monologue.

"You're not going to be

able to walk, your stomach's that big ... You aren't ... Eh?" At the same time these calls are full of questions, invitations to conversation, spaces for exchange; there's this urge for an interchange, which in the absence of an articulate partner, puts words in its mouth, or maw.

So these candid, charged interspecies moments emerge from inconspicuous slots in a mallscape; their sonic shapes stand out against the 'public' murmur of social verbosity. As Tony MacGregor (Executive Producer, Radio Eye, ABC Radio National) pointed out at the work's opening, Canberra is nominally a location for public, social, civilised speech; yet the House of Reps is dubbed the "bear pit." Meanwhile these real interchanges have an immediacy that the scripted drivel of most political discourse lacks. Most striking, though, is the presence which the work projects, the way it subtly deforms this coolly anthropocentric public plaza, turning civilised language into silly noises, and turning people, momentarily, into animals.

The Master's Voice, sound installation by Sonia Leber & David Chesworth in association with H2o architects, Pocket Park, Corner Garema Place & Akuna Street, Civic, Canberra.

**Architect
Tom Kovac and
the new
World Trade Center-
New York**

"Tom Kovac is the only Australian architect invited to create a design for the new World Trade Center in New York. Seventeen of the most famous architects from around the world have been invited to create a design for a new World Trade Center. The exhibition of all the projects will open at the prestigious Max Protetch Gallery in New York on the 17th of January 2002."



/INTERNET PAGE/— Tom Kovac settled in Australia in 1970. The remarkable plasticity of Tom Kovac's architectural works, which combine his research on light and surprising sense of spatial flow are, in his view, influenced by the sculptures of Richard Serra, Donald Judd, Barbara Hepworth, or perhaps even by the works of Frederick Kiesler.

Architecture appears, in this case, to be an energetic field of gravitational forces or surfaces and volumes, voids and solids, transparencies and densities, all dissolving into the same simultaneous perception, where modulated masses are affirmed, and limits fended off and endowed with motion. After having designed the Succhi store in 1991, or the Atlas House in 1996 N both built in Melbourne N Tom Kovac is now building a large complex at St Kilda Marina, including stores, restaurants, etc.; he is also building the Little Latrobe Apartments in Melbourne. This is an apartment building characterised by its undulating facade whose two concrete sides contrast with the lateral glass opening, thus creating a distorted kinematic effect.

The Slovenia-born Australian Tom Kovac is the only one. His architecture dementia has no parallel in Australia!

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Marjetica Potrc from Slovenia will exhibit her art work at Visual Arts Festival - Perth

Perth Institute of Contemporary Art PICA
January 25 2002



Marjetica Potrc is a Ljubljana based artist and architect. At the moment she is an artist in residence at the Kuenstlerhaus Bethanien in Berlin.

She is a winner of the **Boss Prize 2000** of the Guggenheim Museum, New York. Her work has been featured throughout Europe and the United States, including shows at the Center for Curatorial Studies Museum, Bard College, Annandale-on-Hudson, NY (1996); Skulptur. Projekte in Muenster (1997); La casa, il Corpo, il Cuore: Konstruktion der Identitaeten, Museum Moderner Kunst Stiftung Ludwig, Vienna (1999); Urban Visions, Worcester Art Museum, Worcester, Massachusetts (1999); and Guggenheim Museum, NY (2001). In addition, Potrc has received numerous awards, including grants from the Pollock-Krasner Foundation (1993 and 1999), Parque de la Memoria Sculpture Prize, Buenos Aires (2000), and **The Hugo Boss Prize 2000**, Guggenheim Museum.



Concealed and Forgotten Persons

Barbara of Celje (1388 - 1451) Queen and Empress Who Decided the Fate of Europe

By Dr. Jozko Šavli



Barbara and her daughter Elisabeth are led to Mass (Chronicle of Council of Costance, of Ulric von Richental, 1482).

