

4. Dani kulturne animalističke

Galeb nije tica

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Seagull is not a bird

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Josip Guć, Bruno Ćurko

Uvod

Nakon što je u prošlom izdanju *Dana kulturne animalističke* («Di nan je sad naš tovar Sivac?») putem raznolikih priloga pokazano da »tovar nije beštija«, ove godine odgovor već pretpostavljamo u naslovu – »galeb nije tica« (sudionici će odlučiti jesmo li u pravu). Tvrdnja je još provokativnija od one prethodne. Ne samo da pokušavamo pobiti pejorativno svođenje ne-ljudske životinje na »beštiju«,¹ nego se držimo rezervirano i prema tome da se izvjesna životinja svede na samo životinjstvo. Posve je moguće da potonje bude imperativ u pogledu moralne dužnosti da stremimo samoostvarivanju ne-ljudskih živih bića u njihovoj prirodnosti, ako bismo ovo htjeli prihvatiti kao održivu etičku poziciju,² no ono bi u kulturološkom pogledu bio popriličan promašaj. Životinje nisu samo, kako je demonstrirao Nikola Visković, kojemu još od početka devedesetih godina 20. st. i dugujemo koncept *kulturne animalistike*, konstitutivne za našu materijalnu kulturu, nego i za onu duhovnu.³ Dohvaćanje i sintetiziranje svih tih doprinosa svakako i u etičkom pogledu može imati svoju težinu, prvenstveno kao sredstvo intenziviranja bioetičkog senzibiliteta.⁴

»Kakva bi to kultura bila i kako bismo doživljavali sebe i okolinu kad bi nestalo ptica, leptira, mravi, riba, medvjeda i vukova, konja i magaraca i krava na poljima, deva što život daju pustinji, bezbroj stvorenja što

¹ Treba reći i da smo na prvom izdanju *Dana kulturne animalističke* («Beštija i kultura») doveli u pitanje nužnost obezvrjeđivanja životinja ovim nazivom.

² Vidi: Josip Guć, *Poticaji za bioetičko promišljanje odnosa kulture i prirode u djelu Nikole Viskovića* (doktorska disertacija), Filozofski fakultet Sveučilišta u Zagrebu, Zagreb 2021., <https://doi.org/10.17234/diss.2021.8879>, str. 194–202.

³ Vidi: Nikola Visković, *Životinja i čovjek. Prilog kulturnoj zoologiji*, Književni krug, Split 1996.

⁴ Vidi: J. Guć, *Poticaji za bioetičko promišljanje odnosa kulture i prirode u djelu Nikole Viskovića*, str. 243–246; Ivana Zagorac, *Bioetički senzibilitet*, Pergamena – Znanstveni centar izvrsnosti za integrativnu bioetiku, Zagreb 2018.

poznatim i tajanstvenim putovima nastanjuju naše pamćenje, maštu, religiju, umjetnost, odgovarajući našim emotivnim i racionalnim potrebama za primanjem i iskazivanjem obilja, zagonetki i ljepote?»⁵

Ovo Viskovićevo pitanje samo je početni impetus za sagledavanje nepreglednog prostora doprinosa životinja ljudskoj kulturi, potrebno već zato što često nismo ni svjesni koliko smo kulturnih uloga natovarili životinjama, a još manje koliko i kako im na tome »zahvaljujemo«.

U kulturnom imaginariju Splita, galeb igra posebnu ulogu, prije svega zahvaljujući pjesmi »Galeb i ja«, kojoj su svoj umjetnički doprinos dali svi redom Splićani: pjevao ju je Oliver Dragojević (1947.–2018.), tekst napisao Tomislav Zuppa (1906.–1980.), a skladao Zdenko Runjić (1942.–2004.), čiji se osamdeseti rođendan upravo poklapa s ovogodišnjim izdanjem *Dana kulturne animalističke*. Ne pjeva samo Trogiranin Vinko Coce o galebovima koji se svađaju, niti se samo dalmatinski »galebi« udvaraju turistkinjama, nego i Amerikanac Richard Bach piše o galebu Jonathanu Livingstonu, a galebovi širom svijeta najavljuju pomorcima kopno.

Galeb je svakako jedan od upečatljivijih simbola Mediterana. Bio je vjerni pratioc starogrčke božice mora Leukoteje, koja je ponekad sama uzimala oblik galeba. Najpoznatija je ona zgoda kad Odisej napušta otok Oigigiju, a ljuti Posejdon na njega šalje ogroman val. Odisej pada u more i tone prema dnu. Tad Leukoteja dolijeće do njega prerusena u galeba te Odiseju daje svoj veo da ga omota oko pojasa i tako se spasi. Još od Grka, mnogi na obalama Mediterana promatraju galebove u blizini obale kako bi predvidjeli vrijeme. Vjeruju da galebovi koji kruže visoko na nebu najavljuju dolazak oluja.

Ukratko, fenomen kojim se ovdje bavimo istovremeno je lokalni i globalni, čijem svestranom obuhvaćanju manifestacija *Dani kulturne animalističke* teži od svojih početaka.

Horizont naših ispitivanja svakako se ne ograničava samo na galebove, već je uvijek otvoren za sva pitanja međuodnosa čovjeka i životinje. Sredinu ovih raspona čine ptice, jedne od simbolički najafirmativnije označenih životinja. Kako navodi Visković, nijedno živo biće ne očarava

⁵ N. Visković, *Životinja i čovjek*, str. 18.

koliko ona, u svojoj nebeskoj neobuzdanosti (a i samim čudom leta), svojom blagošću, krhkom ljepotom, ljubavnim igrama, brigom za mlade i sl. Nije ni čudo da ih, stoga, osobito vole maštoviti i senzibilni ljudi: *djeca, starci, svetci i umjetnici*. Za potonje, ona je osobito inspirativna zahvaljujući svojem glasanju, koje se čovjeku javlja kao predivna muzika. Tako

»Vivaldi citira češljugara, Beethoven u 'Pastoralnoj simfoniji' slavuja, Puccini crvendaća u operi 'Butterfly'. Prave ornito-skladbe dugujemo tek Olivieru Messiaenu, koji se desetljećima učio prepoznavanju ptičjih glasova, da bi u klavirskom 'Katalogu ptica', orkestarskom 'Vitraj i ptice' i operi 'Franjo Asiški' dao transkripciju preko 300 vrsta pijeva.«⁶

Svim gore nabrojanim kategorije ljudi koji osobito vole ptice – *djeci, starcima, svecima i umjetnicima* – dana je posebna pozornost ove godine. Prva stavka koja u ovoj knjizi slijedi je sastavak Mateje Bajamić naslovljen »Galeb Frane«. Radi se o pobjedniku natječaja za najbolju dječju priču o galebu koji smo pokrenuli početkom godine i razdijelili ga po osnovnim školama. Djeci je posvećena i gotovo čitava »Bolska ispostava« ove manifestacije. Ovom sastavku slijedi razgovor s čovjekom posve suprotne generacije, umirovljenim profesorom arhitekture, akademikom Dinkom Kovačićem, čovjeku čuvenog senzibiliteta za ptice. Riječ o svecima držat će u plenarnom izlaganju Boris Beck. Prvenstveno će govoriti o snažnom prisustvu ptica u teologiji Franje Asiškog. Konačno, umjetnicima smo posvetili poseban pjesnički kutak pod nazivom »Galeb i ja«.

Uzmemo li u obzir brojku od 38 aktivnih sudionika ovogodišnjih *Dana kulturne animalističke* iz čak 13 država (Australije, Austrije, Crne Gore, Finske, Hrvatske, Italije, Kine, Norveške, Sjedinjenih Američkih Država, Slovenije, Srbije, Turske i Ujedinjenog Kraljevstva), možemo biti zadovoljni načinom na koji se razvija interes za ovaj skup, kao i gajiti nadu da se njegova svrha sve snažnije ostvaruje.

⁶ Usp. *ibid.*, str. 234. – Veći dio odlomka (od spomena Viskovića) preuzet iz: J. Guć, *Poticaji za bioetičko promišljanje odnosa kulture i prirode u djelu Nikole Viskovića*, str. 62.

Josip Guć, Bruno Ćurko

Introduction

After the last *Days of animal STudies* (“Where is now our donkey Sivac”) by various presentations demonstrated that the “donkey is not a brute,” this year we start by assuming the answer to the seagull issue – that a “seagull is not a bird” (participants will decide if we are right). The statement is even more provocative than the last one. Not only that we try to undermine the pejorative reduction of non-human animal to a “brute”¹ but we are also express reservation concerning the reduction of certain animals to solely their animality. It is completely possible that the latter figures as an imperative concerning the moral duty to strive toward the self-realization of non-human living beings in their naturalness, if one accepts this as a plausible ethical position.² However, in cultural context, this will be much misleading. As Nikola Visković (to whom already since the beginning of 1990s we owe the domestic concept of animal studies, i.e. cultural animalistics or cultural zoology in Croatian) demonstrated, animals are not only constitutive of our material culture but

¹ It should be said that the necessity of animal devaluation by this term (but only in Croatian form of ‘beštija’, which can be more literally translated as ‘beast’) is put into question.

² See: Josip Guć, *Poticaji za bioetičko promišljanje odnosa kulture i prirode u djelu Nikole Viskovića [Incentives for the Bioethical Consideration of Relationship between Culture and Nature in Nikola Visković’s Work]* (doctoral dissertation), Faculty of Humanities and Social Sciences, University of Zagreb, Zagreb 2021. <https://doi.org/10.17234/diss.2021.8879>, pp. 194–202.

also the spiritual one.³ Apprehending and synthesizing all those contributions can also be significant in ethical context, primarily as the means of intensifying bioethical sensibility.⁴

“What kind of culture would it be and how would we perceive ourselves and the environment if birds, butterflies, ants, fish, bears and wolves, horses and donkeys and cows in the fields, camels that give life to the desert, countless creatures that through known and mysterious paths inhabit our memory, imagination, religion, art, responding to our emotional and rational needs to receive and express abundance, riddles and beauty – disappeared?”⁵

Visković’s question is only an initial impetus for reflecting on the vast area of animal contribution to human culture, which is needed because we are often not even aware of how many cultural roles we have burdened animals with, and even less how much and in which way we “thank” them for that.

Seagulls play a specific role in cultural imaginary of Split, primarily due to the song “Galeb i ja” [Seagull and I], the contributors to which were all from Split: it was sung by Oliver Dragojević (1947–2018), the lyrics were written by Tomislav Zuppa (1906–1980), and it was composed by Zdenko Runjić (1942–2004), whose eightieth birthday coincides with this year’s issue of *Days of animal Studies*. Not only Vinko Coce from Trogir sings about squabbling seagulls, nor are only Dalmatian “seagulls” courting female tourists, but the American Richard Bach also writes about seagull Jonathan Livingston, and seagulls all over the world announce sailors the land. The seagull is definitely one of the most striking symbols of the Mediterranean. The seagull was a faithful companion of the ancient Greek sea goddess Leucothea, who sometimes turned into a seagull. The best known mythic telling is the occasion when Odysseus leaves the island of Ogygia and Poseidon sends a giant

³ See: Nikola Visković, *Životinja i čovjek, Prilog kulturnoj zoologiji [Animal and Man. A Contribution to Cultural Zoology]*, Književni krug, Split 1996.

⁴ See: J. Guć, *Poticaji za bioetičko promišljanje odnosa kulture i prirode u djelu Nikole Viskovića*, pp. 243–246; Ivana Zagorac, *Bioetički senzibilitet [Bioethical Sensibility]*, Pergamena – Znanstveni centar izvrsnosti za integrativnu bioetiku, Zagreb 2018.

⁵ See: N. Visković, *Životinja i čovjek*, p. 18.

wave. After Odysseus falls into the sea, sinking to the bottom, Leucothea in the form of seagull flies in, gives him her veil in order to save him by wrapping it around the waist. Since the Greeks, many on the shores of Mediterranean have observed seagulls in order to predict weather. They believe that seagulls circling high in the sky announce the arrival of the storm. To make a long story short, the phenomenon we are dealing with is at the same time local and global. The *Days of animal Studies* manifestation strive to make an all-encompassing account of this phenomenon.

However, the horizon of our investigation does not only limit itself to seagulls, but it is always also open for every issue concerning the relationship of human and animal. The middle of the span are birds, symbolically one of the most affirmatively marked animals. Nikola Visković claims that no living being fascinate us as birds do, in their celestial independence (and already by the miracle of flight), in their gentleness, fragile beauty, love games, care for chicks, etc. It is thus only natural that birds are especially beloved by imaginative and sensible people: *children, elderly, saints, and artists*. For the latter, birds are especially inspiring due to their voice, represented to the human being as a wonderful music. Thus

“Vivaldi cites a goldfinch, Beethoven in his ‘Pastoral Symphony’ cites a nightingale, and Puccini cites a robin in the ‘Butterfly’ opera. The true ornitho-compositions we owe to Olivier Messiaen, who learned to recognize birds’ voices for decades and then gave transcription of over 300 kinds of birds’ signing in a work for piano solo ‘Catalogue of birds’, an orchestral ‘A Stained-Glass Window and Birds’, and an opera ‘Saint Francis of Assisi’.”⁶

All of the above-mentioned categories of people who especially love birds – *children, elderly, saints, and artists* – are given special attention this year. The first item that follows in this book is an essay by Mateja Bajamić entitled “Frane Seagull”. It is the winner of the competition for

⁶ Cf. *ibid*, p. 234. – Most of the paragraph (since the mention of Visković) is taken from: J. Guć, *Poticaji za bioetičko promišljanje odnosa kulture i prirode u djelu Nikole Viskovića*, p. 62.

the best children's story about a seagull, which we launched at the beginning of the year and distributed it to elementary schools. Almost the entire "Bol Branch" of this event is dedicated to children. This essay is followed by a conversation with a man of a completely opposite generation, a retired professor of architecture, academician Dinko Kovačić, a man with a famous sensibility for birds. Boris Beck will speak about the saints in the plenary presentation. He will primarily talk about the strong presence of birds in the theology of Francis of Assisi. Finally, we dedicated a special poetry corner called "The seagull and I" to artists.

If we take into account the number of 38 active participants in this year's *Days of animal Studies* from as many as 13 countries (Australia, Austria, Croatia, China, Finland, Italy, Montenegro, Norway, Serbia, Slovenia, Turkey, the United States of America, and the United Kingdom), we can be satisfied with the way in which the interest in this event is developing, as well as to have hope that its purpose is being realized more and more strongly.

Matea Bajamić*

Galeb Frane

Bija jednon jedan galeb zvan Frane, živija je u Dalmaciji na jednoj palmi s koje se vidila cila riva.

Svi su bili jubomorni na Franu jer je ima predivan pogled iz svog gnjizda. Njega nije bilo briga šta drugi misle i govore. Frane je obožava pivat, vatat ribu, visoko letit i upoznavat nove prijatelje. Oduvik je tija posjetit Pariz i Eiffelov toranj. Drža je da je to grad jubavi, a on u jubavi baš i nije ima sriće.

Ni jedna ga nije tila jer je bija debel, a nije mu bilo u planu minjat se zbog umišljenih gospoja. Nije on kriv šta voli puno jist. Ako ga neka galebica voli, prihvatit će ga takvog kakav je. No, jubav nije bila jedino šta ga je mućilo...

Jednog dana oko šest ujutro odlučija je odletit u Pariz, ali tu se stvorija problem. Na velikon stupu staja je stari galeb Jakov koji je čuva jato i nikome nije da da leti sam, a kamoli da ode u drugi kraj ili državu. Frane je mora zamolit svog prijatelja Šimu da se ujutro u šest sati probudi i odvrati pažnju Jakovu kako bi on moga priletit do Italije. Jakov mu je odlučija pomoć i plan je uspija!

Kad je Frane stiga u Pariz, svi su ga čudno gledali, sve dok nije naiša na galeba s crnon glavon koji je bija zapleten u mrižu. Doša je do njega i pomoga mu da se izvuče. Crni galeb je reka Frani da se zove Stanko i da mu želi bit prijatelj. Frane je, naravno, prista. Stanko je odma počēja ispitivat Franu, da di se uputija, odakle je, putuje li sam... Frane mu je reka da ide u Pariz jer da mu je to životni san. Stanko mu je kaza da je put jako težak i opasan, ali Frane se nije toga pripa jer je zna da ga ništa

* Matea Bajamić učenica je 6. razreda Osnovne škole Gornja Poljica, Srijane, a ovaj sastavak pobjednik je natječaja za najbolju dječju priču o galebu.

neće zaustavit. Kaza mu je di triba ić i zamolija ga da ide i on s njim. Frane je prista da idu zajedno jer mu je bilo žaj ostavit Stanka tamo s onim čudacima od galebova.

Sljedeće jutro su se odma uputili u Milano, no na putu je bija jak vitar i padala je kiša. Frane nije moga letit, a Stanko je nesta. Frane se zabrinija di je Stanko, tražija ga je i nije ga uspija nać. Odlučija se sklonit od oluje, uletija je u neki veliki tunel i tu je prinoćija. Kad se probudija, odma se bacija na posal – tražit Stanka. Letija je satima i nigdi ga nije vidija, a bija je i gladan. Vidija je neku pjacu, bilo je tamo lipe ribe. Ukra je par srdelica i dok je jia ugleda je Stanka kako spava na stupu od struje. Bija je prisritan kad ga je vidija. Stanko je bija sritan šta su se opet našli.

Morali su odma nastavit put do Milana. Na sriću nije bilo ni vitra ni kiše. Kad su došli u Milano, bilo je lipo. Galebovi ih nisu čudno gledali, već su im nudili nešto za pojist i popit. Upoznali su dosta prijatelja s različitim talentima. Jedan galeb koji nije ima nogu zva se Toma i tija je s njima u Pariz, kaza im je da je oduvik tija otić na Eiffelov toranj, isto ka i oni. Rado su ga primili, odma su mu rekli da put neće biti lak, ali on je bija neustrašiv i nije se plašija opasnosti.

Bili su jako umorni, pa su odlučili ostat koji dan u Milanu, upoznat još prijatelja i možda povest još nekog galeba sa sobom. Zabavljali su se cilu noć u gostioni Crazy House. Tu su mogli čak i prispavat koju noć. Frane je zaključija da se nigdi nije bolje zabavija nego u Milanu.

Sutradan su Stanko, Toma i Frane morali krenit prema Parizu. Jedva su se uspili rastat od prijatelja i rekli su im da ih nikad neće zaboravit, zatim su poletili. Dok su letili, smislili su naslov svoje pustolovine – *Pariški izazov*. Složili su se da će cilon svitu prepričat svoju pustolovinu.

