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# muz:si

Muzej

Novejše

Zgodovine

Slovenije



TANK – Triumfalna vrnitev pred Muzej novejše zgodovine. *Slovenije*

# TEMA IN SVETLOBA

*V času razstave Tema in svetloba sta Zveza slepih in slabovidnih Slovenije in Muzej novejšje zgodovine Slovenije povabila tifoldopedagoga Romana Brvarja, da pripravi predavanje Kakšen muzej je prijazen do slepih in slabovidnih. Osnovno misel predavanja je predavatelj izrazil z naslednjimi besedami: »Slepi opazujejo na svojevrsten način - s tipom, z zaznavanjem vonja, okusa in s poslušanjem. Videti slepim pomeni sprejemati svet s preostalimi čutili. Iz tega dejstva je treba izhajati, ko razmišljamo, kako naj bodo muzeji dostopni slepim in slabovidnim uporabnikom.«*

Jože Rozman

**Kakšen muzej je prijazen do slepih in slabovidnih?** Muzeji in galerije so kulturno-izobraževalna dobrina in naj bi bili dostopni vsem ljudem, tudi slepim in slabovidnim, tako v času šolanja, poklicnega usposabljanja in dela kot pri zagotavljanju socialnih in kulturnih stikov.

Vse več slepih in slabovidnih je vključenih v redno izobraževanje - inkluzijo. Pred slovenske muzeje in galerije se zato postavljajo izzivi praktične dostopnosti, kajti tudi muzeji so del inkluzivnega okolja. Inkluzija nikakor ni nekaj, česar bi se morali bati, ampak je lahko osvežitev tudi za muzeje. Upravičen pa je lahko strah kustosa pred neznanimi zahtevami inkluzije, to je, kako pristopiti in kako zadovoljiti specifične potrebe obiskovalcev. Zato je prav, da se kustosi in drugi strokovni delavci v muzejih seznanijo z možnostmi celovite komunikacije tudi s slepimi in slabovidnimi obiskovalci muzejev. Prav to področje praktičnih informacij zapolnjuje nov priročnik Dotik znanja. Priročnik na poljuben način pojasnjuje proces inkluzije za slepe in slabovidne v vseh oblikah izobraževanja in posredno tudi za muzeje. Žal v izobraževalnih ustanovah ni na voljo dovolj primerne učno-didaktičnega gradiva. Slepi in slabovidni so zaradi svojega stanja prikrajšani, saj niso v enakopravnem položaju z vidnimi vrstniki. Za slepega je pridobivanje informacij kompleksno, saj jih pridobiva pretežno po slušni poti oz. po okrnjeni vidni zaznavi. Informacije so lahko kakovostne le takrat, ko so prilagojene dejanski individualni percepciji. Za slepe je treba poiskati, narediti ali kako drugače prikazati nadomestno informacijo za slikovno in grafično gradivo.

»Videti« slepemu pomeni sprejemati svet s preostalimi čutili. Iz tega dejstva je treba izhajati, ko razmišljamo, kako naj bodo muzeji dostopni slepim in slabovidnim uporabnikom. Slepi obiskovalec si muzejskih vsebin ne more ogledati sam, če to ni tiflomuzej, ki je metodično in didaktično prilagojen slepim. Prav tako slepi ne morejo potipati številnih muzealij, ampak predvsem replike, zato bi bilo prav, da bi bilo v muzejih na razpolago več replik, kopij in tipnih prikazov. Prav bi bilo, če bi daljša besedila posneli na zgoščenko in bi jih slepi lahko poslušali s predvajalnikom. Slepi mora vaje iz orientacije in mobilnosti stalno utrjevati in v praksi preizkušati. Lahko rečemo, da te oblike aktivnosti slepega spremljajo vse življenje.

Za slabovidne obiskovalce muzejev so panoji lahko problematični, če so postavljeni previsoko oziroma so opremljeni z premajhnimi napisi, če niso dovolj osvetljeni ali če se bleščijo. Slabovidni obiskovalec bo imel lahko težave tudi s preobsežnim besedilom. Obsežnejše besedilo naj bo zapisano v gradivu, ki ga dobi obiskovalec na začetku ogleda. To besedilo med ogledom bere pod povečalom ali v prilagojenem programu na računalniku.

Danes nikakor ne smemo postavljati meja učnega okolja. Naš je ves svet. Tu so naravne in družbeno-geografske danosti kot tudi virtualni svet interneta. Tudi slepi in slabovidni lahko s primernimi pristopi in pripomočki spoznavajo in raziskujejo to neizmerno bogastvo naše stvarnosti. Slovenski muzeji so v večini zelo pozorni do slepih in slabovidnih obiskovalcev. Za slepe je treba poiskati, narediti ali kako drugače prikazati nadomestno informacijo za slikovno in grafično gradivo. Predvsem pa sta razveseljivi inovativnost in pripravljenost ljudi v muzejih za kakovostno in celovito predstavljanje muzejskih vsebin, saj vedno več muzejev in javnih ustanov postavlja svoje razstave, učne poti in interaktivne prikaze tako, da so prilagojeni tudi zaznavi slepih in slabovidnih.

Predstavitve muzejskih zbirk postajajo vse bolj zanimive in domišljene. Prilagajanje grafičnih umetniških del percepciji slepih in slabovidnih brez posplošitev v tipnih tehnikah ni mogoča. Da bi bila slika dostopna otipu, jo generaliziramo, izpostavimo detajle in jo predstavimo iz različnih zornih kotov. Makete in modeli so nazoren prikaz za razumevanje materialne in kulturne dediščine. Prikažemo jo v tipnem reliefu. Globino, barvo, ozadje ponazorimo z različnimi ploskovnimi gradacijami. Pomembna dodana vrednost muzejev so muzejske trgovine. Možnost, da lahko delček muzeja odnesemo s seboj, nas razveseli in kulturno obogati! V tako muzejsko trgovino pa ne sodijo lesena replika vaške situle, plastične koralde, pečnice iz mavca ali replika dragocene vaze iz siporeksa.

S knjigo Dostopen muzej so strokovnjaki v muzejih stopili naproti ljudem s posebnimi potrebami, tudi slepim in slabovidnim. Prepričan sem, da bo knjiga Dotik znanja prav tako postala del strokovne literature v slovenskih muzejih in bo vsekakor prispevala k uresničevanju inkluzije.



## DARKNESS AND LIGHT

### What kind of museum is friendly to the blind and partially sighted?

Museums and galleries are cultural-educational resources that should be available to everyone, including the blind and partially sighted, during education, professional training, work, and in making available social and cultural contacts.

More and more blind and partially sighted individuals are taking part in regular education – inclusion. That is why Slovenian museums and galleries face new challenges of practical accessibility, as museums should be part of inclusive environments.

Inclusion is definitely not something that we should fear, as it can also be refreshing for the museums. However, the fears of the curators of unknown demands of the inclusion can have a grain of truth in them; that is, how to approach and satisfy specific needs of visitors. It is necessary that curators and other workers in the museums become familiar with the possibilities of wholesome communication with the blind and partially sighted visitors. This niche has now been filled with the new manual *Touch of Knowledge*. The manual in an accessible way describes the process of inclusion for the blind and partially sighted into all types of regular education and indirectly into museums as well. Unfortunately, educational establishments do not have enough didactic-educational materials. The blind and partially sighted are thus at a disadvantage due to their condition and are not on equal terms with their peers. For blind people, gathering information is complex, as they most often receive them through listening or touching, or through limited visual perception. The information can be effective only when it is adapted to actual individual perception. Substitute information for visual and graphical material has to be found, created or presented for the blind.

For a blind person, “seeing” means perceiving the world with other senses. This should be the guideline, when contemplating how to make museums accessible to blind and partially sighted users. Blind visitors cannot see the contents of a museum themselves, unless this is a tiflo-museum that is methodically and didactically adapted for the blind. The blind also cannot touch many of the items, and are restricted to replicas; therefore it is necessary that museums should make more replicas, copies and tactile representations available. Longer texts should be recorded to CDs, allowing the blind visitors to listen to them by means of CD players. A blind person has to constantly train their orientation and mobility skills and use them in practice. These activities are thus constant companions of the blind.