In the year 1396, while fighting against the Turks near Nikopol at the Danube in Bulgaria, **Herman II Count of Celje**, (now belonging to Slovenia), saved the life of **Sigmund of Luxemburg, King of Hungary** and son of Emperor Carl IV. King Sigmund rewarded Herman generously by bestowing him with many properties. Sigmund's wife, the Hungarian Queen Mary had passed away a year before in 1395 and left him behind as a widower. She was the daughter and heiress of Louis the Great († 1382), from the Anjou-Sicily line.

In 1405, Sigmund married **Barbara of Celje**, Herman's daughter, born in 1388. Barbara was a very beautiful, clever and also sophisticated noblewoman. She spoke Slovenian, German and Latin. Later on she also learned to speak other languages and was an adversary to his mother, **Ann of Schaumburg**, a Bavarian countess, who introduced German customs to the courts of Celje. On Barbara's request, her father removed the German chancellor and customs which were placed upon the courts and castles in Celje. His army was formed of Slovenian soldiers only.

On Easter in 1410, Herman II of Celje was invited to Cracow by his niece **Ann of Celje**, the Polish Queen. During his visit he confided in her husband **Vladislaus II Jagiello, the Polish King**, valuable information, which was en-

trusted to him by his daughter Barbara: "Sigmund, the Hungarian King, cannot reckon support from his grandees and therefore never would assault Poland from the South, otherwise he will lose his throne". In this way the Polish King had time to direct his armed forces toward the North, and on July 15th he defeated near Tannenberg (Grunwald) the knights of the potent **Teutonic Order**, who threatened his kingdom.

In 1414, Sigmund and Barbara were crowned in Aachen as **King and Queen of Germany** (ancient Kingdom of Eastern Franks). Afterwards they proceeded to the Council in Constance, where at that point in time the Czech reformer Jan Hus was condemned to the stake. Such an action caused fights with the Hussites in Bohemia for many long years until finally they were defeated by Sigmund's general Jan Zizka. In 1419, Sigmund and Barbara were crowned as **King and Queen of Bohemia**, since Sigmund's father, Emperor Charles IV, was also the Czech King, known as Charles I.

The defeat of the Hussites invigorated the German faction, not only in Bohemia but also in Hungary. This faction saw in Barbara, and not without good reason, its principal adversary. It was their doing that she was calumniated persistently as unfaithful to her consort. The enraged Sigmund banished her and their infant daughter Elisabeth far away to the town of Varadin. When the Polish King visited Hun-

gary he had the royal consorts reconcile, for which Barbara and her father Herman II remained forever grateful to him. Nevertheless, since then Barbara's influence in the Hungarian Court was very curtailed. In 1421, she could not hinder the marriage of her young daughter Elisabeth with **Albert V of Habsburg** (Albertine line), the ruler of Austria. Already in 1420 the friendship between Sigmund and the Polish King was dissolved. On the Diet in Breslau, where Sigmund was elected to umpire the quarrel between Poland and the Teutonic Knights, he found himself on part of the latter. In the year 1429 Sigmund suffered a defeat from the Turks. In his opinion Alexander's (Prince of Wallachia) behaviour caused this defeat and he imposed this burden on him. However, Alexander was a vassal of the Polish King and under his protection. A very offended Sigmund tried to persuade the Grand Duke **Vitold of Lithuania**, to secede from Poland. Unfortunately, the latter perished by falling of his horse. In 1431, in Milan, Sigmund and Barbara were crowned **King and Queen of Italy** (ancient Kingdom of Middle Franks). In 1433, in Rome, the Pope crowned them **Emperor and Empress**. They treaded in this way in front of the Christian Europe, represented by the Holy Roman Empire. However, more bad news awaited Barbara. In 1435, her father Count Herman II of Celje and his friend, the Polish King, passed away. The forces of her consort declined too. Now the aspirations of the Habsburgs to strive after the Hungarian crown became more and more evident. In an effort to stop the Habsburgs and the German penetration towards East, her consort nominated in 1436 as **Princes of the Holy Roman Empire** Barbara's brother **Frederic II** and her nephew **Ulric II**. This was obviously done on her request and it paved the way for the County of Celje to become the immediate Principality of the Empire. Although, the Counts of Celje were the former vassals of Inner Austria (ancient Carantania), ruled by **Duke Frederic V of Habsburg** (Leopoldinian line), who tarried at that time in Palestine. Once returned, he did not recognize Sigmund's nomination and began to fight with the Counts of Celje for a long period of time. Barbara tried to hinder the Habsburgs in organizing a more