Nakon teškog leta stigli su u Pariz, mislili su da sanjaju, bilo je neopisivo. Najveći doživljaj bija je kad su sletili na vrh Eiffelovog tornja, ništa lipše nisu doživili! Letili su zajedno srtini i zadovoljni, ponosni šta su sebi dokazali da je uz veliku volju i trud sve moguće.

Matea Bajamić*

Frane the Seagull

Once upon a time there was a seagull called Frane, who lived in Dalmatia on a palm tree from which the whole seafront could be seen.

Everybody was jealous of Frane because of the beautiful sight he had from his nest. He did not care about what others think or say. Frane loved to sing, to catch fish, to fly high, and to meet new friends. He always wanted to visit Paris and the Eiffel Tower. He considered it the city of love, and he really did not have much luck in love.

No female wanted him because he was fat, and did not plan to change because of conceited ladies. It was not his fault that he liked to eat a lot. If some female seagull loved him, she would accept him as he is. However, love was not only thing that bothered him...

One day, at about 6 AM, he decided to fly to Paris, but there occurred a problem. On the great column there was an old seagull Jakov who was taking care of the flock and was not allowing anyone to fly by himself, let alone to fly in another region or country. Frane had to ask his friend Šime to wake up at 6 AM and to distract Jakov, so that he could fly to Italy. Jakov decided to help him and the plan worked out!

When Frane came to Paris, everybody looked at him strangely, until he ran into a black-headed seagull entangled in a web. He approached him and helped him to get out. The black seagull said to Frane that his name was Stanko and that he wanted to be his friend. Of course, Frane said yes. Stanko immediately began to interrogate Frane – where he is going, where is he from, does he travel alone... Frane told him that he is going to Paris, following his life's dream. Stanko told him that the trip is very

* Matea Bajamić is a 6th grade student of the Gornja Poljica, Srijane elementary school. This essay is the winner of competition for the best children story about seagull.

hard and dangerous, but Frane was not afraid because he knew that nothing would stop him. Stanko told him where he needed to go and ask him to go along with him. Frane agreed because he felt sorry to leave Stanko with all those seagull weirdoes.

The next morning, they headed to Milan, but they got caught in strong wind and rain. Frane could not fly and Stanko disappeared. Frane was worried about where Stanko was, and although he was looking for him, he did not manage to find him. He decided to take shelter from the storm, ran into a large tunnel and spent the night there. When he woke up, he immediately got down to business – looking for Stanko. He flew for hours and did not see him anywhere, and he was hungry too. He saw a square, there were nice fish there. He stole a few little sardines and while he was eating them, he saw Stanko sleeping on an electricity pole. He was overjoyed to see him. Stanko was happy that they had found each other again.

They had to immediately continue their journey to Milan. Fortunately, there was neither wind nor rain. When they came to Milan, it was beautiful. The seagulls did not look at them strangely, but offered them something to eat and drink. They met a lot of friends with different talents. One seagull who had no legs was called Toma and he wanted to go to Paris with them. He told them that he had always wanted to go to the Eiffel Tower, just like them. They gladly received him, and immediately told him that the journey would not be easy, but Toma was fearless and not afraid of danger.

They were very tired, so they decided to stay a few days in Milan, meet more friends and maybe take another seagull with them. They partied all night at the Crazy House Inn. They could even spend the night there. Frane concluded that he had never had better fun than in Milan.

The next day, Stanko, Toma, and Frane had to leave for Paris. They barely managed to part with their friends and told them that they would never forget them, then they took off. While they were flying, they came up with the title of their adventure – *The Paris Challenge*. They agreed that they would tell all the world about their adventure.

After a difficult flight they arrived in Paris. They thought they were dreaming, it was indescribable. The greatest experience was when they landed on the top of the Eiffel Tower, they had never experienced anything better! They flew together happy and satisfied, proud that they proved to themselves that with great will and effort, anything is possible.

Dinko Kovačić, Josip Guć

Arhitekt i ptice

Dinko Kovačić, akademik i umirovljeni profesor arhitekture, jedna je od najistaknutijih ličnosti našega grada. I dok će mnoge danas istaknute ličnosti možda pasti u zaborav, to dugo neće biti slučaj s Kovačićem, barem iz tog razloga što produkti njegova rada ostaju »zacementirani« u prostoru. Kovačić je jedan od onih arhitekata koji su vizuru grada Splita radikalno promijenili dublje ga uvlačeći u modernizam. U tom pogledu prvo mjesto zauzima njegovo dioništvo u već pomalo kulturnom projektu Splita 3.

No, kakve veze Kovačić ima s problematikom kojom se bavimo na *Danima kulturne animalističke*? Svima koji su upoznati s njegovim radom ne trebaju posebna pojašnjenja, a oni koji to nisu, i koji bi se s njime kroz ovaj razgovor trebali barem malo upoznati,¹ otkrit će da odgovor posebice leži u životinjama na koje se ove godine naša manifestacija osobito koncentrira, naime, u pticama.

S Kovačićem sam jednog ljetnog prijepodneva sjeo u kavanu Galerije umjetnina u Splitu – mjesta gdje je upriličena posljednja izložba njegova rada – da povedemo ugodan, opušten razgovor o pticama i arhitekturi. Tekst je, dakako, uređen, preveden na standardni jezik, no pokušao je zadržati spomenutu opuštenost i lakoću.

Josip Guć: Prvo bih se samo osvrnuo na jedan od razloga zašto se ovaj razgovor uopće nalazi u ovoj publikaciji. Programske knjižice mnogih znanstvenih manifestacija obično se svedu na nešto što posjetiteljima jednokratno služi, samo tijekom same manifestacije, a u najbolju ruku

¹ Za bolje upoznavanje vidi: Dinko Kovačić, *Rekapitulacija*, Galerija umjetnina, Split 2017.; <http://www.dinkokovacic.net/>.

predstavljaju svjedočanstvo o održanom skupu i njegovu sadržaju. Činilo mi se da bi »knjižice sažetaka« trebale prerasti te gabarite i postati publikacije koje neće služiti samo kao brošura za simpozij, koje će ljudi htjeti nanovo otvarati i godinama poslije. Tome je, pored ovog razgovora, trebao poslužiti i dječji sastavak o galebu, tj. pobjednik natječaja za najbolju priču o galebu...

Dinko Kovačić: Ja sam vam isto tako, dok sam radio, često i puno upotrebljavao mladost. Išao bih u razred pa bi im postavljao neka pitanja. Kada sam radio srednjoškolski centar u Splitu (a tamo vam je puno ptica), išao sam u klasičnu gimnaziju i molio profesoricu da me pusti u razred. Zamolio sam učenike da napišu sve najbolje i sve najgore o školi, da mi to treba kako bih projektirao novu školu, kako bih otkrio pogreške koje trebam izbjeći. Dobio sam desetak pisama, među kojima i ono jedne djevojčice, u kojemu je pisalo: »Napišite na ulazu 'Sretno' kao rudarima kad ulaze u rudnik.« Tu sam zastao i uvidio da je to velika mudrost. To je *de facto* poezija, to je strašna poruka. Za biti pjesnik, ne trebaš izdati šest knjiga. Ako si napravio pravi stih, pravu poruku, i to te čini značajnim. Tako da sam u tome vidio jednu tešku optužbu na događanja u školi, a sjetio sam se i svoje gimnazije, dakako. Naime, sjetio sam se da je tamo strašni problem strah. Ja sam dugo godina radio na fakultetu, nisam nikada primijetio strah i napravio sam, pa malo je reći, tisuću pravih prijatelja od mojih studenata. I nikad nisam tražio autoritet preko straha. U svakom slučaju, dvadesetpet godina nakon otvorenja, bio sam zamoljen da u srednjoškolskom centru održim jedno predavanje o njegovu nastanku. Kako su oni znali da sam ja to »Napišite na ulazu 'Sretno'...« koristio kao *motto* – na svim projektima, svugdje je to pisalo – oni su se toga sjetili. I eto, da bi mi zahvalili nakon dvadesetpet godina, jer su bili izuzetno zadovoljni, pitali su me: »Biste li nam otkrili jednu ploču u holu?« Mislio da se radi o obilježavanju nekog tužnog trenutka. No kad sam skinuo onu sivu krpnu, mojim je rukopisom pisalo (oni su to skenirali): »Napišite na ulazu 'Sretno' kao rudarima kad ulaze u rudnik.«

Ja sam sretan što u mojim školama pjevaju ptice, ali i što sam doživio nekoliko komplimenata (nemojte to shvatiti kao moje hvalisanje), primjerice, kada bi me nazvala neka mama ili baka i zahvalila na tome što joj se dijete promijenilo na bolje otkad je u mojoj školi. Ja sam i mislio na to da ga ptica »popravi«. Neki su mi govorili da previše maštam, da to neće trajati, da su sve one ptice ili park u školi nešto tanano i krhko. A traje trideset godina! I pojačava i poljepšava!

Josip Guć: Od djece se svakako može i treba učiti – u tome i jest dio poruke objavljivanja najboljeg dječjeg sastavka o galebu u ovoj knjižici. Nije to moja misao, filozofija odgoja često inzistira na tome. Kad smo kod toga i kada spominjete svoje školske dane, zanima me od kada kreće vaša zainteresiranost ili, možda bolje, fascinacija pticama?

Dinko Kovačić: Ja sam vam s pticama vezan čitav život. Rano sam ostao bez mame, otac je bio pomorski kapetan, nisam imao brata ni sestre, djeda ni bake. Dakle, jedno vrlo čudnovato i različito djetinjstvo. Zato sam se uhvatio nekih životinja. Uhvatio sam se ptica i zahvalan sam im, ali uistinu zahvalan jer sam od njih beskrajno naučio. Da nije bilo ptica, tko zna kako bismo mi sada razgovarali, što bih ja bio i kakav bih ja bio čovjek. One su uistinu napravile nekakvog (kakav sam, takav sam) čovjeka od mene. Od ptica sam se učio voljeti. A njih sam volio cijeli život. Jedan od razloga zašto sam morao ponavljati razred bilo je to što ne bih išao u školu, nego samo lutao za nekim pticama, pa su me zvali ptičar. U listopadu je sezona lova. A tada je i početak škole, pa ako si naopako počeo, obilježen si, stigmatiziran. Ja sam ptice lovio i puštao. Uхватim ih sto, ostavim dvije. Meni je kuća od ranog djetinjstva do dana današnjeg puna ptica. U dnevnom boravku imam sliku Ede Murtića, koju ja ne vidim – bio mi je prijatelj, ali, neka mi sada oprost, ja buljim u ptice. Pustim ih, hranim ih, a vanjske su mi se ptice pripitomile, gotovo mi na ruke dolaze. Pun mi je tavan golubova... Znate, strašno je nekome oduzeti slobodu, ali ako idemo u neku krajnost, može nam biti žao i gaziti mladu travu. Ptica nema baš takvu svijest, a, osim toga, ptici je vijek u prirodi kratak, a kod mene, u mojoj velikoj volijeri, one sigurno žive preko deset godina.

Josip Guć: Malo tko ima tako razvijen senzibilitet, a možda i, kako kažete, okolnosti, da uči voljeti od ptica, mada se takvoj mogućnosti ne treba čuditi ni u uobičajenijim okolnostima. Što ste još naučili od ptica? Ili, konkretnije, što arhitekt može naučiti od ptica? Čuveno je vaše započinjanje predavanja s lastavičjim gnijezdom. Zašto time započeti?

Dinko Kovačić: Svakako je najvažnije to što sam od ptica učio voljeti. Na tome sam im puno zahvalan. Dva glagola govore o onome što je najvrjednije na svijetu: voljeti i pripadati. Ako mi volimo pticu, bogatiji smo od onoga tko ne voli pticu. Ja gledam ove naše politikante, oni ne znaju da svakom količinom mržnje i suprotstavljanja ruše svoju bit. Oni su svakim danom lošiji, zato ja i ne znam da postoje. Meni se nitko od politikanata nije ni približio, čuvam se da ne uliju mržnju u mene, jer oni ne mogu živjeti bez da mrze...

Niste vi taj ovdje unutar svoje sive majice niti sam ja ovaj ovdje unutar crne majice, mi svi funkcioniramo nekom austom. Čak i čaša ima auru. Čaša vina u nekom dobu ima neku auru, koju može izgubiti prestankom tog doba, primjerice, nestankom osobe s kojom ste to vino pili, pa vam i to vino postaje jedna neukusna, gorka tekućina, zato što vam čaša više nema auru. To su otprilike stvari koje su suština arhitekture. Sva ova ljepota, koja je proizvod izbljedjelih odnosa među ljudima, sve se kompenzira ljepotom. Možete vidjeti neke djevojke pretrpane kozmetičkim dodacima. One sebe ruše, jednostavno inzistiraju na nečemu što sam ja nazvao »osamostaljenom ljepotom«. Ona ubija, ona je kratkotrajna. A suština ljepote posljedica je dobrote. Ona je lijepa kao djevojka, ona je puna, ona traje, to je dobrotu i to ima auru. Osamostaljena ljepota nema auru. Našim odnosom mi mijenjamo radijus te aure. Neki tako žele veliki dnevni boravak. Ali ako smo mi, recimo suptružnici, nikakvi, svađeni, onda mi plutamo u velikom dnevnom boravku i, u biti, plutamo unutar osamostaljene ljepote. Ali to nije suština, to je samo privid. Golema je razlika. U arhitekturi je beskrajno važno razlikovati zadovoljstvo od sreće. Zadovoljstvo je lagano, ono je prosto, njega osjetimo najelementarnijim čulima, okom, uhom, glasom. A sreća, do nje se ide skroz drugom ulicom. Ona je suština, ne kupuje se, treba je njegovati. Zadovoljstvo čak ne očekuje neko njegovanje.

U arhitekturi sve obijesti i sve naopake želje u ljudima sprječavamo mjerom. Mjeriti mjeru najvažnija je stvar u arhitekturi. Stvari ne trebaju biti velike, one trebaju biti točne, tad si velik! Cipela nije bolja što je veća. Lastavica ima blata gdje god hoće, ona dođe i izabere ovdje, napravi ondje. Mogla bi i ona napraviti veliki dnevni boravak za svoje ptiće. Ali ona radi točno onoliko koliko joj treba. To je zato što lastavice nemaju taštine.

Sad mi je žao što lastavicu u Splitu nitko neće vidjeti. Kad ste je zadnji put vidjeli? Morate ići u debelu Zagoru za to. Ptica gotovo uopće više nema. Zamislite, da je ovdje bilo prije deset godina prosuti ovaj šećer, došli bi vrapci. Sada ih je nestalo.

Josip Guć: Koliko nestanku vrabaca kumuje arhitektura? Bilo u pogledu gradnje novih ili odnosa prema starim građevinama. Poznato je da ste pojedina svoja arhitektonska djela u izvjesnom smislu prilagođavali pticama, primjerice, dodavanjem kućica za vrapce u gotov projekt Ulice Dinka Šimunovića.

Dinko Kovačić: Isprva su prostori za ptice koje sam na nekim kućama radio bili perfektno nastanjeni. Bio sam ponosan. Ako sada idete kroz Split 3, vidjet ćete da iz tih rupa više neka trošna gnijezda, a ptica je malo. Čak i golubova nestaje. Po svim starim splitskim kućama bile su ostavljene rupe za vrapce i važila je uzrečica da je prokleta svaka kuća koja nije vrapcu ostavila rupu. Tu je sve do nedavno bilo puno vrabaca. Znam da u novim zgradama nismo toliko pažljivi.

Ja sam prije radio ovdje u Bosanskoj [ulica vidljiva iz kavane], pa bih prije posla došao na Pjacu, jeo bih sendvič, izmrvio, pa bi mi došle ptice: vrapci, kasnije golubovi. Više u cijelome gradu jedva da ima vrabaca. Baš u gradu [centru] nema ni vrana, ni galebova, a uvjeti su im potpuno nepromijenjeni. Čini mi se da za nestanak ptica u gradu nema objašnjenja, tu nema herbicida i pesticida zbog kojih nestaju. Ne bih se usudio razmišljati koji su uzroci tome – činjenica je da nestaju.

Meni prilagođavanje arhitekture pticama pripisuju kao plemenitu dosjetku, ali jedna lasta ne čini proljeće. A i vrapci uvijek mogu naći neki

procijep u svim kućama, da ne govorim o stablima, gdje se ptice najčešće gnijezde.

Josip Guć: Jeste li, pored tih rupa, radili još nešto u arhitekturi što se prilagođavalo pticama?

Dinko Kovačić: Na hotelu Bretanida u Bolu radio sam mjesta gdje sam očekivao da će lastavica napraviti gnijezdo. Za lastavicu je najbolje ispod strehe čavlicem utjerati pola čepa u zid. Njoj treba početak. Na kraju to nisam mogao izvesti, premda sam napravio neke kutove gdje bi to trebalo biti moguće. Lastavica ima puno okolo, i to su oni piljci. Nisu mi došle na ta mjesta, jer nisu imale početak. Ali one su se snašle i bez mene.

Na gotovo svim mojim kućama postoje ptice ili nekakva počast pticama. Žive ptice imate u onoj školi [srednjoškolski centar], tamo cvrkuću i pjevaju. Tamo je i park, tamo kapa voda, postoji i šum, a to je uz cvrkut stvarno ambijent zbog kojega ona baka ili majka može reći: mali mi je bolji.

Drugo, ja sam s umjetnicima uvijek radio neke teme s pticama. Jednog sam dana došao na sastanak na gradilištu Ekonomskoga fakulteta u Splitu. U holu sam bio okružen betonom, a iznad mene bio je komad modroga kadriranoga neba na kojem je kružilo jato galebova. Tijekom sastanka buljio sam u to i nešto mi se dogodilo. I tako mi je došao neki refleks da bi taj trenutak trebalo fiksirati. Odmah sam išao u atelje Vaska Lipovca, moga prijatelja, ispričao mu priču, kojom se i on oduševio, pa je tako nastalo jato bijelih ptica koje vise u holu fakulteta. Takve ptice imate i u ceremonijalnom prostoru groblja Drenova u Rijeci, gdje sam opet ostavio stakleni krov da mi promiče tijek oblaka i da mi prostor ispune nestvarne plave ptice. Galebovi su i na reljefu u centru Tvornice duhana Rovinjske, onoj čudnovatoj bijeloj kući na ulazu u Split itd.

Dakle, meni postoje žive ptice, ali i nešto što iz poštovanja i zahvalnosti upotrebljavam, ptice kao skulptura, ptice kao neki znamen. Pored onoga o čemu sam govorio, tu ubrajam i to što je na svakom mom predavanju na fakultetu prva na platnu bila slika lastavičjeg gnijezda.

Josip Guć: Siguran sam da je Mladen Krnić pogodio kada je vaše kuće nazvao »kućama pjevicama«, što nije teško zaključiti kada i sami kažete da vam je to najdraži komentar vaših djela.² Ne treba onda ni čuditi što su vašu vezanost za ptice prepoznali i studenti, koji su vas, čini mi se, samo njima i darivali, zanemarimo li jedno stablo (koje je upravo prirodna postojbina ptica).