*During the exhibition Darkness and Light, the Association of the Blind and Partially Sighted and the Museum of Contemporary History of Slovenia invited Roman Brvar, tiflo-pedagogue, to prepare a lecture, What Kind of Museums are Friendly to the Blind and Partially Sighted. The key thought of the lecture was expressed as follows: "The blind observe in their own way – with touching, smelling, tasting and listening. To see means to the blind to receive the world with other senses. This needs to be considered when we want to make museums accessible to blind and partially sighted users."*

Jože Rozman

Partially sighted visitors of museums face problems with text panels when they are too high, or when texts are too small, not illuminated enough or when they are reflective. Partially sighted visitors can also face difficulties ingesting longer texts. Thus such texts should be contained in the materials that the visitors receive at the beginning of their visit. Then they can read it using a magnifying tool or a special program on the computer.

Today we should definitely not delineate the borders of learning environments. The whole world is available, with national and social-geographical realities and the world of the Internet. The blind and partially sighted can also access and research this infinite wealth of our reality. Slovenian museums are in general very attentive to the needs of blind and partially sighted visitors.

It is necessary to find, create or prepare informational substitutes for visual and graphical materials. They are very happy when people in museums are innovative and ready to professionally and wholesomely present museum topics, as more and more museums and public institutions create their exhibitions, educational activities and interactive displays so that they are adapted for the blind and the partially sighted.

Presentations of museum exhibitions are becoming more and more interesting and clever. Adapting the graphical artistic works to the perception of the blind and partially sighted without generalizations in tactile techniques is not possible. We generalize the painting to make it accessible to touch, we highlight details and present it from various angles. Models are an object lesson of understanding material and cultural heritage, presented in tactile relief. Depth, colour and background are illustrated with various planar gradations. An important added value of museums is museum shops. The fact that we can take a part of the museum with us gives us pleasure and cultural wealth! However, wooden replicas of the bronze ceremonial vase Vaška Situla, plastic beads, Dutch Tiles made of plaster or replicas of precious vases made of siporex should not sell in such museum stores.

By means of the book, Accessible Museum, museum experts have taken a step closer to people with special needs, including the blind and partially sighted. In my opinion, the book, Touch of Knowledge, will also become part of the scientific literature in Slovenian museums that will definitely help realize the inclusivity.

**Exhibition in**  
**Muzeju novejših zgodovinskih Slovenije**

**nepotrgane preteklosti**  
 iz muzejske zbirke / in zbirke

18. november 2010 – 18. marec 2011

Muzej  
 novejših  
 zgodovinskih  
 Slovenije

National  
 Museum of  
 Contemporary  
 History



# POGOVOR Z MAG. MONIKO KOKALJ KOČEVAR

Magistra zgodovine Monika Kokalj Kočevar je preučevala različna poglavja, ki se nanašajo na obdobje druge svetovne vojne. Med drugim vodi projekt zbiranja ustrežnih virov, ki ohranja pomembno slovensko in evropsko nematerialno dediščino. Za Muzejske novice smo se pogovarjali v času, ko je opravljala naloge vršilke dolžnosti direktorja Muzeja novejše zgodovine Slovenije.

**V podiplomskem delu si se raziskovalno ukvarjala z gorenjskimi domobranci, ob tvojem prihodu v Muzej pa je raziskava prerasla v razstavo, knjigo in katalog. Tudi pozneje si poleg številnih drugačnih in izjemno uspešnih projektov svoje raziskovalno zanimanje vezala na preučevanje manj znanih poglavij druge svetovne vojne. Od kod to veselje za raziskovanje vojnega obdobja?**

Sliši se precej banalno, vendar je res. Od otroštva sem poslušala zgodbe iz druge svetovne vojne, ki jih je pripovedoval moj oče. Večinoma so bili to dogodki, ki jim je bil priča kot osem do dvanajstletni fantič. Zgodbe je ponovil tolikokrat, da smo vsi že vse znali na pamet. Očaralo me je predvsem to, da sem iz prve roke poslušala o različnih dogodkih. Ker je pripovedoval zelo doživeto, povečini sem tudi poznala osebe, ki so nastopale v zgodbah, sem si lahko vse živo predstavljala. Vendar moje zanimanje za preteklost ni bilo omejeno samo na poslušanje zgodb, rada sem tudi gledala različne vojaške filme, ki jih v sedemdesetih letih ni manjkalo. Nisem se zanimala za kakšno posebno temo, ampak me je zanimala druga svetovna vojna kot celota. V osnovni šoli sem hodila v zgodovinski krožek, v srednji šoli pa je to veselje do zgodovine preraslo v, lahko bi rekla, poseben šport. S prijateljico Natašo sva prav tekmovali, katera bo vedela več podrobnosti o kakšnem dogodku, osebi idr. Citirali sva poveljnike, študirali njihove strateške poteze in požirali knjige o vojni. Nisem sicer razmišljala, da bi študirala zgodovino, tudi za maturitetni izpit si nisem izbrala zgodovine. Do preobrata v glavi je prišlo, ko sem bila v

četrtem letniku gimnazije na informativnem dnevu na univerzi, kjer sem želela študirati, pa sem bila povsem razočarana. Zgodovina je ostala kot logična izbira. Tudi med študijem sem se usmerila v drugo svetovno vojno, čeprav bi me prof. dr. Peršič nekoč skoraj prepričal, da bi se odločila za starejše obdobje. Diplomirala sem s temo iz druge svetovne vojne, ki sem jo povezala s študijem predmeta pod B, to je angleščino. Ko sem preučevala gorenjsko domobranstvo, pa se mi je odprla nova tema prisilno mobiliziranih Slovencev v nemško vojsko. Temu v zadnjem času namenjam največ časa, saj za prihodnje leto pripravljam mednarodno konferenco.

**V slovenskem prostoru sistematično zbiranje ustnih virov in pričevanj v preteklosti ni bilo prav razširjeno. Kako bi kot članica mednarodnih društev in aktivna udeleženka mednarodnih srečanj raziskovalcev ustnih virov ocenila podobnosti, razlike, stanje, količino in obdelavo zbranih pričevanj v evropskem prostoru?**

Krovna organizacija, ki usmerja razvoj ustne zgodovine, je International Oral History Association, IOHA. Ustno zgodovino v ožjem pomenu definira kot raziskovalno metodologijo, ki beleži ustne zgodbe, potegnjene iz živega spomina. Ustna zgodovina v širšem pomenu pa predstavlja sklop raziskovanj in življenjskih veščin, ki se oblikujejo skozi različne oblike izkušenj. IOHA predstavlja forum ljudi, ki se ukvarjajo z ustno zgodovino po svetu, in sredstvo za



Snemanje pričevanja na Šantjoštu z režiserjem Jožetom Jagričem in g. Malovrhom, septembra 2009 / Recording of the story by Adolf Malovrh with director Jože Jagrič, Šentjošt, September 2009

sodelovanje med tistimi, ki jih zanima dokumentiranje in interpretiranje človeške izkušnje. IOHA podpira raziskovanje, ki uporablja tehnike ustne zgodovine, in razvoj standardov in kriterijev za zbiranje in ohranjanje ustne zgodovine. Ne bi govorila le o evropskem prostoru, ampak bi vključila tudi Ameriko. Pri izpeljavi intervjujev se evropski del povečini, in tudi mi v Muzeju, ravna po metodi, ki jo je do podrobnosti razvil legenda študija ustne zgodovine dr. Alexander von Plato iz Fernuniversitaet Hagen v Nemčiji. Po njegovem pristopu ima t.i. polodprt intervju štiri faze. Začne se s tem, da pričevalec po svojih besedah pove življenjsko zgodbo, nato pa oseba, ki vodi intervju, vstopi z vprašanji. Američani pa izpustijo, ko pričevalec po svojih besedah brez prekinjanja pove, kaj je doživel, ampak takoj začnejo z vodenim intervjujem. Ta način sem uporabljala, ko sem za Muzej holokavsta (Holocaust Museum) iz Washingtona vodila intervjuje v okviru evropskega projekta zbiranja pričevanj o terorju in nasilju nad nejudovskim prebivalstvom. Izredno sem hvaležna dr. Nathanu Beyraku, da me je uvedel. Zelo razvito preučevanje s pomočjo ustne zgodovine imajo Britanci. V Britanski knjižnici (British Library) hranijo v zvočnem arhivu prek 3,5 milijona zvočnih zapisov. V zadnjih petnajstih letih so zelo napredovali tudi Poljaki, znana je institucija Karta, ki zbira gradivo od I. 1939 naprej. Med drugimi evropskimi državami pa so v zadnjem času najbolj napredovali Čehi. Pred kratkim so ustanovili Češko društvo za ustno zgodovino in tudi gostili mednarodno konferenco IOHA. Izmed držav nekdanje Sovjetske zveze so na tem področju največ naredili Ukrajinci. Pri vseh pa se pojavlja enak problem, kako obdelati vso količino zbranega gradiva in ga preučiti ter prezentirati.