potent block and she planned to unite Hungary, Bohemia and Poland under a unique crown. But now she was stopped by Sigmund and interned to the Bohemian town of Znojmo. In 1437 Sigmund died. On the 1st day of 1438 the Hungarian Diet elected the new king Albert I. of Habsburg, the consort of Barbara's daughter Elisabeth. After a few months he also was elected **King of Germany**, where he was known as **Albert II**. The Empress and Queen Barbara could not bear this action and escaped to Poland. There she was received in a solemn way by King **Vladislaus III Jagiello**. The same year Albert II invaded Bohemia and crowned himself as King of Bohemia. But the Hussites rebelled again and turned to the Polish King. Albert II was constrained to ask for armistice, because the Turks invaded Hungary near Belgrade anew. He went to combat them and died on his return on diarrhoea. Hungary was anew without a ruler. However, **Queen Elisabeth** gave birth to a son after Albert's death and called him **Ladislaus Posthumous**. She wanted to assure him the kingdom, and let the child crown. But mother Barbara insisted to nominate Vladislaus III Jagiello as the new Hungarian king. It came to a struggle between the Polish party in Hungary and the partisans of Queen Elisabeth. They were conquered by the party and the Hungarian crown was given to the Polish King. In 1442, Queen Elisabeth died, her mind and body was completely exhausted from all the countless struggles and fighting. Empress Barbara left Poland and settled down in her Castle Melnik in Bohemia. Vladislaus III Jagiello, King of Poland and Hungary, fell while fighting the Turks near Varna (Bulgaria), in 1444. In Hungary he was succeeded by Ladislaus Posthumous († 1457), and in Poland by his brother **Casimir IV Jagiello** († 1492). The latter was married to **Elisabeth of Austria**, daughter of Albert II and Elisabeth, a niece of Barbara.

Barbara of Celje, Queen and Empress, died in 1451. For a century she stopped the German feudal penetration towards East. Meaning, together with her cousin Ann, Queen of Poland, they had already at that time influence on the outcome of the battle near Tannenberg, and Barbara was also hostile against the Habsburgs. Only in 1527 they had their first chance to win the Hungarian crown. She is interred in the Cathedral of St. Vitus in Prague. **She definitely made a difference in the fate of Europe.**

T I G R

The Liberation Movement of Primorska (Slovenian Littoral) during Italian Fascism and the Persecution of their Members in Communist Yugoslavia

By Dr. Jozko Savli

The organization TIGR (tiger) addressed to the president of Slovenia, Mr. Milan Kucan, three letters successively (1997, 1998, 1999), requesting him to mediate for a memorial to be erected in honour of the members of organization TIGR, who were sentenced to death in the second trial at Opicine (Opicina) in Trieste, on the Italian side of the border. The magazine 'Primorski rodoljub' (No 5. Koper, 2001) published these letters, but it is not evident if Mr. Kucan or the Government in Ljubljana replied to them. For this reason it is appropriate that the readers become familiar with the wider problems in this context (Writers remark).

At the end of the First World War in 1918 the Austro-Hungarian Monarchy crumbled. Parts of the Slovenian territory, as the regions of Kranjska (Krain) and Spodnja Štajerska (Lower Styria), became part of the new state of Yugoslavia. Other parts of Slovenian territory, as the regions of Istra (Istria) and Primorska (Littoral) were annexed to Italy. The centre of this area was Trieste consisting of a mixed population, where the majority spoke Italian. There were about 80,000 Slovenian speaking people, making up more than one third of the city's population, with a density of 210,000 inhabitants.

In Trieste were present all central organizations belonging to Slovenian people from the whole territory. Here were the establishments of well known Slovenian banks, at the forefront the Jadranska banka (Adriatic Bank) and many financial institutes. The Slovenian-Dalmatian Boat building Company Dalmatia had its head quarters here and so did the Slovenian Shipping Company Oceania, the transport company Balkan and many other businesses. The Czechs had also their capital invested here, which was primarily obvious in the Ivnostenski Bank.