Dinko Kovačić: Mladen Krnić naprosto je našao izvrstan izraz u kojem je spojio odnos sa mnom, naše prijateljstvo, tko zna koliko naših razgovora, čašica vina, znajući mene, znajući kuće i znajući moja nastojanja. Ja sam mu zahvalan i otada ga još više volim.

Kako svaka moja »kuća pjevica« ima priču, mislio sam te priče objediniti u knjigu koja bi se zvala *Male priče i betonska bića*. Jer ja apsolutno mislim da su kuće koje sam napravio moja bića. I one su nastojale biti pristojne, nastojale su biti dobre. Čak su kao posljedica nastojale biti i lijepe. Kada prođem kod bilo koje od njih, uz pozdrav imam makar jedan mali razgovor. Za početak te knjige zamislio sam jednu pjesmu, jedinu koju sam ja napisao, pa ću vam je sada pročitati:

DUB

Gdje šetali se vjetrovi
I gnijezdila proljeća
Oblijetali ga leptiri
I salijetale ptice
Tu jesmo
On korijenjem, a ja sjećanjima
Pričvršćeni za ovaj svijet

² Dinko Kovačić, »Ja sam bivši arhitekt i profesor, sad samo čovjek. Otkrio koje su mu zgrade u Splitu šaka u oko, pohvalio mlade u DAS-u i – hotel Ambassador«, *Slobodna Dalmacija* 24. 2. 2021., intervju (razgovarao Ivan Perkov). Dostupno na: <https://slobodnadalmacija.hr/split/dinko-kovacic-ja-sam-bivsi-arhitekt-i-profesor-sad-samo-covjek-otkrio-koje-su-mu-zgrade-u-splitu-saka-u-oko-pohvalio-mlade-u-das-u-i-hotel-ambasador-1079722>.

Josip Guć: Teško je zamisliti bolji početak. Posebice zato što me pjesma donekle podsjeća na ideju da i arhitektura treba biti ukorijenjena u prirodi, kao njezina nadgradnja, što ste na neki način i naglasili kada ste rekli: »Kao autor taj dogovor i sklad postavljam na sam vrh osobne hierarhijske ljestvice uspješnosti.«³

[Po drugi put zvoni Kovačićev mobitel – zvono je cvrkut ptica! – prvi put je u pravom trenutku »prekinuo« recitaciju pjesme.]

Josip Guć: Vratio bih se sada na onu sliku lastavičjeg gnijezda. Od životinja koje grade, pored dabrova što grade brane, vjerojatno su ptice najčuveniji »arhitekti«. Naime, ako bismo arhitekturu promatrali u njenom umjetničkom aspektu, mnogi bi to porekli, mnogi bi u njoj vidjeli samo funkcionalnu i instinktivnu radnju. No što bi se moglo reći za vrtlarice ili sjeničarke (porodica *Ptilonorhynchidae*) s Nove Gvineje i Australije, o kojima je izvrstan dokumentarac *Bowerbirds: The Art of Seduction* snimio nenadmašni David Attenborough? Mužjaci ove vrste na začuđujući način grade i ukrašavaju veoma raznolika i ponekad jako složena gnijezda, vrtove, sjenice.⁴ Postoje čak i pretpostavke da je čovjek učio graditi od životinja.⁵ Pa i da to nije istina, mit, umjetnost, religija, znanost, ukratko svi simbolički jezici prepuni su životinja, teško se može poreći da su one nezaobilazne u ljudskoj kulturi. Ne samo da zanemarujemo životinje kao doprinositeljice ljudskoj kulturi, nego im i na tome još često »zahvaljujemo« tako da ih maltretiramo. Među temeljna pitanja kulturne animalistike spada ono što je čovjek životinji i što je životinja čovjeku,⁶ koje se često implicitno preformulira u to što je kultura prirodi i što je priroda kulturi. No potonja podjela sve češće dolazi u pitanje, tj. životinjama pripisujemo djelatnosti koje smo obično držali

³ Dinko Kovačić, »Split 3: Što mu je prethodilo, što je bio, što je danas? (Ne crtaj blagovaonicu, crtaj ručak)«, *Art Bulletin* 66 (2016), str. 65–104, ovdje str. 96.

⁴ Vidi: E. Thomas Gilliard, *Ptice*, prevela Desanka Milekić, Mladinska knjiga, Ljubljana 1968., str. 314–318.

⁵ Zvonko Pađan, *Arhitektura prirode. Nastanak i razvoj umijeća građenja od prapočetaka do pojave čovjeka*, Školska knjiga, Zagreb 2005., str. 22.

⁶ Vidi: Nikola Visković, *Kulturna zoologija. Što je životinja čovjeku i što je čovjek životinji?*, Naklada Jesenski i Turk, Zagreb 2009.

ekskluzivno ljudskima. Kada je riječ o arhitekturi, pitanje koje se ovdje otvara je: možemo li ptice nazvati arhitekticama?

Dinko Kovačić: Znae što, ptice apsolutno jesu arhitektice, ali arhitekti su i one životinje što u pustinji iskopaju jazbinu, i to je neka arhitektura, kao što su ljudi nekada dubili svoje prostore. Sve su to arhitekti.

Josip Guć: No ima li ptica umjetničku notu u gradnji, kao što je ima čovjek, dakako, ne uvijek, ne ako gradi puko funkcionalnu nastambu. Ima li, dakle, ona taj umjetnički dodatak?

Dinko Kovačić: Što je to uopće umjetnost? Tko to može točno odrediti? Ni ja baš ne razumijem suvremene izložbe. Ima tu i segmenta prevare. Možda će vaša, možda neke druge generacije, doživjeti da protrči onaj dječak iz Andersenova *Careva novog ruha* i zaviče: »Car je gol!«

Ptica je sama po sebi puna ljepote, puna cvrkuta, puna dobronamjernosti. Ispod Gripa vidjet ćete puno paunova. Teško je razlučiti što je gnijezdo, a što ptica. To je nešto što jedno drugome apsolutno pripada. On možda ženu i svojim gnijezdima privlači, ali pri tome ga proljeće obuče u neke naročite boje. Što pticama treba boja? Ali im treba! U koje sve znanosti tu trebamo uroniti da bismo opet bili na početku?

Direktno kazano, mislim da bi se moglo reći da je gnijezdo prava arhitektura. Može se čak dodati, naročita arhitektura, jer nije opterećena sujetama. Ona je apsolutno, sto posto, kristalno iskrena. Ako je prostor kristalno iskren, za njega bi se moglo kazati da je umjetničko djelo. Nikad ga nitko nije tako klasificirao, ali, kad ovako razgovaramo, čini mi se da sve više mislim o ozbiljnosti ptica.

Teško je odvojiti ptice. Zamislite šumu bez ptica. Ovu livadu bez leptira. Ja ne znam tko može odvojiti cvijet od leptira. Imamo pse, imamo mačke, imamo žirafe, imamo kitove, što bi bilo kad toga ne bi bilo. Jedanput je moja, tada mala unučica, komentirala jednu poljoprivrednu emisiju, gdje je neki čovjek primijetio da mu nema ničeg goreg od toga da ga ubode pčela. A ta mala djevojčica, ovakva [rukom dočarava visinu], kaže

(vjerojatno ono što je naučila u školi): »Samo kad ne bi bilo pčela, nestao bi svijet!« Sad sam ja promislio, ma čekaj, koji svijet? Onda sam malo vidio: a tko bi oplodio breskvu, a tko bi oplodio ovo, a tko bi oplodio ono, što bi ljudi jeli kad ne bi bilo plodova? Svijet će funkcionirati sve dok bude dogovora i sklada između svih tih faktora koji ga čine.

Josip Guć: Jako mi je zanimljivo to što ste rekli o naročitosti ptičje arhitekture. Pogotovo zato što bi mnogi ono što vi nazivate mjerom i iskrenošću nazvali pukom funkcionalnošću, kao da ptica samo radi koliko joj treba jer nema neki kulturni dodatak, pa da bi posebno ukrašavala svoje gnijezdo i tome slično.

Dinko Kovačić: Ne volim vezivanje riječi 'uljepšavati' uz arhitekturu. Sve to nastaje skupa. Pa tako primjerice i arhitektura i vaše studije i sve, sve je to neodvojivo. Sužavanjem aura malo kome trebaju ptice. Nažalost, kako smo govorili, mnogi ljudi, pa i sendviči i auti i sl., iznakaženi su ljepotom.

Jednoga je dana Rodoljub Jović, novinar Radio Splita, htio sa mnom napraviti intervju za emisiju »Čovik, rič i vrime«. Bio je njime izuzetno zadovoljan, pa ga je reprizirao ne znam koliko puta, a uzeo je i jednu moju rečenicu koja je ušla u špicu te emisije. Glasila je ovako nekako: »Vrijediš onoliko koliko te ima u drugim ljudima.« ili možda: »Najbolji dio nas spremljen je u drugim ljudima.« To vam je velika istina.

Josip Guć: Uz problem odnosa veže se i problem otuđenja. Pri tome je zanimljivo što o prostorima za ptice u Ulici Dinka Šimunovića ne govorite samo kao o jednom od vaših »najefikasnijih i najdražih detalja«, nego one čak predstavljaju »prilog u borbi protiv nadirućeg otuđenja«. ⁷ Borba protiv otuđenja zaista izgleda kao glavni motiv vašeg arhitektonskog rada, pa je u tom pogledu osobito zanimljiva uloga ptica i životinja uopće u njoj. Mislili se tu samo o otuđenju čovjeka od čovjeka?

⁷ D. Kovačić, »Split 3: Što mu je prethodilo, što je bio, što je danas?«, str. 95–96.

Dinko Kovačić: Da, čovjeka od čovjeka, ali njima ambijent treba biti neka podrška. Kakvi bi ljudi bili kad uopće ne bi bilo ptica, kad ne bi bilo bilja? Ambijent, dakle, treba biti podrška nekoj lakoći. Idealna je arhitektura nategnuta opna oko dobro smišljenoga raspoloženja. Zato su neke kuće prelijepa, ali prolaziš ravnodušno kroz njih, a neke imaju osmijeh. Dakle, i zid i pod i sve skupa, sve mora komunicirati. Sve ima auru... Danas izgleda da više nije neophodno ni biti prisutan. Turisti samo slikaju iz autobusa, pune mobitele, nemaju albume. Otuđenost više nije pojava, ona postaje općedruštveni program.

Josip Guć: Arhitektura, rekli ste, »poput preciznog kroničara bilježi povijest«, ona »bilježi istinu kroz vrijeme. U njoj, kao u nekom ogledalu stvarnosti, ostaju zauvijek zapisane sve mijene u ljudima i u društvu. I nije dovoljno da bude objektivni kroničar, očekuje se više – da podržava i sudjeluje.«⁸ Ima li arhitektura zaista moć da oblikuje povijest, tj. u kojoj mjeri ona ima tu moć, te dopušta li se arhitekturi da obavlja tu zadaću?

Dinko Kovačić: U ovome se pitanju možda dade iščitati i klasična dilema: što je prije, jaje ili kokoš? Mogao bih ovako odgovoriti: ljudi sprječavaju arhitekturu, a ona, kada je takvom nastala, sprječava ljude. Dok je prije bilo te rupe za vrapce u Varošu, ljudi su spontano gradili sebi najbolji ambijent, pa očekivali i vrapca k sebi. Danas rade stakleni *Défense* i važno je da svi ljudi blenu, da se slikaju. Ne govorim da se tu ne radi o vrijednoj arhitekturi, ona pripada vremenu, ali ne znam koliko ima osmijeha u njoj.

⁸ D. Kovačić, »Ja sam bivši arhitekt i profesor, sad samo čovjek«.

Dinko Kovačić, Josip Guć

Architect and Birds

Dinko Kovačić, academician and retired professor of architecture, is one of the most distinguished persons of our city. And while many prominent figures today may fall into oblivion, this will not be the case with Kovačić for a long time, at least because the products of his work remain “cemented” in space. Kovačić is one of those architects who radically changed the vision of the city of Split, introducing it more into modernism. In this regard, first thing that comes in mind is his participation in the Split 3 project, which already can be determined as iconic.

But what does Kovačić have to do with the issue we are dealing with at the *Days of animal STudies*? Anyone who is familiar with his work does not need special explanations, and one who is not, and who should get to know him at least a little bit through this conversation,¹ will discover that the answer lies especially in the animals on which this year’s event is particularly focused, namely, in birds.

I sat down with Kovačić one summer morning in the cafe of the Art Gallery in Split – the place where the last exhibition of his work was held – to have a pleasant, relaxed conversation about birds and architecture. The text was, of course, edited, translated into standard language, but it tried to keep the aforementioned relaxation and lightness.

Josip Guć: First, I would just like to address one of the reasons why this conversation is in this publication. The program booklets of many scientific manifestations are usually reduced to something that serves the

¹ To better familiarize with Kovačić’s work see: Dinko Kovačić, *Rekapitulacija, Galerija umjetnina, Split 2017*; <http://www.dinkokovacic.net/>.

visitors once, only during the manifestation itself, and at best they represent a testimony of the held event and its content. It seemed to me that the “abstract booklets” should outgrow those dimensions and become publications that will not only serve as brochures for the symposium, which people will want to open again years later. In addition to this conversation, the children’s essay about the seagull, i.e. the winner of the competition for the best story about the seagull, should serve this purpose...

Dinko Kovačić: Likewise, when I was working, I used the youth often and a lot. I would go to class and ask them some questions. When I projected the High School Centre in Split (and you have a lot of birds there), I went to the classical gymnasium and begged the teacher to let me go to class. I asked the students to write all the best and all the worst things about the school, explaining them that I need it in order to design a new school, to discover the mistakes that I need to avoid. I received about ten letters, including one from a little girl, in which it was written: “Write ‘Good luck’ at the entrance like it is written to miners when they enter a mine.” I stopped there and saw that this was great wisdom. It is de facto poetry, it is a terrible message. To be a poet, you don’t need to publish six books. If you made the right verse, the right message, that also makes you significant. So I saw in that a serious accusation on events at school, and I also remembered my gymnasium, of course. Namely, I remembered that the terrible problem there is fear. I worked at the university for many years. I never noticed fear and I made, to say the least, a thousand real friends from my students. And I never sought authority through fear. In any case, twenty-five years after the opening of the High School Centre, I was asked to give a lecture there about its origin. As they knew that I used “Write ‘Good luck’ at the entrance...” as a motto – on all my projects, it was written everywhere – they remembered it. And so, to thank me after twenty-five years, because they were extremely satisfied, they asked me: “Would you like to open a plaque for us in the hall?” I thought it was about commemorating some sad moment. But when I took off that grey cloth, there was written in my handwriting (they scanned it): “Write ‘Good luck’ at the entrance as is written to miners when they enter a mine.”

I am happy that birds sing in my schools, but also that I have experienced several compliments (don't take it as my bragging), for example, when a mother or grandmother would call me and thank me for the fact that her child has changed for the better since he was in my school. And I was exactly thinking that the bird "fixing" should fix him. Some told me that I was dreaming too much, that it wouldn't last, that all those birds or the park at the school were something sensitive and fragile. But it lasts thirty years! And it strengthens and it adorns!

Josip Guć: One can and certainly should learn from children – that is part of the message of the publication of the best children's essay about the seagull in this booklet. This is not my thought, the philosophy of education often insists on it. Speaking of which, and speaking of your school days, I'm wondering when did your interest or, perhaps better, fascination with birds start?

Dinko Kovačić: I have been connected with birds my whole life. I lost my mother early, my father was a sea captain, I had no brother or sister, grandfather or grandmother. So, it was a very strange and different childhood. That's why I got interested in some small animals. I became interested in birds and I am grateful to them, but truly grateful because I learned endlessly from them. If there were no birds, who knows how we would be talking now, what would I be and what kind of person I would be. They truly made a kind of (whatever I am) man out of me. I learned to love from the birds. And I loved them all my life. One of the reasons why I had to repeat the grade was that I wouldn't go to school, but just wander around after some birds, so they called me a birder. October is hunting season. And then is the beginning of school, so if you started the wrong way, you are marked, stigmatized. I caught and released the birds. I would catch a hundred of them, leave two. My house has been full of birds since early childhood to this day. I have Edo Murtić's painting in the living room, which I can't see – he was my friend, but, I hope he forgives me, I'm staring at the birds. I release them, feed them, and the outside birds have become tame, they almost come to my

hands. My attic is full of pigeons... You know, it's terrible to take someone's freedom away, but if we go to some extreme, we can be sorry for trampling on young grass. A bird doesn't really have that kind of consciousness, and besides, a bird's lifespan in nature is short, and with me, in my big aviary, they certainly live for over ten years.

Josip Guć: Few people have such a developed sensibility, and perhaps, as you say, the circumstances, that they learn to love from birds, although such a possibility should not be surprising even in more ordinary circumstances. What else have you learned from birds? Or, more specifically, what can an architect learn from birds? Opening the lectures with a swallow's nest became one more thing you are famous for. Why start with that?

Dinko Kovačić: The most important thing is that I learned to love from the birds. I am very grateful to them for that. Two verbs speak of what is most valuable in the world: to love and to belong. If we love a bird, we are richer than one who does not love a bird. I look at these crooked politicians of ours, they don't know that with every amount of hatred and opposition they destroy their essence. They are getting worse every day, that's why I don't even know they exist. No (crooked) politician even came close to me, because I take care that they do not instil hatred in me, because they cannot live without hating...

You are not the one here inside your gray T-shirt, nor am I the one here inside the black T-shirt, we all function with an aura. Even the glass has an aura. A glass of wine in a certain period has an aura, which it can lose when that period ends, for example, when the person with whom you drank the wine disappears, so that wine also becomes a tasteless, bitter liquid for you, because your glass no longer has an aura. These are roughly the things that are the essence of architecture. All this beauty, which is the product of faded relationships between people, is compensated by beauty. You can see some girls overloaded with beauty accessories. They destroy themselves, they simply insist on something that I

have called “independent beauty”. It kills, it is short-lived. And the essence of beauty is a consequence of goodness. She is beautiful as a girl, she is full, she lasts, that is goodness and that has an aura. Independent beauty has no aura. With our relationship, we change the radius of that aura. Some people want a large living room. But if we, let’s say spouses, are miserable, quarrelling, then we float in a large living room and essentially float inside an independent beauty. But that is not the essence, it is only an appearance. There is a huge difference between the two. In architecture, it is extremely important to distinguish pleasure from happiness. Pleasure is light, it is simple, we feel it with the most elementary senses, with an eye, ear or voice. But happiness is something you pursue along a completely different road. It is the essence, it cannot be bought, it must be nurtured. Satisfaction does not even expect some nurturing.