**Zgodovinopisje oziroma vednost o preteklosti nastaja na podlagi interpretacije različnih ohranjenih virov. V čem so prednosti in pomanjkljivosti filmskih in zvočnih posnetkov osebnih pričevanj in spominov na osebna doživetja v primerjavi z drugimi zgodovinskimi viri?**

V svojem muzejskem delu sem prišla do faze, ko sem začela iskati nove izzive, in kot skrbnica zbirk iz druge svetovne vojne sem skušala dati predmetu in predstavitvi obdobja tudi novo dimenzijo. Če ti lahko kdo pripoveduje o dogodku v povezavi s predmetom, ki ga je uporabljal, ti pa ga imaš v zbirki, ni boljše povezave. Jaz bi govorila predvsem o prednostih ustnih virov, pomanjkljivosti so lahko take kot pri drugih virih. Pomembno je, da izberemo kvalitetnega pričevalca, po možnosti, da se o določeni temi pogovorimo z več pričevalci in, da so njihova pričevanja podprta tudi z drugimi zgodovinskimi viri.



vinskimi viri. Večkrat pa se zgodi, da za neko temo sploh ni drugih virov. Težave v izvedbi intervjuja se pojavljajo tudi v povezavi s starostjo pričevalcev in oddaljenostjo dogodka. Vedno pa me navduši, kako dober vir je pričevanje za predstavitev v okviru razstave. Dogodek ali predmet je bolj oprijemljiv in obiskovalci si ga bolj zapomnijo. Tak učinek je imel na razstavi težak kamen iz kamnoloma v taborišču Mauthausen. S pričevanjem nekdanjega interniranca, ki je pojasnil, kako pomembno je bilo, kakšne oblike kamen si izbral, kako si ga nesel po strmih stopnicah, je postal kamen veliko bolj zanimiv, pa tudi suženjsko delo v taborišču je bilo predstavljeno v novi razsežnosti.

**Poleg običajnega dela kustosinje si v preteklosti vodila različne projekte in se kot članica upravnih organov, pomočnica in vršilka dolžnosti direktorja nacionalnega muzeja, uspešno preizkusila tudi v vodenju kulturne ustanove. Kaj lahko zanimivega pričakujemo od Muzeja novejše zgodovine Slovenije v času varčevalnih ukrepov in sprememb, ki jih prinašajo izzivi časa?**

Obdobje, v katerem se nahajamo, je poseben izziv, saj bo treba z manj narediti več, biti bolj inovativen in imeti več zagona. Verjamem, da tega Muzeju novejše zgodovine Slovenije ne manjka.

**Katero razstavo bi bralcem muzejskih novic posebej svetovali kot vredno ogleda?**

Vsekakor so to razstave v Vojnemu muzeju (Imperial War Museum) v Londonu. Tam niso navdušujoče samo razstave, ampak doživetje celotne hiše s spremljajočimi dejavnostmi.

P o g o v a r j a l s e j e m a g . M a r k o Š t e p e c

**DISCUSSION WITH MONIKA KOKALJ KOČEVAR** Monika Kokalj Kočevar, who has an MA in history, has investigated various chapters related to the period of the Second World War. She is in charge of a project of collecting oral history, preserving important Slovenian and European nonmaterial heritage. The discussion for the News was held when she was carrying out the role of the acting director of the Museum of Contemporary History of Slovenia.

**During your postgraduate research, you studied the Gorenjska Home Guards, and after joining the Museum, this research evolved into an exhibition, a book and a catalogue. Even later, while carrying out numerous different and extremely successful projects, you still focused your research interest on less known chapters of the Second World War. Where does your enthusiasm for the research into the War come from?**

This story may seem trivial, but it is true. Ever since I was very little, I listened to stories of the Second World War told by my father. These were mostly events he was involved in as a child, eight to twelve years of age. He repeated the stories so many times that we all knew them by heart. I was enchanted mostly by the fact that I could hear about these various events first hand. Because he was a very involved story teller and because I mostly knew the people in his stories, I could vividly imagine them. However, my interest in the past was not only restricted to listening to stories; I also enjoyed watching various war movies that were very common in the seventies. I was not focused on a particular subject; I was interested in the Second World War as a whole. In elementary school, I enjoyed attending the history club, and in the secondary school, I could say that this enthusiasm evolved into a special 'sport', you could say. I competed with my friend Nataša to see which one would know more about a specific event, person, etc. We quoted commanders, studied their strategic moves and devoured books about war. I did not consider studying history, and I did not choose History as one of my final exam subjects. The paradigm shift occurred when I visited the open day at the university where I wanted to study in my last year of the secondary school and I was completely disappointed. History then became the logical choice. During the studies I focused on the Second World War as well, even though Prof. Dr Peršič once almost convinced me to select an older period. My BA thesis was related to the Second World War and connected with the other subject I studied – English. While I was researching the Gorenjska Home Guards, a new topic opened – Slovenians forcibly mobilized into the German Army. Recently, I have been focusing mostly on this topic, as I am preparing an international conference for the next year.

**In the past, systematic gathering of oral sources and testimonies was not very common in Slovenia. As a member of international societies and active participant in international meetings of oral history researches, how would you evaluate the similarities, differences, state, quantity, and processing of collected testimonies in European space?**

The top organization that directs the development of oral history is the International Oral History Association, IOHA. Oral history in the narrow sense is defined as the research methodology that records oral stories, sourced from living memory. Oral history in the broader sense is the assembly of research and life skills that develop through various forms of experiences.

IOHA represents a forum for people around the world that work on oral history, and is a tool for communication among those who are interested in documenting and interpreting human experience. IOHA supports research that uses oral history techniques and the development of standards and criteria for collecting and preserving oral history. I would not like to speak only about European space, but I would also include America. Carrying out interviews, the European part, including our Museum, follows the method developed by a legend of oral history studies, Dr Alexander von Plato, from Fernuniversitaet Hagen in Germany. His approach states that the so-called semi-open interview has four phases. It starts by an interviewee telling his/her story in his/her own words, and then the interviewer asks questions. The Americans skip the part of the testifier narrating the story without interruptions and start with the guided interview. I used this method when I led interviews for the Washington Holocaust Museum within the framework of the European project of gathering testimonies about terror and violence against the non-Jewish population. I am extremely grateful to Dr Nathan Beyrak for the induction. The British have extremely well developed research with the help of oral history. The British Library stores over 3.5 million of audio recordings in their audio archives. In the last fifteen years, the Polish have made great strides, the institute Karta is gathering materials from 1939 onwards. Among other European countries, the Czech have recently improved. They recently established the Czech Oral History Association and hosted an international IOHA conference. Amongst the countries of the former Soviet Union, the Ukraine has done the most in this area. However, they all face the same problem, how to deal with the quantities of gathered materials, how to study and present it.

**Historiography, or the knowledge of the past, is created on the basis of the interpretation of different preserved sources. What are the advantages and disadvantages of video and audio recordings of testimonies and memories of personal experiences compared to other historical sources?**

In my museum work I reached the phase where I started searching for new challenges, and as the curator of the collections from the Second World War, I tried to give the topic and the presentation of the period a new dimension. There is no better connection than if you can get a story about an event related to the item in your collection which was used by the story teller. I would like to discuss mostly the advantages of oral history; the disadvantages are similar to other sources. It is important to select a high quality interviewee, to discuss a topic with several people and that their testimonials are supported by other historical sources. But often it happens that some topics have no other sources. The problems with carrying out interviews are also related to the age of the interviewees and the age of the event. I am always inspired when I see what a good resource testimonies can be for presentations as part of an exhibition. An event or an object becomes much more real and the visitors remember it better. That was the effect of a heavy stone from the Mauthausen concentration camp quarry. The testimony of a former prisoner who explained how important it was what shape the stone you chose and how you carried it up the steep stairs made the stone much more interesting, and the forced labour in the camp was presented in new light.