Trieste (Trst), Slovenian National House (Narodni dom) built by the architect Max Fabiani, in 1904

This hall was the seat of the Slovenian Theater and seat of many associations in the city. The centre of the Slovenian national and cultural activities was a splendid palace in the downtown core called Narodni dom (National House), containing the administrations of all Slovenian cultural organizations including the Slovenian playhouse. However, in July 1920 the fascists of Trieste attacked Narodni dom and burned it to the ground. This was the signal for persecution of Slovenians in the whole region and received its official sanc-

tion in 1922 with the rise of fascism in Italy, which continued from then on. Slovenian banks and companies were officially abolished and their capital confiscated. All Slovenian schools were shut down and it was forbidden to speak Slovenian in public. Some 70,000 Slovenians, being robbed of their existence fled to Yugoslavia. A terror reigned over everything that was called Slovenian. Physical attacks were carried out on nationally conscious Slovenians.

July 13, 1920, Slovenian National House in flames. It was set ablaze by Italian fascists of Trieste, before the fascist regime took power in Italy (1920). This arson was the first sign for persecution of Slovenians in the Littoral (Venezia Giulia, in Italian) which went on until WW2.

People in the country and in small towns still persisted to make use of the Slovenian language. A revolt and resistance against the fascist terror grew among them. The liberation organization TIGR was established, they fought for Primorska in hope to have it joined with Yugoslavia. Its activities started with acts of sabotage in 1924 especially concentrating on burning former Slovenian schools in country areas, where they served now exclusively only as Italian education facilities. They smuggled Slovenian literature and books from Yugoslavia and distributed them among the population, etc. TIGR was trying to avoid human casualties, however, they primarily responded to fascist violence. Yet, there were some human sacrifices. Based on those acts of sabotage numerous convictions were made and often innocent people had to suffer.

A typical case was the memorial of the Italian soldiers that died at Krn, which was struck by lightning. The fascists blamed the people in the nearby village of Dreznica and accused them to have detonated the memorial. Long court proceedings followed with the intention of subduing the people.

The First Court Case in 1930 in Trieste

Fascist daily 'Il Popolo di Trieste' spread most of the hate and incitement against the Slovenian population. TIGR decided to intimidate the editors by planting a bomb in 1930 into the administration lobby. After the set up one of the editors by the name of Neri came into the lobby by chance, he got injured and died later on.

The fascist regime initiated the renowned 'Special Court for Protection of the State' against the members of TIGR. It convicted many persons to long years of incarceration and some of them to death.

They were shot on the 6th of September 1930 near the village of Bazovica close to Trieste. After the war a beautiful memorial was erected at the site of the execution. Following these executions the fascist tyranny against the Slovenians increased. Some members of the TIGR association were cooperative with the British Secret Service and were sending them information about the military strength of the fascist regime. There was no shortage of confinements, the torture of prisoners was a 'normal' occurrence, but the resistance did not cease.

The Second Court Case in 1941 in Trieste

Slovenian men were also condemned to death in the Second Court Case of Trieste. They were shot on December 15, 1941, in Opicine (Opicina). A special tribunal was sent from Rome to Trieste in 1941 and a second Court Case was in process. After thorough investigations 60 people were arraigned and further 10 were accused in absentia. Nine were condemned to death but some of them were later on commuted to life imprisonment. On the 15th of December 1941 again some people were shot at the Obcina. These victims still have no memorial despite 'good' relations between Italy and the former Yugoslavia as well as today's Slovenia.