In architecture, measure is something with which we prevent all deviations and all the wrong desires in people. Measuring of the measure is the most important thing in architecture. Things don’t need to be big, they need to be accurate, then you are big! A shoe is not better the bigger it is. The swallow has mud wherever she wants, but she comes and picks some here, makes some there. She could also make a large living room for her birds. But she does exactly as much as she needs to. This is because swallows have no vanity.

I regret that nowadays nobody will see the swallow in Split. When was the last time you saw her? You have to go to deep Dalmatian Hinterlands [Zagora] for that. The birds are almost gone. Imagine if this sugar had been spilled here ten years ago, the sparrows would have come. Now they are gone.

Josip Guć: How much does architecture contribute to the disappearance of sparrows? Either in terms of building new buildings or relating to the old ones. It is well known that you adapted some of your architecture to birds, for example, by adding houses for sparrows to the finished project of Dinko Šimunović’s Street.

Dinko Kovačić: At first, the spaces for birds that I worked on in some houses were perfectly inhabited. I was proud. If you go through Split 3 now, you will see that there are some dilapidated nests hanging from those holes, and there are only few birds. Even pigeons are disappearing. All the old houses in Split had holes left for sparrows and there was a saying that every house that didn't leave a hole for a sparrow was cursed. There were a lot of sparrows there until recently. I know that in new buildings we are not so careful.

I used to work here in Bosanska Street [one that is visible from the cafe], so before work I would come to Pjaca, eat a sandwich, crumble, and birds would come to me: sparrows, and pigeons later. There are hardly any sparrows in the whole city anymore. Right in the city [the centre], there are no crows or seagulls, although their conditions are completely unchanged. It seems to me that there is no explanation for the disappearance of birds in the city, there are no herbicides and pesticides that cause them to disappear. I would not dare to think about the reasons for this – the fact is that they are disappearing.

Adapting architecture to birds is attributed to me as a noble thought, but one swallow does not make a spring. And sparrows can always find a gap in all houses, not to mention the trees, where the birds most often nest.

Josip Guć: In addition to these holes, did you adapt anything else in your architecture for birds?

Dinko Kovačić: At the Bretanida Hotel in Bol, I made places where I expected a swallow to make a nest. For the swallow, it is best to drive half a plug into the wall with a nail under the eaves. She needs a start. In the end I couldn't do it, although I made some corners where it should be possible. There are a lot of swallows around, and those are the house martins. They did not come to me in those places, because they had no beginning. But they managed without me.

Almost all of my houses have birds or some kind of tribute to birds. You have live birds in that school [High School Centre], they chirp and sing

there. There is also a park, water drips, there is a noise, and that, along with the chirping, makes a proper environment for that grandmother or mother saying: my kid is better.

Secondly, I always worked with artists on some themes with birds. One day I came to a meeting at the construction site of the Faculty of Economics in Split. In the hall I was surrounded by concrete, and above me was a piece of blue framed sky on which a flock of seagulls circled. During the meeting I was staring at it and something happened to me. And so, a reflex came to me – that moment should be recorded. I immediately went to the studio of my friend Vasko Lipovac, told him the story, which delighted him also, and that's how the flock of white birds that hang in the hall of the faculty was created. You also have such birds in the ceremonial area of the Drenova cemetery in Rijeka, where I again left a glass roof to allow the flow of clouds to pass through and to fill the space with unreal blue birds. Seagulls are also on the relief in the local headquarters of the Rovinj Tobacco Factory, that strange white house at the entrance to Split, etc.

So, for me there are live birds, but also something that I use out of respect and gratitude, birds as a sculpture, birds as a sign. In addition to what I was talking about, there I also include the fact that the swallow's nest was the first thing on the screen in each of my lectures at the university.

Josip Guć: I'm sure Mladen Krnić was right when he called your houses "Songhouses" (as "Songbird Houses"), which is not difficult to conclude when you said yourself that this is your favorite comment on your works.² It should not be surprising then that your attachment to birds was also recognized by the students, who, it seems to me, only gave you birds as gifts, not to mention one tree (a natural habitat of birds).

² Dinko Kovačić, "Ja sam bivši arhitekt i profesor, sad samo čovjek. Otkrio koje su mu zgrade u Splitu šaka u oko, pohvalio mlade u DAS-u i – hotel Ambassador", *Slobodna Dalmacija*, February 24, 2021, an interview led by Ivan Perkov. Available at: <https://slobodnadalmacija.hr/split/dinko-kovacic-ja-sam-bivsi-arhitekt-i-profesor-sad-samo-covjek-otkrio-koje-su-mu-zgrade-u-splitu-saka-u-oko-pohvalio-mlade-u-das-u-i-hotel-ambasador-1079722>.

Dinko Kovačić: Mladen Krnić actually found an excellent expression in which he combined his relationship with me, our friendship, who knows how many of our conversations, or glasses of wine, and by knowing me, knowing the houses, and knowing my efforts. I am grateful to him and since then I love him even more.

As each of my “songhouses” has a story, I thought of combining these stories into a book called *Small Stories and Concrete Beings*. Because I absolutely think that the houses I made are my beings. They also tried to be decent, they tried to be good. As a result, they even tried to be beautiful. When I pass by any of them, I have at least one small conversation along with the greeting. For the beginning of that book, I imagined a poem, the only one I wrote, so I will read it to you now:

OAK

Where the winds roamed
And the springs nested
Butterflies flew over him
And birds plied around
Here we are
It with the roots, and I with the memories
Attached to this world

Josip Guć: It’s hard to imagine a better opening. Especially because the poem somewhat reminds me of the idea that architecture should also be rooted in nature, as its superstructure, which you emphasized in a way when you said: “As an author, I place that agreement and harmony at the very top of my personal hierarchical scale of success.”³

[Kovačić’s cell phone rings for the second time – the ringtone is the chirping of birds! – first time the ringtone “interrupted” the recitation of the poem at the proper moment.]

³ Dinko Kovačić, “Split 3: Što mu je prethodilo, što je bio, što je danas? (Ne crtaj blagovaonicu, crtaj ručak)”, *Art Bulletin* 66 (2016), pp. 65–104, here p. 96.

Josip Guć: Now I would like to return to the image of the swallow's nest. Among the animals that build, besides beavers that build dams, birds are probably the most famous "architects". Namely, if we were to observe architecture in its artistic aspect, many would deny it, many would see in it only a functional and instinctive action. But what could be said about the bowerbirds (family *Ptilonorhynchidae*) from New Guinea and Australia, on which the excellent documentary *Bowerbirds: The Art of Seduction* was filmed by the great David Attenborough? One must be amazed how the bowerbird males build and decorate very diverse and sometimes very complex nests, gardens, and bows.⁴ There are even assumptions that human being learned to build from animals.⁵ Even if this is not true, myth, art, religion, science, in short, all symbolic languages are full of animals, it can hardly be denied that they are indispensable in human culture. Not only do we ignore animals as contributors to human culture, but we also often "thank" them for that by mistreating them. Among the fundamental questions of cultural zoology is what human being is to animals and what animals are to human beings,⁶ which is often implicitly reformulated into what culture is to nature and what nature is to culture. But the latter division comes into question more and more often, i.e. we attribute to animals activities that we usually considered exclusively human. When it comes to architecture, the question that arises here is: can we call birds architects?

Dinko Kovačić: You know what, birds are absolutely architects, but architects are also those animals that dig a den in the desert, which is also a kind of architecture, just as people used to dig their spaces. They are all architects.

⁴ See: E. Thomas Gilliard, *Ptice*, translated by Desanka Milekić, Mladinska knjiga, Ljubljana 1968, pp. 314–318.

⁵ Zvonko Pađan, *Arhitektura prirode. Nastanak i razvoj umijeća građenja od prapočetaka do pojave čovjeka*, Školska knjiga, Zagreb 2005, p. 22.

⁶ See: Nikola Visković, *Kulturna zoologija. Što je životinja čovjeku i što je čovjek životinji?*, Naklada Jesenski i Turk, Zagreb 2009.

Josip Guć: But does a bird have an artistic note in construction, like a human does, of course, not always, not if he is building a purely functional dwelling. Hence, does she have that artistic accessory?

Dinko Kovačić: But what is art anyway? Who can determine that exactly? I don't really understand contemporary exhibitions. There is also a segment of fraud. Maybe yours, maybe some other generations, will live to see that boy from Andersen's *The Emperor's New Clothes* run by and cry: "The Emperor is naked!"

The bird itself is full of beauty, full of chirping, full of benevolence. Under the Gripe fort you will see a lot of peacocks. It is difficult to tell what is a nest and what is a bird. It is something that absolutely belongs to each other. He may also attract the female with his nest, but spring dresses him in some special colors. Why do birds need color? But they need it! What are all those sciences we need to deeply consult in order to be at the beginning again?

To put it directly, I think you could say that the nest is a proper architecture. It can even be added – a special architecture, because it is not burdened with vanities. It is absolutely, one hundred percent, crystally honest. If the space is crystally honest, it could be said to be a work of art. No one has ever classified it that way, but when we talk like this, I seem to think more and more about the seriousness of birds.

It's hard to separate the birds. Imagine a forest without birds or this meadow without butterflies. I don't know who can separate a flower from a butterfly. We have dogs, we have cats, we have giraffes, we have whales, what would happen if there were none. Once, my granddaughter, then a small girl, commented on an agricultural show, where a man remarked that there was nothing worse than being stung by a bee. And that little girl, small like this [conjures height with his hand], says (probably what she learned at school): "Only if there were no bees, the world would disappear!" Now I thought, wait, which world? Then I got it: who would fertilize the peach, who would fertilize this, and who would fertilize that, what would people eat if there were no fruits? The world will

function as long as there is agreement and harmony between all these factors that make it.

Josip Guć: I find it very interesting what you said about the particularity of bird architecture. Especially because many people would define what you call measure and honesty explain as mere functionality, as if the bird only works as much as it needs because it does not have any cultural addition, so that she would specially decorate its nest and the like.

Dinko Kovačić: I don't like linking the word 'beautify' to architecture. It all comes together. So, for example, architecture and your studies and everything, it's all inseparable. By narrowing the auras, few people need birds. Unfortunately, as we said, many people, even sandwiches and cars, etc., are disfigured by beauty.

One day, Rodoljub Jović, a journalist from Radio Split, wanted to do an interview with me for the show "Čovik, rič i vrime" [Man, Word, and Time]. He was extremely pleased with it, so he repeated it, I don't know how many times, and he also took one of my sentences that entered the credits of that show. It was written something like this: "You are worth as much as you are in other people." or maybe: "The best part of us is stored in other people." That is a great truth.

Josip Guć: In addition to the issue of relationships, there is also the issue of alienation. Thereby it's interesting that you not only talk about the bird spaces in Dinko Šimunović Street as one of your "most efficient and favorite details," but they even represent "a contribution in the fight against encroaching alienation."⁷ Actually, the fight against alienation seems to be the main motive of your architectural work, so in this respect the role of birds and animals in general is particularly interesting. Were you thinking only about the alienation of human beings from human beings?

⁷ D. Kovačić, "Split 3: Što mu je prethodilo, što je bio, što je danas?", pp. 95–96.

Dinko Kovačić: Yes, human from human, but the environment should be a kind of support for them. What would people be like if there were no birds at all, if there were no plants? The ambience, therefore, should support some lightness. Ideal architecture is a stretched membrane around a well-thought-out mood. That's why some houses are beautiful, but you walk through them indifferently, and some have a smile. So, both the wall and the floor and everything together, everything must communicate. Everything has an aura... Today it seems that it is no longer necessary to even be present. Tourists only take pictures from the bus, stuffing their mobile phones, they don't have albums. Alienation is no longer a phenomenon, it becomes a general social program.

Josip Guć: Architecture, you said, "like a precise chronicler records history," it "records the truth through time. In it, as in a mirror of reality, all changes in people and in society remain forever recorded. And it is not enough to be an objective chronicler, more is expected – to support and participate."⁸ Does architecture really have the power to shape history, i.e. to what extent does it have this power, and is architecture allowed to perform this task?

Dinko Kovačić: Perhaps a classic dilemma can be read in this question: which comes first, the chicken or the egg? I could answer this way: people hinder architecture, and architecture, when it is created as such, hinders people. While there used to be that hole for sparrows in Varoš, people spontaneously built the best environment for themselves, so they expected a sparrow to join them. Today they are making glass *Défense* and it is important for all people to stare, to take pictures. I'm not saying that it's not valuable architecture, it belongs to the time, but I don't know how many smiles there are in it.

⁸ D. Kovačić, "Ja sam bivši arhitekt i profesor, sad samo čovjek."

Program

Srijeda, 19. listopada 2022.

Wednesday, October 19, 2022

*Filozofski fakultet Sveučilišta u Splitu /
Faculty of Humanities and Social
Sciences, University of Split*

10.00–10.30 ***Otvaranje manifestacije /
Opening of the manifestation***

10.30–11.15 ***Plenarno predavanje / Plenary Lecture***

Zoran Dimić (*Serbia/Srbija*)

Domestication of the Wild Animals and Establishment of
Political Practice in Polis

Domestikacija divljih životinja i nastanak političke prakse u polisu

11.15–11.30 ***Rasprava / Discussion***

11.45–12.00 **Vojko Strahovnik** (*Slovenia/Slovenija*)

The Lives of Animals and the Lives of Humans

Životi životinja i životi ljudi

12.00–12.15 **Tomaž Grušovnik** (*Slovenia/Slovenija*)

Reingard Spannring (*Austria/Austrija*)

Pedagogy for the Oppressors: Learning Animal Ethics
with the Privileged

Pedagogija za tlačitelje: učenje etike životinja s privilegiranima

12.15–12.45 *Rasprava / Discussion*

15.00–15.15 **Sarah Czerny** (*Croatia/Hrvatska*)
When is a Cheese Not a Cheese? Thinking About the
Invisibles in Cheese Production
Kada sir nije sir? Misao o nevidljivom u proizvodnji sira

15.15–15.30 **Simon Ryle** (*Croatia/Hrvatska*)
Vegan Poetics & Capitalocene Meat
Veganska poetika i meso kapitalocena

15.30–15.45 **Jean Marie Carey** (*Norway/Norveška*)
Flight Facilities: Birds in Representation and
Imagination
Postrojenja za let: ptice u reprezentaciji i imaginaciji

15.45–16.15 *Rasprava / Discussion*

16.30–16.45 **Jadra Ryle** (*United Kingdom/Ujedinjeno Kraljevstvo*)
Magda Dulčić & Ecofeminism
Magda Dulčić i ekofeminizam

16.45–17.00 **Vesna Liponik** (*Slovenia/Slovenija*)
“O blithe New-comer!”: Detela’s Reading of
Wordsworth’s Poem “To the Cuckoo”
*»O sretna Strankinjo!«: Detelino čitanje Wordsworthove pjesme
»Kukavici«*

17.00–17.15 **Salla Tuomivaara** (*Finland/Finska*)
Art Crossing Human-Animal boundary – Sociologist
Watching Seagulls Being Portrayed in Performing Arts
*Umjetnost koja prelazi ljudsko-životinjsku granicu – sociolog
promatrajući galebove portretiran u performativnim umjetnostima*

17.15–17.45 *Rasprava / Discussion*

Četvrtak, 20. listopada 2022.
Thursday, October 20, 2022

*Filozofski fakultet Sveučilišta u Splitu /
Faculty of Humanities and Social
Sciences, University of Split*

- 10.00–10.15 **Marin Beroš** (*Croatia/Hrvatska*)
Ivan Jakić (*Croatia/Hrvatska*)
Opposites Attract – Extreme Music and Concern for
Animal Protection
Suprotnosti se privlače – ekstremna glazba i briga za zaštitu životinja
- 10.15–10.30 **Bruno Ćurko** (*Croatia/Hrvatska*)
Marina Milivojević Pinto (*Hrvatska/Croatia*)
Metallica on Animals
Metallica o životinjama
- 10.30–10.45 **Maja Vejić** (*Croatia/Hrvatska*)
The Wolf Symbolism in the *House of God* Album by the
Band King Diamond
Simbolika vuka na primjeru albuma House of God benda King Diamond
- 10.45–11.15 *Rasprava / Discussion*
-
- 11.30–12.15 **Plenarno predavanje / Plenary Lecture**
Boris Beck (*Hrvatska/Croatia*)
Zrak, tjeskoba, singularnost – Sveti Franjo i ptice
Air, Anxiety, Singularity – Saint Francis and the Birds
- 12.15–12.30 *Rasprava / Discussion*
-
- 14.30–14.45 **Sanja Čulina** (*Hrvatska/Croatia*)
Ornitološke značajke ptica
Ornithological Characteristics of Birds

14.45–15.00 **Perislava Bešić-Smlatić** (*Hrvatska/Croatia*)
Inovativni pristup u nastavi filozofije i etike – primjer
nastavnog sata Etika i životinje
*Innovative Approach in the Teaching of Philosophy and Ethics –
Example of a Lesson Ethics and Animals*

15.00–15.30 *Rasprava / Discussion*

15.45–16.00 **Maja Pasarić** (*Hrvatska/Croatia*)
Životinja, predmet ili osoba? Mezolitički arheološki
konteksti i sibirske etnografske analogije
*Animal, Artefact or Person? Mesolithic Archaeological Contexts and
Siberian Ethnographic Analogies*

16.00–16.15 **Ivan Kramarić** (*Hrvatska/Croatia*)
Prijepor Fortisa i Lovrića: Jedu li Cetinjani žabe?
The Dispute between Fortis and Lovrić: Do the People of Cetinska
Krajina Eat Frogs?

16.15–16.30 **Vjekoslava Batovanja** (*Hrvatska/Croatia*)
Identitet(i) u tradiciji zabave: bikijada u nemorskoj
Dalmaciji
Identity(s) in the Tradition of Entertainment: Bikijada in Non-
maritime Dalmatia

16.30–17.00 *Rasprava / Discussion*

17.15–18.15 ***Predstavljanje knjige: Judi, zveri i beštimske /
Book Presentation: People, Beasts, and Brutes***

Zoran Dimić

**Političke životinje i zveri. O Aristotelovom
zasnivanju filozofije politike**

Akademski knjiga, Novi sad, 2022.