**Alongside the regular curator tasks you also led various projects and were successfully leading cultural institutions as a member of administrative boards, assistant and deputy director of the national museum. What can we expect from the Museum of Contemporary History of Slovenia during these times of savings and changes that are brought by new times?**

The period we are in is a special challenge, since we will have to do more with less, we will have to be more innovative and have a bigger drive. I believe the Museum of Contemporary History of Slovenia has it in spades.

**Which exhibition would you recommend to our readers to see?**

Definitely, these are the exhibitions in the Imperial War Museum in London. It does not only have exciting exhibitions, but impresses with the whole experience of the entire establishment and the accompanying activities.

I n t e r v i e w e r : M a r k o Š t e p e c , M A



Dr. B r a n k o Š u š t a r



# BOLNIŠNICA IN OVČARA

## VUKOVARSKI MUZEJSKI SPOMIN NA LETO 1991:

**»SPOMEN DOM OVČARA« IN »MUZEJSKI PROSTOR - VUKOVARSKA BOLNICA 1991«.** Nekdanja baročna podoba mesta v zelenju in gričih ob Donavi je bila v zgodovinski zavesti kvečjemu kot kraj ustanovitve in leta 1920 še poimenovanja pozneje tako vplivne jugoslovanske komunistične partije (KPJ). Razpad Jugoslavije leta 1991 je Vukovar postavil med tragične simbole minulih vojn: a ta spomin je na Hrvaškem še ves svež in boleč, niti solze se še niso posušile. Mesto, v katerem so hrvaški varuhi pisne kulturne dediščine jeseni 2009 razpravljali o arhivski budnosti, kaže hkrati svoje tri podobe: moderne nove stavbe, imenitno obnovljena zgodovinska poslopja in prestreljene ruševine, kakršnih se spomnimo s slik Berlina maja 1945.

Tako mesto že samo po sebi deluje muzejsko, s številnimi spomini na vojne mesece jeseni 1991, in prepočasi nadomešča ruševine s stavbami, v katerih je življenje. Zgovorno je tudi drevo z nabitimi osmrtnicami: dve v latinici in dve v cirilici. Takšen je tudi obnovljeni zapis imena nekdanjega trgovca A. Paunovića, lastnika imenitnega poslopja z arkadami sredi mesta. Prav tam mimo so po padcu mesta vodili kolone ujetnikov in so korakali uniformiranci JLA in paravojaških enot prepevajoč grozljive pesmi. Še bolj kakor muzej tam rojenega nobelovca za kemijo L. Ružičke ali mestni muzej Vukovar lahko obisk vzhodnega slavonskega mesta ob Donavi zaznamujeta dve muzejski predstavitvi: bolnišnica in Ovčara.

»Muzejski prostor - Vukovarska bolnica 1991«. Poleg spominskega pokopališča na robu Vukovarja, ki ima pieteten in domoljuben značaj, se pretresljivo srečevanje s smrtjo nadaljuje v dveh muzejskih postavitvah. Srdito obstreljevana bolnišnica Vukovar, v kateri so dr. Vesna Bosanac in njeni sodelavci v mesecih vojne vse do mračnega 18. novembra 1991 opravljali humano zdravniško poslanstvo, je del kletnih prostorov namenila za muzejsko predstavitev in situ. Avtentičen prostor kletnega zaklonskega govori že sam po sebi. Prazen hodnik s stenskimi ploščicami je opremljen s kronologijo od začetka maja





Foto / Photo: dr. Branko Šuštar

1991 ter z imeni in fotografijami umrlih. Ohranjene luknje, nastale zaradi obstreljevanja, in še aktualna funkcija transporta sanitetne opreme razstavo aktualizirajo na prav poseben način. Pot skozi ozke kletne prostore zasilne bolnišnice se dotakne vsakogar: vse je na kupu: bolnišnične postelje v nadstropjih, ordinacije, skladišča in operacijske sobe, porodnišnica. Obiskovalec ne hodi le mimo opreme, saj so v bolnišnici postavljene figure ranjencev in bolnikov: dovolj nevtralnno, a dovolj učinkovito. Posebno zgovorna pa je povsem temna soba, v kateri odseva le svetloba dveh, treh sveč, glas pa našteva dolgo vrsto umrlih ... Koga se ne dotakne že kratko življenje v nemogoče razmere bolnišnice med topniškim obstreljevanjem! Učinkovito muzejsko predstavitev iz jeseni 2006, ki sodi med najbolj obiskane razstave na Hrvaškem, sta podpisala Ivica Propadalo in Željko Kovačić.

»Spomen dom Ovčara«.

Kot da ta groza v kleti bolnišnice ni dovolj, se odpravimo še pet kilometrov po ravnini, kamor je vodila tudi zadnja pot ranjencev, osebja bolnišnice in drugih ujetnikov. Na Ovčaro. Skladišče na kmetijskem posestvu Ovčara, kamor so jih zmagovalci bojev za Vukovar zaprli in jih nato nedaleč stran postrelili, je danes spominski muzej. Ohranil je nekdanjo prostornost pomožnega gospodarskega objekta in velika drsna kovinska vrata, ki so danes vedno odprta. Na tleh je grob beton, v katerem opazimo »čavre«, tulce izstreljenih nabojev, kar govori o dogodku 20. 11. 1991. Sredi temnega prostora je le spiralen prostor s svečo, nad njim drobcene lučke, za vsakega od 261 ljudi po ena. S stene se zazrejo v nas podobe ljudi z imeni in datumi, se prižigajo in ugašajo. Kakor življenje ... Učinkovita

muzejska predstavitev s svetlobo in temo, ki je delo zagrebškega slikarja Miljenka Romića, sporoča z občutki, ki jih v obiskovalcu vzbujata razstava in govori o strahu, negotovosti, stiskah, pa tudi o zločinu: ne delajte tega, ne več vojne! Le ob robu je v tleh že čisto ob steni nekakšna ozka »muzejska« vitrina, ki obkroža prostor: na slami so tu in tam posamezni dokumenti, kakšna slika, droben predmet – kar je ostalo za posamezniki izmed več kot 200 ljudi po tako nepojmljivi usodi. Ali ni 20. stoletje imelo že soške fronte in drugih front vélike vojne, taborišč in grobišč vseh totalitarizmov, da je bilo treba po tragičnem spominu na Jasenovac ali Teharje, po desetletjih gojenja »bratstva in enotnosti« doživeti še to travmo uničevanja - med nekdanjimi bratskimi jugoslovanskimi narodi? Saj ne, da bi zamolčevali, kdo je bil agresor, kakšna politika ga je vodila in katere sile so tako strašno obstreljevale Vukovar. Ob vsem državniškem in nacionalnem obeleževanju Vukovarja leta 1991 je v teh muzejskih predstavitev najboljši čutilni obtožbo vojne kot zločina in nasilja nad človekom kot posameznikom, kot osebo; nad množico teh, ki so čustvovali in si želeli življenja kakor mi. Kljub veliki bolečini in strašnim dogodkom državljanske vojne je ob spominih na vse bridkosti vendar zaznati več spravljalivosti do življenja, ki teče naprej, kot sovraštva do napadalcev. So pa ljudje s hudimi izkušnjami devetdesetih let 20. stoletja zelo občutljivi za presojo dogodkov iz časa domovinske vojne. Ne, v vojni ni pravega doma, le mir je naša domovina. Ljubezen je močnejša od smrti, sporoča biblijsko misel naslov adventne prireditve v mestu. Sporočilo obeh muzejskih postavitev je večplastno, a najbolj slišim prav zgodbe posameznikov, človeško hrepenenje po miru.

## VUKOVAR'S MUSEUM MEMORY OF 1991: »MEMORIAL CENTRE OVČARA« AND »MUSEUM SPACE - VUKOVAR HOSPITAL 1991«.

The former baroque image of the town surrounded by nature and hills along the Danube was historically only remembered as the place of establishment and, in 1920, naming of the later so important Communist Party of Yugoslavia (CPY). The dissolution of Yugoslavia in 1991 transformed Vukovar into one of the tragic symbols of past wars: however, this memory is still fresh and painful in Croatia; tears are not dry yet. The town where in autumn 2009 the Croatian guardians of the written cultural heritage debated archival vigilance has three simultaneous facades: modern new structures, beautifully renovated historical buildings and ruins full of holes, reminding us of photos of Berlin in May, 1945.