In the same year fascist Italy did attack Yugoslavia and occupied parts of its territory. The majority of the TIGR members joined the fighters of the Slovenian Liberation Front. However, their Slovenian patriotism was 'dangerous' to the Communist Party, which was at that time totally devoted to Stalin and controlled the Liberation Front. The tragedy was obvious after the war, when Primorska (except Trieste and Gorica) became part of Yugoslavia. In the communist totalitarian Yugoslavia it was not permitted to speak or write about the struggle of the members belonging to the TIGR association. Some of the members were even persecuted and the anti fascist struggle of TIGR members was not recognized. They received no means from the Yugoslav communist regime for their existence and some of them deserted the country and fled to the Italian side of the border or anywhere else in the world. They were accused of treason (for collaborating with the British) and especially of (Slovenian) nationalism *visa versa* 'internationalism' of the Communist Party. The anathema of TIGR members lasted to the very last day of Yugoslavia. Italy and Yugoslavia came to an agreement immediately after the war, confirming that they

/cont. from the page 3/

would not publicize the wrongdoing of the fascist regime towards the Slovenians and the atrocities of the Yugoslav Communist regime towards the Italians in Istria.

In this context it is necessary to understand the relationship of the Slovenian Communist Party towards the TIGR association after WW2, it was only carrying out the directives from Belgrade. After Slovenias' secession from Yugoslavia the anathema of the TIGR members ceased at least to such a degree that the anti fascist struggle of their fathers could now be openly told to the younger generation. However, since the end of the war more than half a century has past. At least two to three generations of the littoral population has been raised under the communist Yugoslav regime without teaching them any historical knowledge and leaving any memories of persons, who were so close to them.

Will the initiators, who are pressing for the erection of a great memorial in honour of the TIGR members in the Karst region, be able to resurrect what the regime wanted to stifle and has to a great degree managed to choke already? Time will tell.

NEWS

Ljubljana – The invention of a natural potion based on mineral water high in magnesium which acts as a preventive and healing agent for kidney stones has been **patented by two Slovene medical experts**. The patent has been issued at the end of November by the Austrian patent office for a period of 20 years and will be valid in all EU countries. Pharmacist and medical biochemistry specialist **Damjan Jurjec** and **Dr. Bojan Tepes** have been in the past years studying the effects of Donat Mg - a mineral water containing magnesium produced by Slovenia's food producer Kolinska - on the prevention of the re-formation of kidney stones. Donat Mg alone is known for containing a huge amount of healing substances.

Pusan – In the **2002 Football World Cup in Japan and South Korea, Slovenia will play in group B** together with Spain, Paraguay and South Africa. Slovenia will thus play its first-ever world-cup match with **Spain on 2 June**. Slovene players will go on to face **South Africa on 8 June** and take on **Paraguay on the 12th**.

January 16th 1992
Australia recognised
Republic of Slovenia

PRESS RELEASE

14 January 2002

*Exhibition -
 A new "World Trade
 Center"
 Max Protetch Gallery,
 New York
 Opening 17th January 2002*

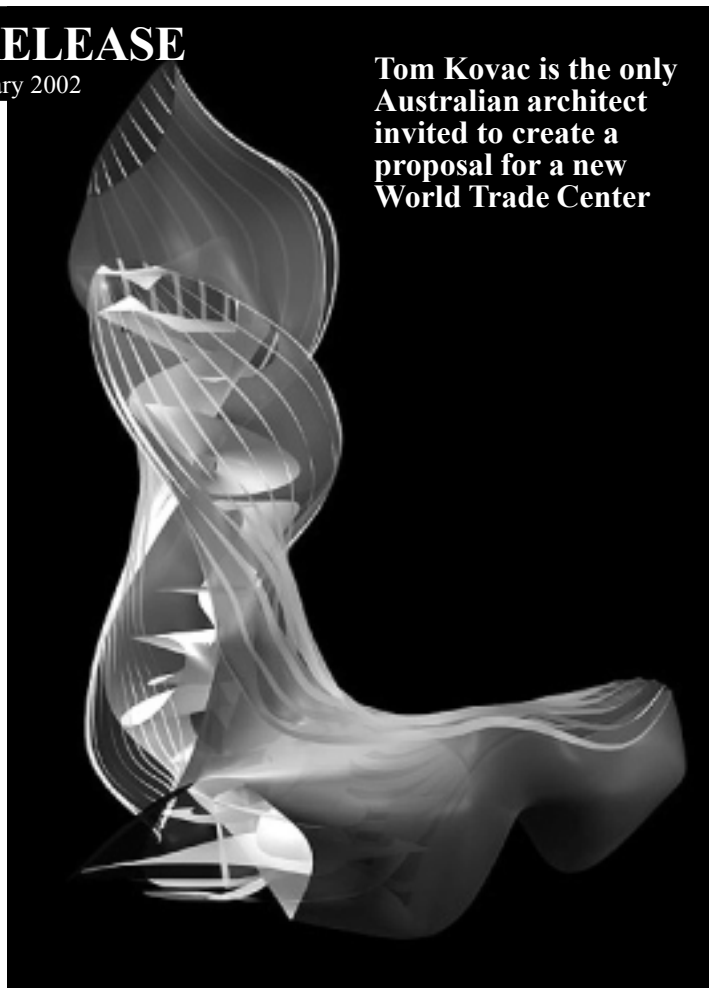
Architectural proposals for a New World Trade Center will be unveiled in New York this week in a major gallery exhibition, which opens on Thursday at the Max Protetch Gallery in Manhattan, New York. This historic event will include some of the most influential names in global architecture such as Daniel Libeskind and Zaha Hadid, as well as select members of a new generation of architects whose work is redefining architecture such as Gregg Lynn, Asymptote and the only Australian invited Tom Kovac.