- govornici / speakers:
Zoran Dimić (*Srbija/Serbia*)
Luka Matić (*Hrvatska/Croatia*)

Petak, 21. listopada 2022.
Friday, October 21, 2022

Mrežno / Online

- 10.00–10.15 **Carol Freeman** (*Australia/Australija*)
Silver Gulls in the City of Hobart
Srebrnasti galebovi u gradu Hobartu
- 10.15–10.30 **Eda Begüm Erer** (*Turkey/Turska*)
The Seagulls of Bosphorus: A Look at the Figure of the
Seagull in Turkish Poems
Galebovi Bospora: pogled na lik galeba u turskim pjesmama
- 10.30–10.45 **Guiseppe Feola** (*Italy/Italija*)
Seabirds and Goddesses: Some Short Remarks on the
Representation of Borders
Morske ptice i božice: neka kratka zapažanja o reprezentaciji granica
- 10.45–11.00 **Julija Erhardt** (*Croatia/Hrvatska*)
The Evolution of Morality: Are Animals Moral?
Evolucija moralnosti: jesu li životinje moralne?
- 11.00–11.45 *Rasprava / Discussion*
-
- 12.15–12.30 **Goran Đurđević** (*Kina/China*)
Suzana Marjanić (*Hrvatska/Croatia*)
(Ne)željeni susjedi: golubovi, lastavice i lastavičja
gnijezda od mitologije do Dinka Kovačića
*(Un)wanted Neighbors: Pigeons, Swallows, and Swallows' Nests from
Mythology to Dinko Kovačić*
- 12.30–12.45 **Jasminka Milošević** (*Crna Gora/Montenegro*)
Etika životinja u školskom sistemu i društvenoj sredini
Crne Gore
*Animal Ethics in the School System and Social Environment of
Montenegro*

12.45–13.00 **Kristina Dilica** (*Hrvatska/Croatia*)
Ivica Kelam (*Hrvatska/Croatia*)
Etičke poruke i metodička obrada romana *Galeb Johnatan Livingston* Richarda Bacha kao djela za cjelovito čitanje u osnovnoj školi
Ethical Messages and Methodological Processing of the Johnatan Livingston Seagull Novel by Richard Bach as a Work for Complete Reading in Primary Schools

13.00–13.30 *Rasprava / Discussion*

15.00–15.15 **Bernard Špoljarić** (*Hrvatska/Croatia*)
Simbol koze u metal glazbi: satir – Pan – Baphomet
Goat Symbol in Metal Music: Satyr – Pan – Baphomet

15.15–15.30 **Bojana Radovanović** (*Srbija/Serbia*)
Zastupanje prava životinja u metal muzici
Standing Up for Animal Rights in Metal Music

15.30–15.45 **Sonja Žakula** (*Srbija/Serbia*)
I, dobro, zašto gledamo životinje?
So, Why Do We Look at Animals?

15.45–16.15 *Rasprava / Discussion*

16.30–17.30 **Poetic Corner: Seagull and I /
Poetski kutak: Galeb i ja**

participants / sudionici:

Gordon Meade (*United Kingdom/Ujedinjeno Kraljevstvo*)

Maritza Stanchich (*United States of America/Sjedinjene
Američke Države*)

chairperson / voditelj:

Hrvoje Jurić (*Croatia/Hrvatska*)

Subota, 22. listopada 2022.
Saturday, October 22, 2022

Centar za kulturu Bol /
Bol Culture Centre

18.00–19.00 *Edukativna radionica za djecu:*
Zašto treba poštovati druge /
Educational workshop for children:
Why Should We Respect Others?

izvođači / performers:
Bruno Ćurko (*Hrvatska/Croatia*)
Josip Guć (*Hrvatska/Croatia*)

19.00–19.20 *Nagrada za najbolju dječju priču o galebu /*
Award for the best children's story about a seagull

19.20–20.00 *Predstavljanje slikovnice /*
Presentation of the picture book

Dišpetoži iz PO Poljana
Izgubljeni malić. Storiya o dva otoka
Mala filozofija, Zadar, 2022.

- predstavljači / presenters:
Bruno Ćurko (*Hrvatska/Croatia*)
Josip Guć (*Hrvatska/Croatia*)

20.00–20.30 **Bruno Ćurko** (*Hrvatska/Croatia*)

Josip Guć (*Hrvatska/Croatia*)

Uvod u kulturnu animalistiku i galeb kao tema kulturno-animalističkog istraživanja

Introduction to Cultural Zoology and the Seagull as Topic of Cultural-Zoological Research

20.30–21.00 *Rasprava / Discussion*

Program u Centru za kulturu Bol upotpunjen je izložbom dječje radionice na temu – galeb.

The program at the Bol Culture Centre is accompanied with an exhibition of children workshop on the topic of – seagull.

Plenarna izlaganja / Plenary Lectures

BORIS BECK

Fakultet političkih znanosti, Sveučilište u Zagrebu, Hrvatska
Faculty of Political Sciences, University of Zagreb, Croatia

Zrak, tjeskoba, singularnost – Sveti Franjo i ptice

Sveti Franjo imao je veoma izravan odnos s neživim i živim stvorenjima koja je nazivao braćom i sestrama, osobito u *Pjesmi stvorovima*, a sačuvane su i brojne anegdote o njegovoj komunikaciji sa životinjama – apokrifne ili ne, uključile su se u legendu o svecu. Franjina propovijed pticama jedna je od najpoznatijih epizoda njegova života, a sadrži niz toposa i biblijskih referenci relevantnih za razumijevanje Franjina kršćanskog poslanja: isticanje ptičjeg boravka u zraku koji je istovremeno metonimija i čistoće i Svetog Duha; naglašavanje toga da su ptice zahvaljujući providnosti oslobođene rada i tjeskobne brige za egzistenciju, uz izravno navođenje Evanđelja; jedinstvenost događaja, dakle čuda, koje kao sveti znak argumentira Franjinu svetost, čime se nasljeđuje singularnost Kristova života i njegove kulminacije u uskrsnuću. Ptica se u konačnici očituje kao savršeni iskaz Božje volje i ideal kojemu Franjo teži.

Air, Anxiety, Singularity – Saint Francis and the Birds

Saint Francis had a very direct relationship with inanimate and living creatures that he called brothers and sisters, especially in the *Song of Creatures*, and numerous anecdotes about his communication with animals have been preserved – apocryphal or not, they were included in the legend of the saint. Francis' sermon to the birds is one of the most famous episodes of his life, and it contains a number of topoi and biblical references relevant to the understanding of Francis' Christian mission: emphasizing the bird's life in the

air, which is simultaneously a metonymy of purity and the Holy Spirit; pointing out that birds are, thanks to providence, freed from work and anxious concern for existence, with a direct reference to the Gospel; the uniqueness of the event, i.e. the miracle which as a holy sign argues for Francis' sanctity, thereby imitating the singularity of Christ's life and its culmination in the resurrection. The bird ultimately manifests itself as a perfect expression of God's will and the ideal to which Francis strives.

ZORAN DIMIĆ

*Faculty of Philosophy, University of Niš, Serbia
Filozofski fakultet, Univerzitet u Nišu, Srbija*

Domestication of the Wild Animals and Establishment of Political Practice in Polis

In his reconstruction of Aristotle's political philosophy, the author bases the sphere of politics on economics, starting from the foundation of civilization in the period of the Neolithic revolution, which was determined by the domestication of plants and animals. In addition, he argumentatively proves that the decisive change in the Neolithic revolution, based on which civilization was formed, did not occur since during that revolution domesticated certain wild animals and plants, but one animal (the human animal) domesticated other animals and plants. Contrary to the usual understanding of domestication as a process in which people subordinate animals and plants to their interests, the author proves that the process of the emergence of humanity and civilization can only be explained if considering that domestication was not a one-way but a multidimensional process. The human and other animals and plants were both subjects and objects of taming and domestication. Human transition to a sedentary way of life and its important consequences can explain why politics was not first established by wild animals but by domesticated animals.

Domestikacija divljih životinja i nastanak političke prakse u polisu

U svojoj rekonstrukciji Aristotelove političke filozofije, autor sferu politike temelji na ekonomiji, polazeći od utemeljenja civilizacije u razdoblju neolitske revolucije, koju je odredilo pripitomljavanje biljaka i životinja. Nadalje, on argumentirano dokazuje da do presudne promjene u neolitskoj revoluciji, na temelju koje je nastala civilizacija, nije došlo jer su tijekom te revolucije pripitomljene pojedine divlje životinje i biljke, nego jer je jedna životinja (ljudska životinja) pripitomila druge. Suprotno uobičajenom shvaćanju pripitomljavanja kao procesa u kojem ljudi podređuju životinje i biljke

svojim interesima, autor dokazuje da se proces nastanka čovječanstva i civilizacije može objasniti samo ako se uzme u obzir da pripitomljavanje nije bilo jednosmjernan, već višedimenzionalni proces. Čovjek i druge životinje i biljke bili su istovremeno i subjekti i objekti pripitomljavanja. Ljudsko usvajanje sjedilačkog načina života i krupne posljedice koje su iz toga proizišle mogu objasniti zašto politiku nisu prve uspostavile divlje, već pripitomljene životinje.

Izlaganja / Lectures

VJEKOSLAVA BATOVANJA

Filozofski fakultet, Sveučilište u Splitu, Hrvatska

Faculty of Humanities and Social Sciences, University of Split, Croatia

Identitet(i) u tradiciji zabave: bikijada u nemorskoj Dalmaciji

Iako bikijadu smještamo u kulturni krug seoskih olimpijskih igara, ona je relativno recentna pojava i tek postaje dijelom tradicijskog folklor. Naime, fenomen bikijade javlja se osamdesetih godina na prostoru Bosne i Hercegovine, a granicu s Hrvatskom prelazi krajem spomenutog desetljeća te nailazi na plodno tlo u Dalmatinskoj zagori. Promatrajući različite aspekte fenomena u prvom dijelu rada (oglašavanje i marketing, organizaciju i pravila igre, gastronomsku i kulturnu ponudu, imena bikova), dolazimo do kontura koje ocrtavaju granice te supkulture. U drugom dijelu rada opisani se fenomen postavlja u različite teorijske okvire i zaključuje da su posjetitelji povezani zajedničkom kulturom zabave te načinom izražavanja privrženosti identitetu. Pitanje identiteta posebno je zanimljivo postavimo li bikijadu u kontekst turbo folka, fenomena rođenog usporedno s propašću Jugoslavije i formiranjem suvremenih samostalnih republika. Radi li se tu o nekritičnoj uporabi tehnologije i dekadenciji ili pobjedi etosa nad urbanim elitizmom? Važnost bikijade u europskom kontekstu prepoznamo upravo zbog toga što predstavlja platformu na kojoj se odvija jačanje panbalkanskog transnacionalnog identiteta.

Identity(s) in the Tradition of Entertainment: Bikijada in Non-maritime Dalmatia

Although we place bikijada in the cultural circle of village Olympic games, it is a relatively recent phenomenon and is only just becoming part of traditional folklore. Namely, the bikijada phenomenon appeared in Bosnia and Herzegovina in the 1980s, crossed the border with Croatia at the end of the aforementioned decade, and found fertile ground in The Dalmatian Hinterland. Observing different aspects of the phenomenon in the first part of the work (advertising and marketing, organization and rules, gastronomic and cultural offers, names of bulls), we can draw the contours of this subculture. In the second part of the paper, the described phenomenon is placed in different theoretical frameworks and it is concluded that visitors are connected by a common culture of entertainment as well as with a way of expressing attachment to identity. The question of identity is particularly interesting if we place bikijada in the context of turbo-folk, a phenomenon born parallel to the collapse of Yugoslavia and the formation of contemporary independent republics. Uncritical use of technology and decadence or the victory of ethos over urban elitism? We recognize the importance of bikijada in the European context precisely because it represents a platform on which the strengthening of the pan-Balkan transnational identity takes place.

MARIN BEROŠ

*Institute of Social Sciences Ivo Pilar, Regional Centre Pula, Croatia
Institut društvenih znanosti Ivo Pilar, Područni centar Pula, Hrvatska*

IVAN JAKIĆ

*Zagreb, Croatia
Zagreb, Hrvatska*

Opposites Attract – Extreme Music and Concern for Animal Protection

Although heavy metal music can be reliably counted on as an eternal provocateur, a musical style that goes to extremes in order to provoke a reaction from its audience and the wider public, we rarely think about it in terms of broader social engagement, especially on issues related to environmental awareness and animal protection. We would primarily like to point out with this paper that even within the “extreme musical scenes” there are individuals and groups who openly advocate different forms of care for animals, and that this combination of music and social activism is not recent but originates from the intersection of different subcultures in the 1980s. However, today it seems that these issues have become part of the cultural mainstream, and even more so, former fringe phenomena such as veganism have become downright fashionable. As mainstream and heavy metal have never been a good match, we will point out the ways in which this new “vegan metal” scene differs, to once again confirm the thesis that heavy metal music does not represent mere escapism, but that from its beginnings it actively tries to encourage serious discussion about the social ills of the world.

Suprotnosti se privlače – ekstremna glazba i briga za zaštitu životinja

Premda se na *heavy metal* glazbu pouzdano može računati kao na vječnog provokatora, na glazbeni stil koji ide u krajnosti kako bi izazvao reakciju svoje publike, ali i šire javnosti, rijetko o njoj razmišljamo u okvirima šireg društvenog angažmana, pogotovo o pitanjima vezanima za ekološku

svjesnost i zaštitu životinja. Ovim radom prvenstveno bismo htjeli ukazati na to da i unutar »ekstremnog zvukovlja« postoje pojedinci i grupe koji otvoreno zagovaraju različite oblike brige za životinje te da taj spoj glazbe i društvenog aktivizma nije novijeg datuma, nego vuče svoje podrijetlo iz križanja različitih supkultura tijekom osamdesetih godina prošlog stoljeća. Danas se pak čini kako su ta pitanja postala dio kulturne srednje struje. Štoviše, nekadašnje rubne pojave poput veganstva dobivaju otvorenu podršku koja često ide u pomodarstvo. Kako srednjestrujaštvo i *heavy metal* nikad nisu činili dobar spoj, ukazat ćemo na načine na koje se ova nova »vegan metal« scena razlikuje od drugih, kako bismo još jednom potvrdili tezu da *heavy metal* glazba ne predstavlja tek puki eskapizam, nego da od svojih početaka aktivno pokušava potaknuti ozbiljnu raspravu o društvenim zlima.

PERISLAVA BEŠIĆ-SMLATIĆ

*Srednja škola Ivana Lucića, Trogir, Hrvatska
Ivan Lucić High School, Trogir, Croatia*

Inovativni pristup u nastavi filozofije i etike – primjer nastavnog sata *Etika i životinje*

Briga za ne-ljudske životinje, tj. promjena ponašanja prema njima postaje važna čovjekova potreba. Uporaba tehnologije, razvoj znanosti i prirodne katastrofe dovele su u pitanje egzistenciju ne-ljudskih životinja. Stoga je o ovom problemu potrebno propitivati te senzibilizirati javnost, implementirati ga u obrazovanje koje bi povezaloznanstvenotehnički razvoj s razvojem čovjeka kao moralnog bića. Da bi to bilo moguće, potrebno je promijeniti strategije u poučavanju i učenju koje će omogućiti razvoj kritičkog mišljenja, analitičko-sintetički pristup u rješavanju problema, snagu argumentacije na temelju koje će učenik donositi kvalitetne odluke.

U ovom radu iznijet ću primjer iz nastavne prakse na temu *Etika i životinje* koja počiva na inovativnoj metodi istraživačkog učenja. Istraživačko učenje počiva na problemu te se razgovorom o njemu dolazi do ključnog istraživačkog pitanja. Ključno pitanje ovog rada bilo je: »Trebamo li zanemariti prava životinja da bismo zadovoljili svoje potrebe?« Nakon istraživanja, iznošenja svojih razmišljanja i rasprave, učenici su se usuglasili da životinje kao bića, iako nisu u potpunosti jednaka ljudima, trebamo tretirati prema etičkim odrednicama jednakosti te da bi trebale biti zaštićene.

Innovative Approach in the Teaching of Philosophy and Ethics – Example of a Lesson *Ethics and Animals*

Caring for non-human animals, changing behaviour towards them is becoming an important human need. The use of technology, the development of science, natural disasters have called into question the existence of non-human animals. Therefore, it is necessary to question and sensitize the public about this problem, to implement it in education that would connect scien-

tific and technical development with the development of man as a moral being. In order for this to be possible, it is necessary to change strategies in teaching and learning, that will enable the development of critical thinking, an analytical-synthetic approach to solving problems, the strength of argumentation on the basis of which the student will make quality decisions.

In this paper, I will present an example from teaching practice on the subject of Ethics and animals, which is based on the innovative method of investigative learning. Exploratory learning is based on a problem, and by talking about it, one comes to a key research question. The key question of this work was: "Should we ignore the rights of animals to meet our needs?" After research and presentation of their thoughts and discussion, the public agreed that although animals as beings are not completely equal to humans, we should treat them according to the ethical criteria of equality and they should be protected.

JEAN MARIE CAREY

Museum of Archaeology, University of Stavanger, Norway
Arheološki muzej, Sveučilište u Stavangeru, Norveška

Flight Facilities: Birds in Representation and Imagination

Drawing on literature, history, philosophy, science, and particularly the written and visual oeuvre of Franz Marc (1880–1916) as a touchstone, I have had the opportunity while living in Norway to put my own experiences as a birdwatcher into a conservational context as seabirds and animals in general are treated here as nuisances, not part of nature. Using the framework of the German aesthetic and philosophical concepts of *Einfühlung* and *Nachträglichkeit* along with Marc's paintings of birds and my own photographs of the threatened seagulls, I examine how ways of observing animals informs our imaginations, in turn producing empathetic changes in behaviour in the physical world.

Postrojenja za let: ptice u reprezentaciji i imaginaciji

Skicirajući o literaturi, historiji, filozofiji i posebice o pisanom i vizualnom opusu Franza Marca (1880. – 1916.) kao probnom kamenu, tijekom života u Norveškoj imala sam priliku postaviti svoja iskustva kao promatračice ptica u konzervacijski kontekst, s obzirom na to da su ovdje morske ptice tretirane kao smetnja, a ne kao dio prirode. Koristeći okvir njemačke estetike i filozofskih koncepata empatije (*Einfühlung*) i ogorčenosti (*Nachträglichkeit*) zajedno s Marcovim slikama ptica i mojim vlastitim fotografijama ugroženih galebova, razmatram načine na koje promatranje životinja obrazuje naše imaginacije, istovremeno proizvodeći empatičke promjene u ponašanju u fizičkom svijetu.

SARAH CZERNY

*University of Rijeka, Croatia
Sveučilište u Rijeci, Hrvatska*

When is a Cheese Not a Cheese? Thinking About the Invisibles in Cheese Production

In this paper I consider the relation between the “human” and the “animal” in vegan cheese production. For many consumers, the absence of the animal in vegan cheeses is precisely the reason why they are vegan cheeses. Yet this absence of the animal is also the reason why for others such cheeses should not be considered as cheese. For instance, in the European Union legal space, vegan cheeses cannot be labelled as cheese because they have not been made using animal milk. However, in this paper I take an analytical perspective that decentres humans as being the only cheesemakers, where I consider the work of microbes in cheese production. As with dairy-based cheeses, microbes have a central role in the production of fermented vegan cheeses, and cheesemakers need to closely follow their (the microbes’) sociality to be able to guide them through the cheese production process. As a result, I argue that animality actually has a critical role in vegan cheese production, which is the point I consider for the final part of the paper.