The town itself thus seems like a museum, with numerous memories of the war months in autumn 1991, and too slowly the ruins are being replaced by buildings filled with life. The tree with obituaries speaks volumes: two in Latin letters and two in Cyrillic. Such is also the renovated inscription of a name of the former trader A. Pانونović, owner of the splendid office building with arcades in the centre of the town. It is the place which saw herding of the columns of prisoners after the city had fallen and marching of the uniformed soldiers of the Yugoslav People's Army and paramilitary units singing horrible songs. This very eastern Slavonic town along the Danube is not only remembered by the museum of the Nobel Prize winner for chemistry, L. Ružička, or the Vukovar City Museum, but even more so by two other museum exhibitions: hospital and Ovčara.

» Museum Space - Vukovar Hospital 1991«. The tragedy of death is not only shown in the memorial cemetery at the edge of Vukovar, with its pious and nationalistic character, but also in two other museum exhibitions. The heavily shelled hospital Vukovar, where Dr Vesna Bosanac and her coworkers spent the months of the war until the dark 18th November, 1991, following the humane medical mission, dedicated a part of its subterranean areas for an in situ museum exhibition. The authentic ambience of the cellar shelters speaks volumes. The empty hallway with wall mounted plaques shows the chronology from the start of May

1991 onwards and includes photos and names of the deceased. The preserved holes from shelling and the still used transport of sanitary equipment highlight the topicality of the exhibition in a very special way. The way through the cellar rooms of the emergency hospital touches everyone; it is all there: hospital bunk beds, surgeries, warehouses and operating theaters, the maternity ward. Visitors do not only walk past equipment, as the hospital also includes figures of the injured and the sick: neutral enough, but also effective enough. The completely dark room is especially eloquent, with only two, three candles to light it, and a voice reading the long list of the killed... You cannot help but be touched by trying to imagine the impossible conditions in the hospital while it was shelled! This effective exhibition, created in autumn, 2006, is one of the most visited exhibitions in Croatia and was created by Ivica Propadalo and Željko Kovačić.

»Memorial Centre Ovčara«. As if the horror in the hospital cellar would not be enough, we make an additional five-kilometer journey across the plains in Ovčara, where the final journey of the wounded, hospital staff and other prisoners ended. The warehouse on the agricultural estate Ovčara, where these people were imprisoned by the winners of the Vukovar battle, and then shot not far away, is now a memorial museum. The space has retained the former volume of an auxiliary agricultural structure and great sliding steel doors that now remain forever open.

The floor is simple concrete, strewn with 'čavras', spent shells that speak of the event on 20th November, 1991. The dark room contains only a spiral area with a candle, and small lights above it, one for each of the 261 people. And the walls are covered with images of people with dates and names, turning on and off. Like life... An effective exhibition with light and darkness, created by the Zagreb painter Miljenko Romić, with feelings inspired in visitors, empathically speaks about fear, insecurity, anxiety and also crime: do not do this, no more war! Only by the edge on the floor, right next to the wall, there is a kind of a narrow 'museum' showcase, surrounding the room. The hay contains a few documents, images, small items, what has remained after some individuals of more than 200 people after their unfathomable fate. Did not the 20th century already see the Isonzo Front and other fronts of the Great War, camps and burial sites of all totalitarianisms, that, after the tragic memories of Jasenovac or Teharje, after decades of nurturing 'brotherhood and unity', we had to

experience this trauma of destruction among the former brotherly Yugoslav nations? Without wanting to withhold the aggressor, the politics it led and the forces which so mercilessly shelled Vukovar. Among all state and national remembrance of Vukovar in 1991, these exhibitions express best the condemnation of war as a crime and violence against humans as individuals, as persons, against the groups of those who felt and wanted to live as much as we did. Nevertheless, despite the great pain and the horrible events of the civil war, the memories of all that was wrong bring more reconciliation with life that goes on, than hate against the aggressors. However, those with horrible experiences from the 1990s are very sensitive to the evaluation of events in the civil war. There is no real home in war, only peace is our homeland. Love is stronger than death, is a biblical thought from the title of the advent event in the town. The message of both museum exhibitions is complex, but what I hear the most are the stories of individuals, the human yearning for peace.





Andrej Zorko 1972 - 2010



Odlomek iz besedila o orga-

nizaciji Wehrmannschafta na

nemškem okupacijskem obmo-

čju na slovenskem Štajerskem

v času druge svetovne vojne

# WEHRMANNSCHAFT

V prostem času / In their free time

Muzej novejšje zgodovine Slovenije / National Museum of  
Contemporary History

Jeseni 1942 je bila Wehrmannschaftu naložena druga oblika oboroženega boja v obliki deželnih straž Selbstschutz. Ta sistem se je vzporedno z drugimi oblikami organiziranosti Wehrmannschafta obdržal vse do februarja 1945, ko so bile deželne straže vključene v Volkssturm. Deželne straže so bile namenjene le defenzivnemu zavarovanju vasi.

Začetki organiziranja deželnih straž segajo v leto 1942, ko je okrožni orožniški poveljnik v celjskem okrožju 22. junija ukazal ustanoviti oddelke deželne straže, sestavljene iz orožnikov in wehrmannov. 28. oktobra je celjski okrožni vodja Anton Dorfmeister poslal osnutek pravil za Selbstschutz šefu civilne uprave dr. Uiberreitherju. Ta in pa zvezni vodja Štajerske domovinske zveze Steindl sta mu odgovorila 9. novembra 1942, prvi z odredbo o ustanovitvi deželne straže, drugi pa z navodili Štajerske domovinske zveze za izvajanje odredbe. Odredba je temeljila na Himmlerjevem ukazu z dne 17. januarja 1942 o ustanovitvi deželne straže in na njegovih navodilih za službo deželne straže z dne 11. avgusta 1942.

Posamezne določbe v Uiberreitherjevi odredbi se glasijo:

1. Zaradi zaščite spodnještajerskega prebivalstva pred ljudmi, ki ogrožajo javno varnost in red, se na Spodnjem Štajerskem formirajo deželne straže.

2. Poveljnik orožništva bo formiral te straže v sporazumu z zveznim vodjem Štajerske domovinske zveze.

3. Deželni straži se lahko priključijo le močni in politično neoporečni moške različne starosti, ki so vajeni orožja, posebno taki, ki so bili na naboru začasno odklonjeni ali razglašeni za nesposobne za vojaško službo. Ni pa dovoljeno razglasiti koga za nesposobnega z utemeljivostjo, da se ga bo dodeljen deželni straži ...”

Odredba je določala tudi, da bodo deželne stražarje izbirali komandirji orožniških postaj in vodje krajevnih skupin Štajerske domovinske zveze. Deželni stražarji bodo uvrščeni med uslužbence pomožne policije.

Zvezni vodja Steindl je v svojih navodilih predpisal, da morajo vodje krajevnih skupin skupaj z župani in komandirji orožniških postaj izbrati za deželno stražo 30 do 50 zanesljivih in za orožje sposobnih moških, največ iz Wehrmannschafta, in jih vključiti v deželno stražo, ki so jo ustanovili v vseh večjih krajih. Predpisal je, da se deželne straže ustanovijo v vseh okrožjih, razen v mestu Mariboru.

V Mariboru je bil ustanovljen Selbstschutzkommando oziroma Selbstsch-utzbataillon s petimi četami, že

februarja 1942 pa je bil v 37 vaseh izseljeniškega pasu ustanovljen Gottscher Selbstschutz, sestavljen iz

Kočevarjev in Besarabskih Nemcev, ki je v začetku štel 900 mož. Sistem deželnih straž je ostal vse do februarja

1945, ko je Himmler ukazal ukinitvev deželnih straž in njihovo vključitev v nemški Volkssturm kot enote drugega poziva.

Med britjem / Shaving

(Fototeka Muzeja novejšje zgodovine Slovenije / Photo library of the Museum of Contemporary History of Slovenia)

Pranje perila / Washing the laundry

(Fototeka Muzeja novejšje zgodovine Slovenije / Photo library of the Museum of Contemporary History of Slovenia)



# WEHRMANNSCHAFT

In autumn of 1942, Wehrmannschaft (Storm Troopers Military Training Defense Group) was given a different task within the armed struggle in the form of regional guards, Selbstschutz. This system was kept in place parallel with other units of Wehrmannschaft all the way until February, 1945, when the regional guards were included into the Volkssturm (National Militia). The purpose of the regional guards was to defend the villages.