The invitations to create a proposal for a new World Trade Center came in October last year and emerged as a response to September 11 attacks, which almost immediately called for suggestions of how to rebuild lower Manhattan and how to respond to issues relating to business, office space, transportation and the expectations for a memorial to the victims of the attack.

In his official farewell address last month, at St Paul's Chapel, New York former mayor Rudolph W Giuliani made headlines, calling for a memorial at the former World Trade Center site and a call for art before business.

"I really believe we shouldn't think about this site out there, right behind us, right behind us right here as a site for economic development" he said. "We should think about a soaring, monumental beautiful memorial that just draws millions of people here, that just want to see it. If the memorial was done correctly you'll have a all the economic development you want, and you can do the office spaces in a lot different places", R Giuliani.

Tom Kovac is sympathetic with Giuliani's proposition commenting that "this is an unprecedented and defining moment for interest in social, political, economic, and symbolic role of architecture. It shows how eager the public is to interact with architects and their ideas. Kovac who is Internationally regarded for his architecture, is one of the world's most challenging young architects today.



Tom Kovac is the only Australian architect invited to create a proposal for a new World Trade Center

His work is widely published and exhibited, most recently at the prestigious Venice Biennale in Italy, with an up coming show focusing on new generation architects at the Pompidou Center in France early next year. Explaining his work Kovac says that "Digital technologies are profoundly impacting on all aspects of culture and this has a direct response on how these new tools are used and how they are transforming urbanism and the notion of cities themselves. In our work we recognise that architecture and cities are process oriented fluid environments which are redefining our lives and our thoughts about conception of the environment." Created at RMIT University's Interactive Information Institute, using advanced software systems Kovac and his team mapped the complex organisational and human interrelationships of the previous World Trade Center into dynamic spiralling inclining spatial interface, which challenges conventional geometrical definitions. Tom Kovac explains the scheme as "A continuing changing surface, all of which is unique in it's shape and size, and endless in its variation There is an interaction between

complex raw data of the previous WTC complex, its thousands of victims and its re-articulation into new spatial potentials which are now opening possibilities in architecture. The project proposes a public response that is not monolithic but is rather permeated with public space and programs at its base. Our aim was to create a memorial to loss so that the memories being honoured are retained and kept alive long after the events of September 11 pass into history." Professor of Architecture, Prof. Leon van Schaik, RMIT University, Australia, comments that Tom Kovac's scheme for the new World Trade Center is risk-taking and precisely about what quickens our blood when we visit New York. "There are moments when there is a subliminal reminder of the shards that were all that remained of the WTC. Shared edges between the chassis and the spiralling plane are enshrouded in glass, the obvious form is not. So it is that in Kovac's design there is a contemplation of what was, but no re-creation. The dynamics that existed are represented, but the design poses a question about the future: what spatial configurations play to the new mental spaces that are now emerging."