Kada sir nije sir? Misao o nevidljivom u proizvodnji sira

U ovom radu razmatram odnos između »čovjeka« i »životinje« u veganskoj proizvodnji sira. Za mnoge potrošače, odsutnost životinja u veganskim sirevima upravo je razlog zbog kojega su to veganski sirevi. Pa ipak, ovaj je izostanak životinje također drugima razlog da ove sireve ne smatraju sirevima. Primjerice, u pravnom prostoru Europske unije, veganski se sirevi ne mogu označavati kao sirevi jer nisu napravljeni korištenjem životinjskog mlijeka. Međutim, u ovom radu polazim od analitičke perspektive koja decentrira ljude kao jedine tvorce sira, razmatrajući rad mikroba u proizvodnji sira. Kao i u sirevima koji za osnovu imaju mlijeko, mikrobi igraju središnju ulogu u proizvodnji fermentiranih veganskih sireva, a tvorcima sireva trebaju

pažljivo pratiti društvenost mikroba kako bi ih mogli voditi procesom proizvodnje sira. Kao rezultat, tvrdim da animalnost zapravo igra ključnu ulogu u proizvodnji sira, čime se bavim u posljednjem dijelu rada.

SANJA ČULINA

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Ornitološke značajke ptica

Rad će iznijeti osnovne i najzanimljivije ornitološke značajke ptica, poput morfologije krila (let), selidbe, kretanja, osjetila, glasanja i pjeva, reprodukcije (partnerski odnosi i briga za mlade), socijalnog ponašanja, populacije i zajednice te, konačno, ekološkog značaja ptica (kao indikatora stanja u prirodi) i najznačajnijih načina njihove ugroze. Pri tome će ponegdje dati i osvrt na metode istraživanja ovih značajki.

Ornithological Characteristics of Birds

The paper will present basic ornithological characteristics of birds, e.g. morphology of wings (flight), migrations, movement, senses, vocalisation and singing, reproduction (partnership relations and care for the offspring), social behaviour, populations and communities, and finally of the ecological importance (birds as indicators of nature conditions) and the most common threats. Here and there the paper will also reflect on the research methods of these characteristics.

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Metallica on Animals

Metallica is one of the most commercial, influential and famous bands that comes from the culture we call heavy metal. Metallica recorded a total of 10 albums, which sold more than 125 million copies. In our lecture, we will present a cultural-animalistic analysis of Metallica's poetics. The analysis is based on the example of the founder of animalistic thought – Nikola Visković. James Alan Hetfield, singer and guitarist of the band, is the author of almost all the lyrics of Metallica's songs. On the best-selling album simply titled *Metallica* (1991), which is also known among fans as *Black*, there is a song "Of Wolf and Man" that calls for a return to nature. It is a poem in which the wolf is a symbol of wilderness. On the seventh album *Reload* (1997) there is a song "Slither" in which at the beginning snakes are characterized as bad animals – "Don't go looking for snakes, you might find them." However, the end of the song shakes this prejudice about evil snakes. On the same album is the song "Devil's dance" in which a snake is shown very similar to the one in the Bible, a snake that offers people what they need: "I've got what you need / Hunger I will feed." A lion, a horse, a lizard and a raven also appear in Metallica's songs, in different contexts, but also with the usual prejudices. We also analyzed songs not authored by James Hetfield, such as "Little Dog", the lyrics for which were written by Lou Reed, and published on the joint album *Lulu* (2011). Of course, we also found a seagull in the song "Breadfan" by the Welsh metal band Budgie from the album *Never Turn Your Back on a Friend* (1973), which was covered by Metallica on the album *Garage Inc.* (1998)

Metallica o životinjama

Metallica je jedan od najkomercijalnijih, najutjecajnijih i najpoznatijih bendova koji dolaze iz kulture koju nazivamo *heavy metal*. Metallica je ukupno snimila 10 albuma, prodanih u više od 125 milijuna kopija. U našem ćemo predavanju prikazati kulturno-animalističku analizu poetike Metallica. Analiza je izvedena po uzoru na osnivača animalističke misli – Nikolu Viskovića. James Alan Hetfield, pjevač i gitarist benda, autor je gotovo svih stihova pjesama Metallica. Na najprodavanijem albumu, jednostavno naslovljenom *Metallica* (1991.), koji je među obožavateljima poznat i pod imenom *Black*, nalazi se pjesma »Of Wolf and Man«, u kojoj se zagovara povratak prirodi, pri čemu je vuk simbol divljine. Na sedmom albumu, *Reload* (1997.), nalazi se pjesma »Slither«, u kojoj se na početku zmije karakteriziraju kao loše životinje: »Ne idi u potragu za zmijama, možda ih nađeš.« No kraj pjesme poljuljava tu predrasudu. Na istom albumu je i pjesma »Devil's Dance«, gdje je zmija prikazana vrlo slično onoj biblijskoj, onoj koja ljudima nudi što im treba: »Imam što ti treba, glad ću nahraniti«. U pjesmama Metallica još se pojavljuju lav, konj, gušter i gavran, i to u različitim kontekstima, ali, čini se, s uobičajenim predrasudama. Analizirali smo i pjesme kojima Hetfield nije autor, poput »Little Dog«, za koju je tekst napisao Lou Reed, a objavljena je na zajedničkom albumu *Lulu* (2011.). Naravno, pronašli smo i galeba u pjesmi »Breadfan« velškog metal benda Budgie s albuma *Never Turn Your Back on a Friend* (1973.), a koju je Metallica obradila na albumu *Garage Inc.* (1998.).

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Etičke poruke i metodička obrada romana *Galeb Johnatan Livingston* Richarda Bacha kao djela za cjelovito čitanje u osnovnoj školi

S alegorijom kao stilskom figurom učenici se susreću u višim razredima osnovne škole. Alegorijska djela prenose snažne poruke i misli koje mogu biti kvalitetan alat za formiranje učenikovih stavova, misli te osobnosti uopće utoliko ukoliko se tim alatom kvalitetno rukuje. Djela za cjelovito čitanje, kvalitetno metodički pripremljena i razrađena, upravo su takav alat, koji učitelji Hrvatskoga jezika imaju na raspolaganju. Jedno od takvih djela svakako je roman *Galeb Johnatan Livingston*. Pa iako je nezaobilazan na popisima djela za cjelovito čitanje, neki ga učitelji svejedno zaobilaze i time zakidaju učenike za razvoj kritičkog promišljanja i analizu poruka koje nam ovaj književni klasik prenosi, a to su poruke o slobodi i individualnosti unutar zadanih okvira i sustava. Ovaj rad prikazuje metodičke smjernice za obradu navedenog djela za cjelovito čitanje, ali i učeničku perspektivu nekih poruka koje roman želi uklesati u mlade ljude na završetku osnovnoškolskog obrazovanja.

Ethical Messages and Methodological Processing of the *Johnatan Livingston Seagull* Novel by Richard Bach as a Work for Complete Reading in Primary Schools

Students encounter allegory as a stylistic figure in the upper grades of elementary school. Allegorical works convey solid messages and thoughts that

can be a quality tool for forming the student's attitudes, thoughts and personality in general if this tool is handled well. Works for complete reading, well methodically prepared and elaborated, are precisely such a tool that teachers of the Croatian language have in their hands. One such work is undoubtedly the novel *Johnatan Livingston Seagull*, an essential novel on lists of works for a complete reading. However, nevertheless, some teachers bypass it and thereby deprive students of the development of critical reflection and analysis of the messages that this literary classic conveys to us, which are messages about freedom and individuality within the given framework and system. This paper presents the methodical guidelines for processing the said work for complete reading, as well as the student's perspective of some of the messages that the novel wants to engrave in young people at the end of primary school education.

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(Ne)željeni susjedi: golubovi, lastavice i lastavičja gnijezda od mitologije do Dinka Kovačića

U prvome dijelu rada (Goran Đurđević) izložena je komparativna mitologija golubova (goluba i golubica), počevši od grčko-rimske, indijske, indonezijske pa do kineske i američke mitologije s posebnim osvrtom na arheološke i antropološke ostatke, kao i značajke i razlike između goluba i golubice u kulturnoj i arhetipskoj memoriji. Vidljivo je da su golubovi ambivalentno, dok su golubice veoma pozitivno i simbolički obilježeni. Drugi dio izlaganja (Suzana Marjanić) posvećen je splitskoj arhitekturi Dinka Kovačića, koji je u svoje ključne arhitektonske objekte (npr. one unutar Splita 3, Ekonomski fakultet, Srednjoškolski centar u Splitu), odnosno u, kako ih naziva, svoja arhitektonska bića uvodio mjeru ptica i njihovih gnijezda (naročito lastavičjega gnijezda jer lastavica gradi samo onoliko koliko treba, za razliku od ljudi koji su, kako navodi arhitekt Kovačić – tašti), vodeći se starom splitskom izrekom: »Ako kuća nema buže (rupe) za repca (vrapca), ne valja.«

(Un)wanted Neighbors: Pigeons, Swallows, and Swallows' Nests from Mythology to Dinko Kovačić

In the first part of the work (Goran Đurđević), the comparative mythology of pigeons (pigeon and dove) is presented, starting from Greco-Roman, Indian, Indonesian to the Chinese and American mythology with a special focus on archaeological and anthropological remains, as well as features and differences between pigeons and doves in cultural and archetypal memory. For example, it can be seen that pigeons are ambivalent, while doves are very positive and symbolically marked. The second part of the presentation (Suzana Marjanić) is dedicated to the Split architecture of Dinko Kovačić, who

introduced the scale of birds and their nests into his key architectural buildings (e.g., Split III, Faculty of Economics, Secondary School Center in Split) or as he calls them – architectural creatures of a swallow’s nest because a swallow builds only as much as it needs, unlike people who, as the architect Kovačić states, are vain), or according to the local Split saying: “If the house does not have a hole for the sparrow, it is not good.”

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The Seagulls of Bosphorus: A Look at the Figure of the Seagull in Turkish Poems

“I think of the seagull when you say Istanbul” is a verse from a famous Turkish poet Bedri Rahmi Eyüboğlu, and truly the seagull is one of the most famous residents of the Bosphorus, and a symbol of the city of Istanbul. Not only the seagull is considered a neighbor, it is also the mirror of the many moods of the residents of the city, and the symbol of freedom in a city that has seen many wars and political turmoil. As such, Turkish poems about seagulls are open to interesting readings in both psychoanalytical and animal studies. Both seen as an autonomous animal and also a symbol of emotional turmoil, the seagull holds an important place in Turkish Literature in a culture where feeding the seagull is seen both as neighbourly behaviour and also feeding one’s own soul. This lecture looks at the different poems that hold cultural importance for the history of Turkish literature and analyses the different ways they portray seagulls through the help of animal studies.

Galebovi Bospora: pogled na lik galeba u turskim pjesmama

»Kada kažeš Istanbul, pomislim na galeba« stih je poznatog turskog pjesnika Bedrija Rahmija Eyüboğlua, a galeb je uistinu jedan od najpoznatijih stanovnika Bospora, kao i simbol grada Istanbula. Galeb nije samo smatran susjedom, on također zrcali mnoga raspoloženja stanovnika grada, a biva i simbolom slobode u gradu koji je svjedočio mnoštvu ratova i političkih prevrata. Kao takve, turske pjesme o galebovima otvorene su za interesantna čitanja kako u psihoanalitičkim tako i u animalističkim studijima. Promatran i kao autonomna životinja i kao simbol emocionalnog previranja, galeb zauzima važno mjesto u turskoj književnosti, gdje se hranjenje galeba smatra kao dobrosusjedsko ponašanje, ali i kao hranjenje vlastite duše. Ovo predavanje razmatra različite pjesme koje imaju kulturnu važnost za historiju turske književnosti i pomoću animalistike analizira različite načine na koje ona predstavlja galebove.

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The Evolution of Morality: Are Animals Moral?

A seagull is not a bird! How can a bird be resourceful, curious and intelligent, able to mob, attack predators and those it considers intruders? And additionally, show complex methods of communication and a highly developed social structure!

Various cultures share a similar sentiment about different types of animals. Seemingly independent of the animal, but depending on our perception! How closely do we live with a certain animal, to what extent do we share experiences? How much is a person ready to stop, listen, and try to understand an animal and its language. And then, expressed in the language of man, to discover in them a sense of justice, compassion, collegiality, friendship, love, grief, mourning for the departed, etc. However, when it comes to our non-human friends, we call such behaviour “instincts”, and refuse to accept that it is intelligence, feelings and morality. However, “if something looks like a duck, swims like a duck and calls like a duck...” is it perhaps a duck after all? Do our non-human friends have morals? Did morality appear only with *Homo sapiens*? If all our other physical and behavioural characteristics have evolved, is it the same with morality?

All of this will be discussed in the lecture.

Evolucija moralnosti: jesu li životinje moralne?

Galeb nije tica! Kako (p)tica može biti biće koje je snalažljivo, radoznalo i inteligentno, koje je u stanju mobingirati, napadati predatore i one koje procjenjuje uljezima, a da uz to pokazuje i složene metode komunikacije i visoko razvijenu društvenu strukturu?

Različite kulture dijele sličan osjećaj prema različitim vrstama životinja. Naizgled neovisno o životinji, ali ovisno o našoj percepciji! Koliko blisko živimo s određenom životinjom, u kojoj mjeri dijelimo iskustva? Koliko je

čovjek spreman stati, poslušati, pokušati razumjeti životinju i njen jezik? I onda, izraženo jezikom čovjeka, u njima otkriti osjećaj za pravdu, suosjećanje, kolegijalnost, prijateljstvo, ljubav, tugu, oplakivanje preminulih, itd. Međutim, kada su naši ne-humani prijatelji u pitanju, to zovemo instinktima i odbijamo prihvatiti da se radi o inteligenciji, osjećajima i moralu. Međutim, »ako nešto izgleda kao patka, pliva kao patka i glasa se kao patka...« je li to možda ipak patka? Imaju li naši ne-ljudski prijatelji moral? Je li se moral pojavio tek s *Homo sapiensom*? Ako su sve naše ostale tjelesne i bihevioralne karakteristike evoluirale, je li tome tako i s moralom?

O svemu tome će biti riječi na predavanju.

GIUSEPPE FEOLA

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Seabirds and Goddesses: Some Short Remarks on the Representation of Borders

In *Odyssey* 12, Odysseus tells us about the last of his adventures on the sea. Having survived the vortex Charybdis, he reaches the place where his second birth actually begins: Calypso's Island.

This island, far away in the West, is inhabited by many living beings: no human beings, indeed; just the nymph and many birds (5.65–67).

We could think that sea birds should appear many times in a poem which deals with the sea; but, as a matter of fact, they appear in the long poem just twice: here, and in another passage of book 5, during the storm after which the hero reaches the island of the Phaeacians. The second step of his rebirth. Here too Odysseus meets a goddess who will give him support, which appears to him as a sea bird (5.351).

It seems, therefore, that the sea bird is, in the *Odyssey*, something whose appearance becomes relevant when human beings are engaged in the condition of closeness to the tenuous line which divides life from death.

I will discuss the imagery of the sea bird as a symbol of this ambiguous, middle position between sky, water, earth, and the underworld.

Morske ptice i božice: neka kratka zapažanja o reprezentaciji granica

Odisej nam u dvanaestoj knjizi *Odiseje* priča o svojim posljednjim avanturama na moru. Preživjevši vrtlog Haribde, dospio je na mjesto gdje, zapravo, započinje njegovo drugo rođenje: Kalipsin otok.

Ovaj je otok, daleko na zapadu, nastanjen mnogim živim, no ne i ljudskim bićima; samo nimfama i mnogim pticama (5.56–67).

Mogli bismo misliti da bi se ptice trebale mnogo puta pojavljivati u spjevu koji se bavi morem. No, kako stvari stoje, one se u ovom dugom spjevu pojavljuju samo dvaput: ovdje i u jednom drugom pasusu pete knjige, tijekom oluje nakon koje junak stupa na otok Fečana, mjesto druge faze njegova ponovnog rođenja. Ovdje Odisej također susreće boginju koja mu pomaže, a koja mu se javlja kao morska ptica (5.351).

Tako se čini da je morska ptica u *Odiseji* nešto čija pojava postaje relevantna kada su ljudi ugroženi u uvjetima blizine tanke linije koja dijeli život od smrti.

Govorit ću o imaginariju morske ptice kao simbola ove dvosmislene, srednje pozicije između neba, vode, zemlje i podzemnog svijeta.

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Silver Gulls in the City of Hobart

Seagulls are not one species but many and they do not necessarily live by the sea. This paper concerns silver gulls, found in Australia. I focus on the way they interact with humans in the urban environment of Hobart, Tasmania, which is often described as 'last stop before Antarctica'. I use Van Dooren's idea of 'storied-places' to provide new perspectives on and human accountability for seagulls. We found a baby silver gull near the edge of the river that runs through the centre of the city. He was fluffy and spotted and had been dropped by a predator. I tell the story of his survival; how a rookery was moved from an unused railway line; how volunteers conduct the city's annual gull count; the relationship of silver gulls to food sellers; how a car collided with a large group of gulls sleeping on a road; and how gulls feature in the history and culture of the city. I conclude that the resilient silver gull, like all gulls in the Family *Laridae*, although often constructed as 'just a bird' is *much* more. They are an integral part of human and nonhuman urban life, a wing on the breeze, a stray feather, a strident call, a visual metaphor, and fragment of a larger space.

Srebrnasti galebovi u gradu Hobartu

Galebovi nisu jedna vrsta, nego mnoge, i ne žive nužno kraj mora. Ovaj se rad bavi srebrnastim galebovima, naseljenima u Australiji. U njemu ću se usredotočiti na način njihove interakcije s ljudima u urbanom okolišu Hobarta na Tasmaniji, poznatom kao »zadnja stanica prije Antarktike«. Koristim Van Doorenovu ideju »opjevanih mjesta« kako bih pružila nove perspektive na galebove i ljudsku odgovornost spram galebova. Pronašli smo mladunče srebrnastog galeba uz obalu rijeke koja prolazi kroz centar grada. Bio je perjast, predator ga je uočio i ispustio. Govorim o priči njegova preživljavanja; kako je gnijezdo premješteno s nekorištene željezničke pruge; kako volonteri provode godišnje prebrojavanje galebova u gradu; o odnosu srebrnastih galebova prema prodavačima hrane; kako se automobil

sudario s velikom skupinom galebova koji su spavali na cesti; i kako se galebovi pojavljuju u povijesti i kulturi grada. Zaključujem da je otporni srebrnasti galeb, kao i svi galebovi iz obitelji *Laridae*, iako često konstruiran kao »samo ptica«, nešto puno više. Oni su sastavni dio ljudskog i ne-ljudskog urbanog života, krilo na povjetarcu, zalutalo pero, jeki zov, vizualna metafora i fragment većeg prostora.