The beginnings of organizing regional guards reach back to 1942, when, on 22nd June, the regional gendarmerie commander in the Celje region decreed the creation of regional guard detachments consisting of guards and Wehrmanns. On 28th October, the Celje regional leader Anton Dorfmeister sent the draft of the Selbstschutz regulations to the chief of civil administration, Dr Uiberreither. The doctor collaborated with the federal leader of the Styria Homeland League, Steindl, and the reply was sent on 9th November, 1942; the first one sent the decree to create the regional guards and the second provided instructions of the Styria Homeland League to execute the decree. The decree itself was based on Himmler's edict from 17th

January, 1942, about creating the regional guards and his orders about the regional guard service on 11th August, 1942.

Individual provisions in Uiberreither's decree are:

"1. To defend the Lower Štajerska population against the people who threaten public law and order, regional guards will be formed in Lower Štajerska.

2. The chief of the gendarmerie will form the guards in agreement with the federal leader of the Styria Homeland League.

3. Only strong and politically impeccable men of various ages can join the regional guards: men familiar with weapons, especially those who were temporarily rejected or declared

unfit for military duty. However, it is not allowed to declare someone unfit for the purpose of assigning them to the regional guard ..."

The decree also decided that the commanders of gendarmeries and leaders of regional groups of the Styria Homeland League would select regional guards. Regional guards will co-act as employees of reserve police.

The League leader, Steindl, declared in his instructions that all leaders of regional groups together with mayors and commanders of gendarmeries should select 30 to 50 reliable men, capable to bear arms, for the regional guards, mostly from the Wehrmannschaft, and include them in the regional guard established in all larger places. He ordered that the regional guards should be created in all districts except Maribor.

In Maribor, the Selbstschutzkommando or Selbstschutzbataillon was

Andrej Zorko  
1972 - 2010

A segment of the text about the organization of the Wehrmannschaft in the German occupational zone in Slovenian Štajerska (Styria) during the Second World War.

established, with five companies, and already in February, 1942, Gottscher Selbstschutz was created in the 37 villages of the emigration belt, formed by Bessarabia and Kočevje Germans, initially consisting of 900 men. The system of regional guards remained in existence until February, 1945, when Himmler ordered the dissolution of regional guards and their inclusion into the German Volkssturm as second call units.

# SOŠKA FRONTA IN MEDIJI - ŽRTVE IN VOJNI ZLOČINI

V zadnjih letih se je močno povečalo zanimanje za soško fronto, ki je pomemben del slovenske zgodovine. Vsako leto izide več knjig na to temo, veliko je razprav o dogajanju na njej, na ogled je veliko muzejev in zasebnih zbirk na temo soške fronte. Zato je tematika soške fronte močno prisotna tudi v slovenskih medijih, posebno v časopisih in na televiziji, vendar imajo mediji pogosto napačne predstave o njej, ki jih nato žal tudi napačno predstavljajo javnosti.

Piava, junij 1918 / Piava River, June, 1918 (Muzej novejšje zgodovine Slovenije / National Museum of Contemporary History)





V medijih vztrajno kroži podatek o milijonu mrtvih na soški fronti. Ta podatek izvira iz knjige Vladimira Gradnika »Krvavo Posočje« iz leta 1977, ki je bila dolgo ena redkih strokovnih knjig o soški fronti (Vladimir Gradnik: Krvavo Posočje. Založba Lipa, Koper 1977). V tej knjigi je na 212 strani objavljena pregledna tabela o žrtvah ofenziv na soški fronti. Končuje se s skupnim številom izgub na obeh straneh, ki jih je bilo skupaj milijon: mrtvih, ranjenih, ujetih, pogrešanih, zbolelih. Številka se je v medijih spremenila v milijon mrtvih in se z leti razširila in utrdila, ker se pač »lepo sliši«. Mediji jo še vedno ponavljajo, tako da je včasih že težko prepričati ljudi, da trditev o »milijonu mrtvih« ne drži. Natančni podatki o številu ubitih na soški fronti še niso znani, ocene se gibljejo pri okoli 200.000 mrtvih na obeh straneh. Strokovnjakom ostane le, da ob omembi »milijona mrtvih« opozarjajo medije z ustreznimi vzvodi in popravki, da to ni resnična trditev. Znan je le en primer, da je morala novinarka TV SLO pred častnim razsodiščem Društva novinarjev pojasnjevati svojo neresnično trditev o milijonu mrtvih.

V medijih pa doslej še nikoli ni bilo omenjeno, da bi se na soški fronti kdajkoli zgodil kak vojni zločin. Tudi v strokovni literaturi je o vojnih zločinih bolj malo oziroma skoraj nič govora. Celo pri očitnih zločinih italijanske vojske, kot je decimiranje v sami italijanski vojski ali streljanje civilistov v okupiranih slovenskih vaseh, se redko omenja, da je šlo za vojne zločine. V spominski in drugi literaturi je večkrat omenjeno, da je prihajalo tudi do ubijanja vojnih ujetnikov, ropanja civilistov itd., a nikoli se na to ne gleda kot na vojne zločine. Vojni zločin, ki ga prav vsi poznamo, čeprav se mu nikoli ne reče vojni zločin, je tudi uporaba bojnih strupov. Na soški fronti sta jih uporabljali obe strani, najbolj znana pa je uporaba bojnih plinov pri »kobariškemu preboju« oktobra 1917. V nasprotju s splošnim prepričanjem bojni strupi in plini niso bili iznajdeni šele med prvo svetovno vojno, ampak sredi 19. stoletja, ko se je razvijala kemijska znanost, zato je bila njihova uporaba prepovedana s Haaškimi konvencijami iz let 1899 in 1907. Uporaba bojnih strupov je torej nesporno bila vojni zločin, ki so ga storile vse strani v prvi svetovni vojni. Na soški fronti je torej mogoče izpostaviti odgovornost poveljnikov, generala Cadorne in feldmaršala Borojevića, za vojni zločin uporabe prepovedanih bojnih strupov.

Še en poveljnik s soške fronte, ki ga radi omenjajo v medijih, je Erwin Rommel. Po krajih v okolici Tolmina, kjer se je bojeval med 12. ofenzivo, je celo speljana »Rommelova pot«. Mediji ga pogosto navajajo kot »protinacističnega generala«. Erwin Rommel je bil rojen 15. novembra 1891. Med prvo

svetovno vojno je bil častnik nemške vojske, z njo se je udeležil tudi preboja pri Kobaridu oktobra 1917. O svojem bojevanju med prvo vojno je napisal knjigo *Infanterie greift an*. V dvajsetih letih se je pridružil nacistični stranki NSDAP, bil je poveljnik nacističnih jurišnih odredov SA, med letoma 1938 in 1940 je bil poveljnik sil za osebno varnost Adolfa Hitlerja. Za nagrado je bil pri napadu na Francijo maja 1940 imenovan za poveljnika divizije. Najbolj znan je bil po bojevanju v Afriki, kjer je dobil vzdevek »puščavska lisica« in je bil kot tak pomemben del nacistične propagande. Propaganda o njem je bila tako močna, da je bil znan tudi na zavezniški strani. Po umiku iz Afrike je bil premeščen v severno Italijo in imenovan za poveljnika skupine armad B, od tu pa je bil 20. novembra 1943 premeščen v Francijo. Tam je vodil neuspešno obrambo proti zavezniškemu izkrcanju. Po neuspelem atentatu na Adolfa Hitlerja je bil zaradi vpletenosti prisiljen v samomor – naredil ga je 14. oktobra 1944. Zaradi močne propagandne vloge in tragične smrti je še danes med bolj znanimi nemškimi generali, pripisuje se mu celo oznaka nekakšnega »protinacističnega« generala, kar pa nikakor ni bil. Tudi v atentat na Hitlerja se ni vpletel zaradi nestrinjanja z nacizmom, ampak ker je Nemčija pod Hitlerjevim poveljstvom izgubljala vojno.

Manj znano pa je, da se je Erwin Rommel septembra 1943 ob kapitulaciji Italije spet znašel v Sloveniji, ne sicer osebno, temveč kot poveljnik skupine armad B nemške vojske v severni Italiji. Nemška vojska je proti partizanom in prebivalstvu, ko se je po italijanski kapitulaciji začela splošna vstaja, nastopila z vso ostrino. To je generalfeldmaršalu Erwinu Rommlu ukazal sam Adolf Hitler v brzobjavki: »Slovensko komunistično uporniško gibanje v Istri uničiti z brezobzirno trdoto. Tiste, ki bi se upirali, je treba takoj – ne glede na to, ali so Slovenci ali Italijani – takoj postreliti. Osnova in moč sil morata biti takšna, da bo dosežen velik uspeh in da bo večji del angažiranih sil kmalu na razpolago za druge naloge. Slovensko prebivalstvo potem ne sme več pomeniti nobene nevarnosti.« (Tone Ferenc: *Kapitulacija Italije in narodno-osvobodilni boj v Sloveniji*. Maribor 1967, str. 378.) Ni znano, da bi general Rommel ta ukaz, ki pomeni vojni zločin zavrnil, ali da ga ne bi spoštoval. Nemška vojska je proti »goriški fronti«, s katero so partizani septembra skušali zaustaviti prodor nemške vojske, delovala izjemno kruto, vključno s streljanjem civilnega prebivalstva in s požigi vasi. Tako da je Erwina Rommla, glede na njegovo vlogo na Primorskem, pa tudi v hrvaški Istri, zgolj samomor rešil usode vojnega zločinca. In prav bi bilo, da se ga tudi v tej luči predstavi slovenski javnosti.

## Martin Premk: The Isonzo (Soča) Front and the Media – Victims and War Crimes

In the last year, there has been a large increase of the interest in the Isonzo Front, which is an important part of Slovenian history. Every year, more books are published about it, there are numerous debates about the events on the Isonzo Front and there are several museums and private collections about the Isonzo Front open to the public. The Isonzo Front also has a strong presence in the Slovenian media, especially newspapers and television. However, the media often have a very wrong conception about it, which they then unfortunately wrongly propagate to the public.

In the media, the number 'one million dead' on the Isonzo Front is very persistent. The source of this factoid is in the 1977 book, *Krvavo Posočje*, (The Bloody Isonzo Region) by Vladimir Gradnik, for a long while one of the rare scientific books about the Isonzo Front (Vladimir Gradnik: *Krvavo*

*Posočje* (The Bloody Isonzo Region). Založba Lipa, Koper 1977). On page 212, there is a table with an overview of the victims of the Isonzo Front offensives. The table ends with a total number of losses on both sides, all in all, one million: dead, wounded, captured, missing, sick. This number



Avstro-ogrski vojaki v strelskem rovu s plinskimi maskami / Austro-Hungarian soldiers in a trench with gas masks

Erwin Rommel na propagandni razglednici iz časa druge svetovne vojne / Erwin Rommel on a propaganda postcard from WW2

Muzej novejšje zgodovine Slovenije / National Museum of Contemporary History

was transformed into one million dead by the media, who spread and permeated it through the years, since it 'sounds nice'. The media still repeat it, so it is sometimes hard to convince people that the claim about 'one million dead' is not true. The accurate data on the number of dead on the Isonzo Front is not available yet, but the estimates are around 200,000 dead on both sides. The only remaining thing for experts to do is to correct the media via various mechanisms and to publish corrections whenever 'one million dead' are mentioned. Until now, there has only been one example of corrective action: a journalist employed by TV Slovenia had to explain her untrue statement about one million dead to the court of honour of the Association of Journalists.

So far, the media have not reported any war crimes on the Isonzo Front. Even expert literature mentions them very scarcely or not at all. Even the obvious crimes of the Italian Army, such as the decimation of their own troops or shooting civilians in occupied Slovenian villages, are rarely seen as war crimes. In memorial and other literature there are numerous mentions of killing prisoners of war, pillaging and so on, but such actions are never seen as war crimes. A war crime that we all

know about, but is also never called a war crime, is the use of poison gasses. Both sides used it on the Isonzo Front, and their most famous use is in the 'Kobarid (Caporetto) Breakthrough' in October, 1917. Contrary to the public opinion, poison gasses were invented before the First World War; modern poison gasses were invented in the middle of the 19th century, with the development of chemistry. That is why their use was banned by the Hague Conventions of 1899 and 1907, so the use of poison gasses indisputably is a war crime, perpetrated by all sides in the First World War.

One of the commanders of the Isonzo Front that is a favourite of the media is Erwin Rommel. Along the locations around Tolmin, where he fought during the 12th Offensive, a path called 'Rommel's Trail' has been established. The media often call him the 'anti-Nazi general'. Erwin Rommel was born on 15th November, 1891. During the First World War, he was an officer in the German Army, and he participated in the breakthrough at Kobarid in October, 1917. He wrote a book about his fighting in the First World War, *Infanterie greift an*. In the twenties, he joined the Nazi party NSDAP, became the commander of the Nazi Storm troops SA, and from 1938 to 1940, he was the

commander of Adolf Hitler's personal bodyguard. As a reward, he was promoted into a division commander during the invasion of France in May, 1940. He was most famous for fighting in Africa, where he received the nickname 'Desert Fox' and was as such an important part of the Nazi propaganda. The propaganda about him was so strong, that he was also known to the Allies. After the retreat from Africa, he was transferred to North Italy, where he commanded Army Group B, and in November 20th, 1943, he was transferred to France. There he led the unsuccessful defence against the Allied landing. After his involvement into the failed assassination attempt on Adolf Hitler, he was forced to commit suicide. He did so on 14th October, 1944. Because of the strong role of propaganda and his tragic death, he is still among the most famous German generals; however, even though he is seen as a kind of an 'anti-Nazi' general, this is not true. He did not become involved in the assassination attempt because of any disagreement with Nazism, but because Germany was losing the war under Hitler's command.

It is less known that Erwin Rommel came back to Slovenia after Italy capitulated in September, 1943. Not personally, but as the commander of Army Group B of the German Army

in Northern Italy. The German Army held nothing back against the partisans and the civilians, when after the Italian revolution a general insurrection broke out. Hitler himself wired the order to Field Marshal Erwin Rommel: 'Extinguish the Slovenian communist rebel movement in Istria by using any means necessary. Those who resist should be immediately shot – no matter whether Slovenian or Italian. The core and the power of the force should be such as to attain great success and that the major part of the engaged forces will soon be free for other duties. Slovenian civilians should afterwards represent a threat no more.' (Tone Ferenc: *Capitulation of Italy and the National Liberation Struggle in Slovenia, Založba Obzorja: Maribor 1967*, p. 378.)

Nothing would lead us to believe that General Rommel refused or disobeyed this order to commit a war crime. The German Army was extremely brutal on the 'Gorica Front', when the partisans tried to stop the German Army in September. They shot civilians and razed villages. Considering his role in Primorska and Croatian Istria, Erwin Rommel was saved from the fate of a war criminal only due to his suicide. He should be presented to the Slovene public also from a different perspective.





- 1 Predstavitev kataloga Fašizem in Slovenci / Presentation of the catalogue Fascism and Slovenians, 17. 3. 2010
- 2 Predstavitev knjige Ljuba Sirca / Presentation of the book by Ljubo Sirc 5. 5. 2010
- 3 Predstavitev knjige o dr. Viktorju Murniku / Presentation of the book about Dr. Viktor Murnik, 25. 3. 2010
- 4 Otvoritev razstave Partizanska saniteta / Opening of the exhibition, Partisan Sanitary Service, 7. 5. 2010
- 5 Predstavitev knjige Slovenija duhovna domovina/ Presentation of the book, Slovenia, Spiritual Homeland, 22. 4. 2010
- 6 Predstavitev knjige Pucaj, rat je završen / Opening of the exhibition, Shoot, the War is Over, 21. 6. 2010
- 7 Predstavitev knjige Partizanske enote / Opening of the exhibition, Partisan Units, 13. 5. 2010
- 8 Predavanje Jurija Perovška / Lecture of Jurij Perovšek, 2. 6. 2010
- 9 Otvoritev razstave fotografa Petra Lampiča na Ljubljanskem gradu / Opening of the exhibition of the photographer Peter Lampič at Ljubljana castle, 9.9. 2010
- 10 Obletnica Manevrne strukture TO / Anniversary of Manoeuvre Structures of the Territorial Defence, 18. 5. 2010
- 11 Otvoritev razstave Nepotrpane niti preteklosti / Opening of the exhibition Unbroken Threads of the Past 18. 11. 2010

Fotografije na naslovnici / Photographs on the front page:

Edi Šelhaus, Delo, Dnevnik, Anton Klančnik, Muzej novejšje zgodovine Slovenije



# MUZEJ NARODNE OSVOBODITVE MARIBOR

Muzej narodne osvoboditve Maribor je kot samostojna muzejska ustanova začel delovati 1. maja 1958, njegovi zametki pa segajo že v leto 1947, ko je bila v Pokrajinskem muzeju v Mariboru odprta zbirka o narodnoosvobodilnem boju. Vsebinski koncept muzeja je bil natančno opredeljen ob njegovi ustanovitvi. Muzej narodne osvoboditve Maribor je zgodovinski muzej, ki se ukvarja z muzeološko in historiografsko obravnavo novejših zgodovine severovzhodne Slovenije.