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Pedagogy for the Oppressors: Learning Animal Ethics with the Privileged

Paulo Freire's highly influential *Pedagogy of the Oppressed* was not only an inspiration for curricula that aimed at the liberation of oppressed human minorities but also a source for environmental education (Kahn) as well as the animal rights movement (Acampora; Bell & Russell). Going beyond the superficial promise of liberation for animals and nature, two possible lines concerning how one might wish to apply Freire in the field of critical animal pedagogy (CAP) open up: the first one is to intersectionally view animals (and the environment) as the oppressed and consequently aim at their empowerment. This approach, however, stumbles upon a rather obvious obstacle, namely that Freire's educational aim was an anthropocentric "humanization" of the oppressed. Indeed, as Lauren Corman shows, Freire's educational efforts are explicitly based on traditional dichotomies between supposedly passive nature and "the animal" on the one hand and active "humanity" on the other hand. Freire's "humanization" is thus explicitly linked with human domination of nature and animals. One might, of course, substitute Freire's "humanization" with "liberation", but even this maneuver might not be enough, since "liberation" again stems from anthropocentric and Eurocentric political perspectives, typically describing the ability to declare one's "autonomy" by examining the concept of the Good and consciously pursuing it. Needless to say, the idea of animal "liberation" was thus heavily criticized (Fox; Cochrane). Therefore we follow the observation by Karin Gunnarsson Dinker and Helena Pedersen that the proper teaching addressee in CAP is the human, and human behavior

towards animals, rather than the animal herself. Indeed, in CAP the education in question does not so much apply to animals as it does to human consumers of animal products and services.

If, however, Freire's work cannot be applied to CAP in such a way that the human oppressed are merely substituted by the animal oppressed, this does not mean that *Pedagogy of the Oppressed* does not have anything to teach us regarding the pedagogy for the oppressors. On the contrary, Freire clearly points out that in an exploitative relationship both parties, the oppressed as well as the oppressors are dehumanized, and in the context of animal ethics this is clearly seen in the case of slaughterhouse workers and other vocational animal killers who often suffer from severe trauma as a consequence of their violence (Grušovnik & Blaznik). Clearly, then, the education of the oppressors must be connected with the idea that violence is incommensurable with the conception of a fulfilled life. Moreover, for Freire, the impulse for change cannot come from the oppressors' perspective since the oppressors are blind to injustice. Indeed, it makes sense to trigger the change only from the perspective of the oppressed. These two starting points could perhaps be combined with adequately addressing guilt in the oppressors (Spannring and Grušovnik) as suggested by Ricky Lee Allen and César Augusto Rossatto in the context of critical pedagogy, which could pave the way for future developments within CAP.

Pedagogija za tlačitelje: učenje etike životinja s privilegiranima

Pedagogija potlačenih, veoma utjecajna knjiga Paula Freirea, nije služila samo kao inspiracija za kurikulume usmjerene na oslobođenje potlačenih ljudskih manjina, nego i kao izvor za okolišnu edukaciju (Kahn) i pokret za prava životinja (Acampora; Bell & Russell). S onu su se stranu površnog obećanja oslobođenja životinja i prirode otvorila dva moguća pravca primjene Freireove misli u polju kritičke animalističke pedagogije. Prvi se odnosi na intersektorsko sagledavanje životinja (i okoliša) kao potlačenih i posljedično smjerenje njihovom osnaženju. No ovaj se pristup spotiče o vrlo očitu prepreku, naime, o to što je Freireov edukacijski cilj bila antropocentrička »humanizacija« potlačenih. Zaista, kako pokazuje Lauren Corman, Freireovo edukacijsko zalaganje eksplicitno je utemeljeno na tradicionalnim

dihotomijama između tobože pasivne prirode i »životinje« na jednoj te aktivnog »čovječanstva« na drugoj strani. Freireova »humanizacija« stoga je eksplicitno vezana za ljudsku dominaciju nad prirodom i životinjama. Dakako, Freireova bi se »humanizacija« mogla zamijeniti »oslobođenjem«, no čak bi i ovaj potez mogao biti nedostatan, s obzirom na to da i »oslobođenje« proizlazi iz antropocentričkih i eurocentričkih političkih perspektiva, tipično opisujući sposobnost da se proglasi nečija »autonomija« ispitivanjem koncepta Dobra i svjesnog traganja za njim. Ne treba čuditi da je zato ideja »oslobođenja« životinja bila snažno kritizirana (Fox; Cochrane). Mi, stoga, slijedimo zamjedbe Karin Gunnarsson Dinker i Helene Pedersen o tome da je pravi primatelj učenja u kritičkoj animalističkoj pedagogiji čovjek, i ljudsko ponašanje spram životinja, prije no sama životinja. Doista, dotična edukacija u kritičkoj animalističkoj pedagogiji ne primjenjuje se na životinje koliko na ljudske konzumente životinjskih proizvoda i usluga.

Ako se pak Freireovo djelo ne da primijeniti na kritičku animalističku pedagogiju tako da se potlačeni ljudi zamijene potlačenim životinjama, ne znači da nas *Pedagogija potlačenih* ne može ni u čemu naučiti u pogledu pedagogije za tlačitelje. Naprotiv, Freire jasno ističe da su u izrabljujućem odnosu obje strane, potlačeni kao i tlačitelji, dehumanizirane, a u kontekstu etike životinja to je bjelodano na primjeru radnika u klaonicama i ostalih radnika čije je zanimanje ubijanje životinja, koji često pate od ozbiljnih trauma kao posljedice svoga nasilja (Grušovnik & Blaznik). Očito je stoga da edukacija tlačitelja mora biti povezana s idejom da je nasilje nesumjerljivo s konceptom ispunjenog života. Štoviše, za Freirea, impuls za promjenu ne može doći iz perspektive tlačiteljā, s obzirom na to da su ovi slijepi za nepravdu. Ove bi se dvije polazne točke možda mogle kombinirati s prikladnim adresiranjem krivnje kod tlačitelja (Spannring & Grušovnik), kako su u okviru kritičke pedagogije sugerirali Ricky Lee Allen i César Augusto Rossatto, što onda može prokrčiti put za budući razvoj unutar kritičke animalističke pedagogije.

IVAN KRAMARIĆ

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Prijepor Fortisa i Lovrića: Jedu li Cetinjani žabe?

U izlaganju analiziramo položaj žabe kao kulturno-zoološkog fenomena, zapaženog već u drugoj polovici XVIII. stoljeća, u polemici između talijanskog putopisca Alberta Fortisa (1741. – 1803.) i mladog Sinjanina Ivana Lovrića (1754. – 1777.), pristaše struje prosvjetljenja u Dalmaciji. Zaiskrilo je, naime, oko pitanja: Jedu li Cetinjani žabe?

Fortis je tvrdio: »Općenito svi Morlaci osjećaju smrtno gađenje prema žabama. U razdobljima nestašice hrane nijedan pravi Morlak ne bi pojeo žabu, pa makar umro od gladi.« Međutim, Lovrić je to odlučno opovrgnuo: »Mnogo je pravih Morlaka bez ikakve nužde već odavno počelo jesti žabe, a možda neće proći dugo vremena pa će se sav narod otresti predrasude zbog koje ih ne jede. To se isto ne može kazati o Morlacima grčkog obreda. Njih prisiljavaju vjerske obveze da ne jedu žabe i oni misle da se ne može spasiti onaj koji ih jede.«

Lovrić svojim gastronomskim odgovorom naglašava ulogu žabe u simboličkom, religijskom i općenito kulturološkom pogledu, od ranog novoga vijeka do danas, upravo u Cetinskoj krajini. On drži da će se sav narod »otresti predrasude zbog koje ih ne jede«, dakle tvrdi da će se ukloniti od zaziranja nečega što je utemeljeno na drukčijim običajima ili navikama prema vrstama jela, u biti u izboru jestive i nejestive hrane. Lovrić, doduše, ne pojašnjava zasade tih drukčijih »jizbenih« navika, već samo uviđa opreku između jestive i nejestive hrane.

No, par desetljeća prije ove polemike o navedenoj predrasudi, zacijelo o žabi kao razlikovnom načelu među vjerskim zajednicama na području Dalmatinske zagore, izjašnjava se i pučki pjesnik Andrija Kačić Miošić (1704. – 1760.). Obraćajući se vjernicima grčkoga obreda, on ukazuje na simboliku žabe i njenu uporabu u govoru vjerske netrpeljivosti, narodnim desetercem: »Govorite riči svakojake / Držite nas kao mrcinjake / Nepošteno Latine psujete / Po svim mistim kuda putujete«, te zaključuje

raširenim pučkim anatemizirajućim dvostihom: »Latini će izgubiti duše / Jeduć' žabe i balave puže!« (1756.)

Prema starozavjetnom *Levitskom zakoniku* »žabe i puži« ne prinose se kao žrtve i, kao takve, nisu jestive. Lovrić ne piše o tome, ali ga ipak sklonost prema struji prosvjetljenja nadahnjuje u prosudbi kako će se Cetinjani uskoro otarasiti te predrasude.

The Dispute between Fortis and Lovrić: Do the People of Cetinska Krajina Eat Frogs?

In the presentation, we analyse the position of the frog as a cultural and zoological phenomenon, noticed already in the second half of the 18th century, in the polemic between the Italian travel writer Albert Fortis (1741–1803) and the young man from Sinj, Ivan Lovrić (1754–1777), supporter of the Enlightenment movement in Dalmatia. Namely, the polemic sparked around the question: Do the people of Cetinska Krajina eat frogs?

Fortis claimed: "In general, all Morlachs feel a deathly disgust for frogs. In periods of food shortages, no real Morlach would eat a frog, even if they starved to death." However, Lovrić resolutely denied this: "Many real Morlachs have already started eating frogs without any necessity, and it may not be long before all the people will shake off the prejudice that makes them not eat them. The same cannot be said about the Morlachs of the Greek rite. They are forced by religious obligations not to eat frogs, and they think that one who eats them cannot be saved."

With his gastronomic response, Lovrić emphasizes the role of the frog in the symbolic, religious and cultural aspects in general, from the early modern century to today, precisely in the Cetinska Krajina region. He believes that "all the people will shake off the prejudice that makes them not to eat them," hence he claims that they will be removed from avoiding something that is based on different customs or habits according to the types of food, essentially in the choice of edible and inedible food. Lovrić, admittedly, does not explain the origins of these different eating habits, but only sees the contradiction between edible and inedible food.

However, a few decades before this polemic about the aforementioned prejudice, probably about the frog as a distinguishing principle among religious communities in the area of Dalmatian Zagora (Hinterlands), the folk poet Andrija Kačić Miošić (1704–1760) also expressed his opinion. Addressing the believers of the Greek rite, he points to the symbolism of the frog and its

use in the speech of religious intolerance, the folk decasyllable: “You speak all sorts of things / Thinking of us as obscurants / You curse the Latins dishonestly / Everywhere you travel,” and concludes with a widespread folk anathematizing couplet: “Latins will lose their souls / Eating frogs and drooling snails!” (1756)

According to the Old Testament *Book of Leviticus*, frogs and snails are not offered as sacrifices and, as such, are not edible. Lovrić does not write about it, but his inclination towards the current of enlightenment inspires him in his judgment that the people of Cetinska Krajina will soon get rid of this prejudice.

VESNA LIPONIK

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“O blithe New-comer!”: Detela’s Reading of Wordsworth’s Poem “To the Cuckoo”

In the oeuvre of Jure Detela (1951–1992), a Slovenian poet and one of the key and most rigorous thinkers of humankind’s relationship with other beings, the poems of the Romantic poet William Wordsworth, especially *To the Cuckoo*, have a special place. With his writings on Wordsworth, Detela not only revises the established perception of nature in Wordsworth’s poems, but also intervenes deeply into the “bourgeois production of symbols”, into the general exploitation of nature and animals both on the material and discursive level. Contrary to this kind of exploitative perception of nature, for Detela, nature, separated from both humans and animals, signifies a confrontation with each individual being. In my contribution, I will outline the path that led to the development of Detela’s fundamental poetic approaches; a path defined precisely by his readings of nature in Wordsworth.

»O sretna Strankinjo!«: Detelino čitanje Wordsworthove pjesme »Kukavici«

U opusu Jure Detele (1951. – 1992.), slovenskoga pjesnika i jednog od ključnih i najtemeljitijih mislioca čovjekova odnosa spram drugih bića, pjesme romantičarskog pjesnika Williama Wordswortha, posebno *Kukavici* (*To the Cuckoo*), imaju posebno mjesto. Svojim zapisima o Wordsworthu, Detela ne samo da revidira ustaljenu percepciju prirode u njegovim pjesmama, nego i intervenira u »buržusku produkciju simbola«, u opću eksploataciju prirode i životinja kako na materijalnom tako i na diskurzivnom nivou. Naspram ove vrste eksploatacijske percepcije prirode, Deteli priroda odvojena i od čovjeka i od životinja predstavlja konfrontaciju sa svakim individualnim bićem. U prilogu ću ocrtati put koji je vodio do oblikovanja Detelinih temeljnih pjesničkih postupaka; put određen upravo njegovim čitanjem prirode kod Wordswortha.

JASMINKA MILOŠEVIĆ

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Etika životinja u školskom sistemu i društvenoj sredini Crne Gore

U izlaganju ću iznijeti iskustva iz prakse izrade programa nastavnog predmeta Etika koji uključuje i problem moralnog statusa i prava životinja, kao i njegovo realiziranje u učionici. Sve je počelo prije više od deset godina. Prvih godina učenici su se manje opirali ideji moralnih prava životinja iako je koncept za njih bio nov. Danas imamo razvijene ekološke pokrete i različite organizacije koje se bave pravima životinja, no učenici pokazuju manje senzibiliteta za ovaj problem. Izlaganje će ukratko predstaviti višestruke razloge za ovu »ravnodušnost«.

Animal Ethics in the School System and Social Environment of Montenegro

In the presentation, I will present experiences from the practice of developing the program of the school subject Ethics, which includes the problem of the moral status and rights of animals, as well as its implementation in the classroom. It all started more than ten years ago. In the first years, students were less resistant to the idea of moral rights of animals, even though the concept was new to them. Today we have developed environmental movements and various organizations dealing with animal rights. However, students show less sensitivity to this problem. The presentation will briefly present multiple reasons for this "indifference".

MAJA PASARIĆ

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Životinja, predmet ili osoba? Mezolitički arheološki konteksti i sibirске etnografske analogije

Životinjski osteološki ostatci i različiti prikazi životinja čest su nalaz u grobnim cjelinama mezolitičkih lovaca skupljača sjeverne Europe. Ti arheološki nalazi dosada su se najčešće tumačili kroz prizmu ekonomskog i simboličkog značaja životinja u ljudskim zajednicama. Kako sagledati tu vrstu grobnih nalaza mimo uobičajenih interpretacija koje ih prepoznaju samo kao označitelje ljudskog identiteta i kao odraze ljudskih ekonomskih i simboličkih odluka? Prilog se osvrće na upotrebu etnografskih analogija kod interpretacije arheološkog materijala i koristi uvide iz etnografske literature i arhivskog gradiva o zajednicama lovaca skupljača s područja istočnog Sibira. U radu se istražuju načini na koje pojedine modificirane i nemodificirane životinjske ostatke i prikaze životinja iz grobnih cjelina možemo promatrati kao aktivne predmete materijalne kulture, kao predmete prema kojima se odnosilo kao prema živim bićima te im je možda bio dodijeljen i status osobe.

Animal, Artefact or Person? Mesolithic Archaeological Contexts and Siberian Ethnographic Analogies

Animal remains and animal representations have been found in Mesolithic burial contexts across Northern Europe. So far, predominant archaeological discussions have acknowledged economic, aesthetic or symbolic importance of these finds. However, can we view such assemblages beyond seeing them primarily as signifiers of human identities and human symbolic and/or economic choices? This contribution discusses the use of ethnographic analogy in archaeological discussions and follows insights from ethnographic literature about near-recent East Siberian hunting and gathering communities. The aim is to explore paths for understanding unmodified and modified animal remains and animal representations as animate objects and, perhaps, even as persons.

BOJANA RADOVANOVIĆ

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Zastupanje prava životinja u metal muzici

Budući da se tokom svoje višestoljetne historije metal muzika tematski osvrtnala na najrazličitije teme i iz najrazličitijih perspektiva, ne čudi podatak da je određeni broj muzičara u ovom žanru bio zainteresiran i za pitanja dobrobiti životinja. Naime, kako nije neuobičajeno – štoviše, često se i očekuje – da metal muzika različitih podžanrova bude društveno angažirana i kritički nastrojena, prava životinja i prateća, moralizatorski intonirana pitanja sasvim se uklapaju u profil metal kulture. S tim na umu, u ovom ću se izlaganju osvrnuti na historijat i najistaknutije predstavnike glasnogovornika za životinje u metal muzici, s akcentom na (pod)žanrovske karakteristike tih bendova i ispitivanje odnosa između ekstremnog zvuka i »ekstremnog« stava koji kroz svoju muziku ispoljavaju.

Standing Up for Animal Rights in Metal Music

Given that metal music has a history of thematically covering a wide range of topics from different perspectives throughout the decades, the fact that there is a portion of musicians interested in animal rights is not surprising. Namely, as it is not unusual and it is even expected for metal music to be socially engaged and critical, the questions of animal rights and other ensuing moral issues fit very well into the profile of metal culture. With that in mind, in this presentation I will look into the history and the most prominent spokespeople for animals in metal, with an accent on the (sub)genre features of their bands and music, as well as the examination of the relationship between the extreme sound and the “extreme” stances they introduce through their music.

JADRA RYLE

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Magda Dulčić & Ecofeminism

My paper investigates the sea, seagulls and the concept of eco-transformation alongside theories of posthumanist ecofeminism in the comic art of Croatian illustrator and artist, Magda Dulčić (1965–2016). Native of the Dalmatian island of Hvar, the connection with the sea and creatures inhabiting it takes a central place in Dulčić's work. One such example is the comic *Island*, where she explores complexities of the connection of woman and place, and its non-human inhabitants. Ecofeminist Astrida Neimanis explores the posthuman eco-politics of location: 'We are bodies of water', writes Neimanis. These feminist, posthuman bodies 'seek confluence. They flow into one another in life-giving ways, but also in unwelcome, or unstoppable, incursions'. My paper explores how this contradiction and inner-conflict is expressed in Dulčić's drawings. By reading Dulčić's comic art alongside Neimanis and other posthuman and ecofeminist theories, my paper explores how Dulčić's art explores woman's identity in connection with the concept of fluidity and the non-human inhabitants of sea ecologies.