Muzej ima svoje prostore v izredno lepi meščanski vili, ki jo je sredi devetdesetih let 19. stoletja dal zgraditi mariborski podjetnik Scherbaum.

Muzej se ponaša z zanimivo in bogato muzejsko zbirko ter muzejsko fototeko, posebnost muzeja pa je arhiv z več kot 120 tekočimi metri gradiva okupatorjevega in partizanskega izvora. Muzejska pedagoška služba je eden od stebrov muzejske dejavnosti. Obiskovalcem nudi pestro paleto dejavnosti – od klasičnih ogledov muzejskih razstav do številnih delavnic za otroke in odrasle, izvaja obvezne izbirne vsebine za srednješolce, organizira kulturne dneve, učne ure v muzeju, učne ure v arhivu, pomenkovalnice, študijski krožek in še kaj. Najbolj ponosni pa smo na noči, ki jih naši mladi obiskovalci pre-

živijo v muzeju, odkrivajo zgodovino, iščejo skriti zaklad in ugotavljajo, kaj se v muzeju dogaja, ko se za zadnjimi obiskovalci zaprejo vrata. Družina Scherbaum je bila znana po prav posebnem hišnem ljubljencu – opici – in opica Tinca nas spremlja skozi vse muzejske dogodivščine.

Muzej narodne osvoboditve Maribor po etapah pripravlja stalno razstavo, skozi katero se prepleta zgodba družine Scherbaum. Po sprehodu skozi Scherbaumov salon, ki nas popelje v začetek 20. stoletja, nas pot vodi skozi industrijski Maribor. Družina Scherbaum je namreč leta 1883, le štiri leta po tem, ko je Edison izumil električno žarnico, v svojem mlinu prižgala prvih 36 električnih žarnic v Sloveniji in s tem začela drugo fazo industrializacije

mesta - tega se spominjamo v Spomeniku mariborski industriji. Letos bomo odprli še del razstave, ki je posvečen dogajanju v severovzhodni Sloveniji v času druge svetovne vojne, do leta 2012 pa se bodo lahko naši obiskovalci v družbi generala Maistra sprehodili skozi obdobje bojev za severno mejo, si ogledali cvetoči Maribor med obema vojnoma, pa tudi na vojno za osamosvojitve ne bomo pozabili.

S številnimi občasnimi razstavami, kot so bile Od Olimpije do Pekinga, Tito, Dišijo praznične dobrote, Retrovizija idr. smo v zadnjih letih pritegnili veliko število obiskovalcev iz Slovenije, v zadnjem času pa tudi veliko tujih obiskovalcev.

V muzeju skrbimo tudi za tehnično in industrijsko dediščino. Konec 20. stoletja je prinesel propad številnih

industrijskih obratov, zapiranje delovnih mest in s tem številne stiske. V tovarnah, ki so zapirale svoja vrata, so ostali stroji, ki so ime Maribora v 20. stoletju ponesli v svet. Z ustanovitvijo oddelka za tehniško dediščino jih rešujemo pred propadom in pišemo zgodbe preteklosti za prihodnost.

Muzej je ponosen na bogato zbirko fotoaparatorov in fotografske opreme Avgusta in Marie Bohanec. Avgust Bohanec je svojo zbirko pred dvajsetimi leti podaril Mestni občini Maribor pod pogojem, da bo predstavljena javnosti na stalni razstavi. V letu 2010 je muzej prevzel v upravljanje prenovljene prostore na Koroški 19, v starem mestnem jedru, kjer naj bi v bližnji prihodnosti zaživel Fotografski muzej, obogaten z dodatnimi programi in vsebinami.

**THE NATIONAL LIBERATION MUSEUM MARIBOR** The National Liberation Museum Maribor started operating independently on 1st May, 1958, and its beginnings reach back to 1947, when the collection about the National Liberation Struggle was opened in the Regional Museum Maribor. The concept of the museum was defined when it was created: The National Liberation Museum Maribor is a historical museum dealing with the museological and historiographical treatment of the contemporary history of Northeastern Slovenia.



The Museum is housed in a beautiful town villa which was built in the 1890s by Scherbaum, a Maribor businessman.

The museum has a very interesting and rich museum collection and a photo library. Its distinction is the archive of over 120 running metres of occupator and partisan materials. The museum's pedagogical services are one of the pillars of the museum's activities. It offers a wide range of activities to the visitors - from traditional visits of exhibitions to numerous workshops for children and adults, carries out educational courses for secondary schools, organizes culture festivals, learning hours in the museum or archive, discussion panels, study circles and many other events. We are most proud of the nights the young spend

in the museum, researching history, looking for hidden treasures and discovering what happens in the museum when the last visitors leave. The Scherbaum family was known for their very special pet - a monkey - and Tinca the monkey accompanies us on all of the museum's adventures.

The National Liberation Museum Maribor is now preparing a permanent exhibition intertwined with the story of the Scherbaum family. After walking through the Scherbaum parlor that takes us to the beginning of the 20th century, we are then led through industrial Maribor. In 1833, the Scherbaum family turned on the first 36 electric light bulbs in Slovenia in their mill - only four years after Edison invented them. This started the second phase of industrialization of the city, which is

remembered in the Memorial to Maribor Industry. This year will witness the opening of the exhibition dedicated to the events in NE Slovenia during the Second World War. By 2012, our visitors will be able to accompany General Maister through the period of the fights for the northern border, see Maribor prospering during the two Wars and finally tackle the Independence War.

The numerous periodic exhibitions, such as From Olympus to Peking, Tito, Holiday Treats Beckon, Retro-Vision... have drawn a large number of visitors from Slovenia in the last years, and recently the number of foreign visitors has increased as well.

The museum also oversees the technical and industrial heritage. The end of the 20th century was marked by the dissolution of numerous factori-

es, lack of jobs and severe problems. Machines that carried Maribor's name into the world remained in the closed factories. The Technical Heritage department helps preserve them from destruction and writes stories of the past for the future.

The museum also has an excellent collection of cameras and photography equipment belonging to Avgust and Maria Bohanec. Avgust Bohanec donated his collection to Maribor under the condition that it should be permanently on display to the public. In 2010, the Museum took over the renovated rooms on Koroška street 19 in the old city centre, where the Photographic Museum will be located soon, enriched with unique programmes and contents.



## Začasna selitev tanka 17. 3. 1992

LJUBLJANA, 18. – Čeprav bo fotografija marsikoga spomnila na nedavne čase, ko je jugoslovanska armada zapuščala Slovenijo, pa to vendarle ni kakšen zapozneli posnetek iz tistega obdobja. Tank na sliki je eksponat Muzeja ljudske revolucije v Ljubljani, ki ga le začasno selijo v vojašnico v Šentvidu, da bi uredili okolico muzeja.

Kot nam je povedal Stane Mrvčanec, ravnatelj muzeja, naj bi bil tank že znova na svojem starem mestu.



NI VEČ UPANJA, POVOŽU GA JE TANK  
KVA NEJ DRUGA POČNEMO, K DA ŠIBAMO PANK.

Kupit ču si tenk

Kad tad kad tad  
Da te vozim njim  
Kad tad kad tad

Bijelo Dugme, Top

TKO SMO LEPI, LEPI IN PRAZNI  
AMPAK NAM JE ČIST USEEN.

Pankrti, Lepi in prazni

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