Magda Dulčić i ekofeminizam

Moj rad istražuje more, galebove i koncept eko-transformacija uz teorije posthumanističkog ekofeminizma u stripu hrvatske ilustratorice i umjetnice Magde Dulčić (1965. – 2016.). Porijeklom s dalmatinskog otoka Hvara, Magda Dulčić svoju povezanost s morem i bićima koja ga nastanjuju stavlja u središte svog djela. Jedan takav primjer je strip *Otok*, gdje istražuje složenu povezanost žene i mjesta te njegovih ne-ljudskih stanovnika. Ekofeministica Astrida Neimanis istražuje posthumanu eko-politiku lokacija: »Mi smo vodena tijela«, piše Neimanis. Ove feministička, posthumana tijela »traže ušće. Pretaču se jedno u drugo u životvornim putevima, ali i u nepoželjnim, ili nezaustavljivim, zadiranjima.« Moj rad istražuje kako je to proturječje i unutarnji sukob izraženo u crtežima Magde Dulčić. Iščitavajući njezin strip uz Neimanis i druge posthumane i ekofeminističke teorije, moj rad istražuje

kako umjetnost Magde Dulčić istražuje identitet žene u odnosu s konceptom fluidnosti i ne-ljudskim stanovnicima morskih ekologija.

SIMON RYLE

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Vegan Poetics & Capitalocene Meat

This paper proposes the term “vegan poetics” in order to define and analyse the motif of violent and discomfiting representations of meat, industrial livestock agriculture and animal slaughter recurrent in some contemporary poetry and fiction. In seeking to place vegan poetics into historical and economic contexts, the paper also proposes the concept of “Capitalocene meat” to describe the ever-accelerating industrialization and “vertical integration” deployed in contemporary meat production. Focussing on the poetry of Ariana Reines’s *The Cow* (2006) and Gabriel Gudding’s *Literature for Nonhumans* (2015) and Wolfgang Hilbig’s novel *Old Rendering Plant* (1981), alongside theories of animal commodification, flesh ethics and eco-subjectivity from Theodor Adorno, Emmanuel Levinas, Eva Giraud and Alex Blanchette, the paper argues that vegan poetics both responds to and resists the normative flesh commodification of Capitalocene meat.

Veganska poetika i meso kapitalocena

Ovaj prilog nudi termin ‘veganska poetika’ kako bi odredio i analizirao motiv nasilnih i neugodnih, često ponavljajućih prikaza mesa, industrijske stočne agrikulture i klanja životinja u dijelu suvremene poezije i fikcije. U potrazi za postavljanjem veganske poetike u povijesne i ekonomske kontekste, prilog predlaže pojam ‘meso kapitalocena’ kako bi opisao stalno ubrzavajuću industrijalizaciju i »vertikalnu integraciju« koje su aktualizirane u suvremenoj proizvodnji mesa. Fokusirajući se na zbirke poezije *Krava* (*The Cow*, 2006.) i *Literatura za ne-ljude* (*Literature for Nonhumans*, 2015) Gabriela Guddinga te roman *Stara kafilerija* (*Old Rendering Plant*, 1981.), kao i teorije komodifikacije životinja, mesne etike i ekosubjektiviteta Theodora Adorna, Emmanuela Levinasa, Eve Giraud i Alexa Blanchettea, prilogom se tvrdi da veganska poetika odgovara, ali i da se opire normativnoj mesnoj komodifikaciji mesa kapitalocena.

VOJKO STRAHOVNIK

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The Lives of Animals and the Lives of Humans

Since the beginning of the recent resurfacing of animal ethics in philosophy the field has been characterized by several different approaches to the so-called animal question. I will frame my discussion around J. M. Coetzee's book *The Lives of Animals*. I aim to discuss two contrasting responses to Coetzee's work. The first one is represented by traditional approaches to the animal question, which are mostly based on the rejection of speciesism and framing of key issues in terms of wellbeing, interests, or animal rights with an aim to improve how we currently treat animals in many of our practices. The second, contrasting response is more radical in its understanding of Coetzee's book and points out that the animal question is primarily also a question about us, human animals. This second approach also reflects difficulty, powerlessness, or limits of rational thought or philosophy regarding the animal question.

Životi životinja i životi ljudi

Od početka recentne obnove etike životinja u filozofiji to je polje obilježeno nekolicinom različitih pristupa tzv. životinjskom pitanju. Svoju ću raspravu formulirati oko knjige *Život životinja (The Lives of Animals)* J. M. Coetzee. Cilj mi je raspraviti dva suprotstavljena odgovora na Coetzeejevo djelo. Prvi je predstavljen tradicionalnim pristupima životinjskom pitanju, većinom fundiranima na odbijanju specizma i formuliranjem ključnih problema u terminima dobrobiti, interesa ili prava životinja, s ciljem poboljšanja načina na koji trenutno u mnogim našim djelatnostima tretiramo životinje. Drugi, suprotstavljeni odgovor je radikalniji u razumijevanju Coetzeejeve knjige te ističe da je životinjsko pitanje također i primarno pitanje o nama, ljudskim životinjama. Ovaj, drugi pristup također reflektira teškoće, nemoć ili ograničenja racionalne misli ili filozofije s obzirom na životinjsko pitanje.

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Simbol koze u metal glazbi: satir – Pan – Baphomet

U eminentnom britanskom časopisu *Kerrang!*, posvećenom *rock, punk* i *heavy metal* glazbi, 2019. godine objavljen je članak u kojemu je odgovoreno na pitanje: »Koja je 'naj-metal' životinja?« Temeljem istraživanja predstavljenog u članku zaključeno je kako je koza »naj-metal« životinja. Osim očite visoke zastupljenosti koze kao simbola i motiva brojnih omota albuma, naslova pjesama ili čak naziva glazbenih sastava predanih stvaranju žestokog zvuka, u ovome prijenosu prisutna su značenja koja je koza kroz povijest predstavljala kao mitologijski, ritualni i metaforički kulturni simbol. Na temelju odabranih primjera iz svijeta metal glazbe tražit će se kvalitativna potvrda *Kerrangova!* suda te će se analizirati interpretacija koze kao satira, Pana i Baphometa metodom komparativne analize povijesnog tijeka razvoja ovih kozolikih simbola.

Goat Symbol in Metal Music: Satyr – Pan – Baphomet

In the year 2019, in the eminent British magazine *Kerrang!*, dedicated to rock, punk and heavy metal music, an article was published with the answer to the question "what is 'the most metal' animal?". Based on the research presented in the same article it was concluded that the goat is "the most metal" animal. Besides evident high frequency of goat as a symbol and motif of numerous album cover-arts, song titles or even names of the bands dedicated to creating hard sound, this transfer also contains the meanings that the goat has represented throughout the history as a mythological, ritual and metaphorical cultural symbol. Based on the selected examples from the world of metal music, a qualitative confirmation of the *Kerrang!*'s judgment will be sought, along with the analysis of the interpretations of the goat as satyr, Pan and Baphomet using the method of comparative analysis of the historical development of these goat-like symbols.

SALLA TUOMIVAARA

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Art Crossing Human-Animal Boundary – Sociologist Watching Seagulls Being Portrayed in Performing Arts

Our ways of understanding humans and society have long been based on the human–animal dualism. Social sciences, and especially sociology, have played a central role in producing the narrative in which a qualitative difference between humans and other animals is constructed. Our multidisciplinary collective and research project “Voiko?” was set to examine the challenges of conceptualizing animals in science and arts. We asked if animals can really be disclosed – if certain ways of presenting animals can help us cross the human–animal boundary. In this presentation, I will introduce some findings on how art can challenge traditional, especially sociological, notions of the difference between humans and other animals. I have examined how certain forms of art have crossed the dualistic border between human and animal and tried to approach the lives of other animals and ourselves as animals. My presentation focuses especially on the presentations and presence of seagulls in two live performances: one piece of theatre and one dance performance.

Umjetnost koja prelazi ljudsko-životinjsku granicu – sociolog promatrajući galebove portretiran u performativnim umjetnostima

Načini našeg razumijevanja ljudi i društva dugo su bili osnovani na ljudsko-životinjskim dualizmu. Društvene su znanosti, posebice sociologija, igrale središnju ulogu u proizvođenju narativa u kojem su konstruirane kvalitativne razlike između ljudi i ostalih životinja. Naš multidisciplinarni kolektiv i istraživački projekt »Voiko?« imao je za cilj ispitati izazove konceptualiziranja životinja u znanosti i umjetnosti. Pitali smo se mogu li životinje zaista biti razotkrivene – mogu li nam izvjesni načini predstavljanja životinja pomoći da prijeđemo ljudsko-životinjsku granicu. U ovom ću izlaganju pred-

staviti neke od zaključaka o načinima na koje umjetnost može dovesti u pitanje tradicionalna, posebice sociološka, shvaćanja razlike između ljudi i drugih životinja. Ispitala sam kako su određene vrste umjetnosti prešle dualističku granicu između ljudi i životinja te pokušala pristupiti životu drugih životinja i nama samima kao životinjama. Moje se izlaganje posebice usredotočuje na prikazivanja i prisutnost galebova u dva javna performansa: jednom kazališnom komadu i jednom plesnom performansu.

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The Wolf Symbolism in the *House of God* Album by the Band King Diamond

In this presentation, we will take a closer look at the symbolism of the wolf in the culture, from early myths, through religious understandings to modern pop culture. The wolf has always been an important animal to mankind. It represents a danger, an enemy, but also a “silent collaborator” in nature. A wolf is always “somewhere” in the life of humans, even our best friend dog is a close relative of that “terrible” wolf. Therefore, using the example of the album *House of God* by the metal band King Diamond, we will explore the significance, symbolism and fascination with the wolf that we find in human culture from its very beginnings.

Simbolika vuka na primjeru albuma *House of God* benda King Diamond

U ovom izlaganju pobliže ćemo se baviti simbolikom vuka u kulturi, od ranih mitova, preko religijskih shvaćanja do moderne pop kulture. Vuk je oduvijek bio značajna životinja čovjeku. Predstavlja opasnost, neprijatelja, ali i »tihog suradnika« u prirodi. Vuk je uvijek »tu negdje« u životu čovjeka, čak nam je i najbolji prijatelj – pas – rođak tog »strašnog« vuka. Stoga ćemo na primjeru albuma *House of God* metal benda King Diamond istražiti značaj, simboliku i fascinaciju vukom koju nalazimo u ljudskoj kulturi od samih njenih početaka.

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I, dobro, zašto gledamo životinje?

John Berger još je 1980. godine postavio pitanje: *Zašto gledamo životinje* u zoološkim vrtovima? Iako korisni, smatram da njegovi uvidi ne objašnjavaju u potpunosti ljudsku potrebu za gledanjem životinja zato što ne uzimaju u obzir činjenicu da i životinje *gledaju nas* i da je iskustvo *bivanja viđenim* ne-ljudskim očima ključan aspekt susreta s ostalim životinjama. Zoološki vrtovi (prije njih menažerije, čije postojanje možemo pratiti još od najranijih urbanih civilizacija) upravo pružaju (ili prodaju) mogućnost susreta i povratnog pogleda, ali bez rizika. U ovom predavanju potrudit ću se dalje razviti Bergerove ideje i ponuditi etnografske uvide zasnovane na terenskim istraživanjima zooloških vrtova u Srbiji (i drugdje) koja sam prvenstveno sprovedla za potrebe doktorske disertacije »Zoološki vrtovi u Srbiji u antropološkoj perspektivi«.

So, Why Do We Look at Animals?

In 1980, John Berger posed the question of *Why look at animals* in zoos. While useful, I consider his insights lacking in explaining the human need to look at animals because he doesn't consider the fact that *animals look back*, and that the experience of *being seen* by non-human eyes is a key aspect of encountering other animals. Zoos (and before them, menageries the existence of which we can trace back to the earliest urban civilizations) provide (or sell) the possibility of encounter and being looked at, without the risk. In this presentation I will attempt to build on Berger's ideas and offer ethnographic insights based on my field research conducted in zoos in Serbia (and elsewhere) for the purposes of my doctoral thesis "Zoos in Serbia: an anthropological perspective."

Judi, zvir i beštije

People, Beasts, and Brutes

Knjiga **Zorana Dimića** *Političke životinje i zveri: o Aristotelovom zasnivanju filozofije politike*, o kojoj će raspravljati autor, diskutant **Luka Matić** (Zagreb, Hrvatska) i publika *Dana kulturne animalistike*, predstavlja posve svježi uvid u problematiku koja se nerijetko čini bjelodanom i prežvakanom. Autor će se osvrnuti na osnovne stavove koje zastupa u knjizi, vezane uz tri osnovna zadatka zadana još u uvodnom poglavlju: 1) uloga domestikacije u procesu zasnivanja ekonomije domaćinstva i kasnije pojave političke prakse, 2) tumačenje Aristotelove definicije čovjeka kao *politikon zoon*, 3) pokušaj odgovora na pitanje: kome i čemu filozofija politike treba služiti i koja je svrha njezina izučavanja? Govorit će i o zaključcima knjige, čije će implikacije Matić propitivati u svjetlu šireg filozofskog i društvenog konteksta. Fokusirat će se na inovativnost Dimićeve metodologije, opravdanje izlaska filozofije iz »kule bjelokosne« u svijet svakodnevnog života, na kritiku stabilokracije i na druge moguće zaključke ove knjige.

Zoran Dimić's book *Političke životinje i zveri: o Aristotelovom zasnivanju filozofije politike* [*Political Animals and Beasts: On Aristotle's Foundation of the Philosophy of Politics*], which will be discussed by the author, debater **Luka Matić** (Zagreb, Croatia), and the audience of the *Days of animal Studies*, presents a completely fresh insight into an issue that often seems clear and rehashed. The author will look back at the basic positions he advocated in the book, related to the three basic tasks set in the introduction: 1) the role of domestication in the process of establishing the household economy and the later emergence of political practice, 2) the interpretation of Aristotle's definition of man as *politikon zoon*, 3) an attempt to answer the question: who and what should political philosophy serve and what is the purpose of its study? He will also talk about the conclusions of the book, the implications of which Matić will question in the light of the wider philosophical

and social context. He will focus on the innovativeness of Dimić's methodology, the justification of the philosophy's going-out from the "ivory tower" into the world of everyday life, on the criticism of stablecracy, and on the other possible conclusions of this book.

Seagull and I

Galeb i ja

On the occasion of the 80th anniversary of Zdenko Runjić's birth, *Days of animal Studies* will organize an online poetry panel titled after his most famous poem.

The Scottish poet **Gordon Meade** (Upper Largo, UK) will give a reading from his poetic body of work focusing on the lives and deaths of birds. The reading will contain poems from two of his more recent collections *Zoospeak* and *EX-posed: Animal Elegies*, which deal with the abuses of other-than-human animals through captivity, factory farming, etc., and from some earlier work including *Les Animots: A Human Bestiary* which looks at the shifting boundaries between human and non-human animals, and from an earlier sequence of poems *Nine Lives* in which the seagull is seen as a symbol for the human condition.

Maritza Stanchich (University of Puerto Rico, USA) will present a visual poem about a June 2022 journey she undertook to mourn her paternal grandfather from Istria, who labored for the Italian Navy under Mussolini, was incarcerated by Nazis, and died in an accident not long after emigrating to the U.S. The poem shares uncanny experiences with bird imagery. As she recently traveled toward sites of family and cultural trauma, Stanchich received uncanny messages about her efforts from anthropologist Gillian Goslinga about seabirds who witnessed such history at Jasenovac and Glina (presumably while migrating). Stanchich also consults *Reports from a Wild Country* by Deborah Bird Rose, *Our Grateful Dead* by Vinciane Despret, Thomas Hübl's work on collective trauma, and poets David Whyte, Joy Harjo, Pádraig Ó Tuama, conjuring all these apprehensions on the occasion of this conference.

The poetic program will be led by a philosopher and poet **Hrvoje Jurić** (University of Zagreb, Croatia).

Povodom 80. obljetnice rođenja Zdenka Runjića, *Dani kulturne animalističke* mrežno će upriličiti poetsku tribinu naslovljenu prema njegovoj najpoznatijoj pjesmi.

Škotski pjesnik **Gordon Meade** (Uper Largo, UK) čitat će odabrane ulomke iz svog poetskog opusa usredotočene na živote i smrti ptica. Čitanje će sadržavati pjesme iz dviju njegovih novijih zbirki *Zoospeak* i *EX-posed: Animal Elegies*, koje se bave zlostavljanjem ne-ljudskih životinja kroz zatočeništvo, industrijski uzgoj itd., te iz nekih ranijih djela, uključujući *Les Animaux: A Human Bestiary*, koje promatra pomicanje granica između ljudskih i ne-ljudskih životinja, te iz ranijeg niza pjesama *Nine Lives*, u kojima se galeb vidi kao simbol ljudskog stanja.

Maritza Stanchich (Sveučilište Puerto Rico, SAD) predstaviti će vizualnu poemu o putovanju u lipnju 2022. na koje je krenula kako bi oplakivala svog djeda po ocu iz Istre, koji je radio za talijansku mornaricu pod Mussolinijem, bio zatvoren od strane nacista i poginuo u nesreći nedugo nakon što je emigrirao u SAD. Pjesma dijeli nevjerojatna iskustva s ptičjim imaginarijem. Dok je nedavno putovala prema mjestima obiteljskih i kulturnih trauma, primila je jezive poruke o svojim naporima od antropologinje Gillian Goslinga o morskim pticama koje su svjedočile takvoj povijesti u Jasenovcu i Glini (vjerojatno dok su migrirale). Stanchich također konzultira *Reports from Wild Country* Deborah Bird Rose, *Our Grateful Dead* Vinciane Despret, misli Thomasa Hübla o kolektivnoj traumi i pjesnike Davida Whytea, Joy Harjo, Pádraiga Ó Tuame, prizivajući sva ta zapažanja povodom ove konferencije.

Ovaj će poetski program voditi filozof i pjesnik **Hrvoje Jurić** (Sveučilište u Zagrebu).

Ispostava Bol

The Bol Branch

Drugo gostovanje *Dana kulturne animaliSTike* u Bolu na Braču uključuje bogat program, pod vodstvom **Bruna Ćurka** i **Josipa Guća** (Sveučilište u Splitu, Hrvatska), ali koji bi bio nemoguć bez aktivnog sudjelovanja djece.

Program započinje edukativnom radionicom za djecu pod naslovom »Zašto trebamo poštovati druge?« Radionica će bolske osnovnoškolce uvesti u avanturu u kojoj morski psić Šarki raspravlja sa svojim prijateljima Orkijem i Škampijem o važnosti poštovanja, ali i o njihovom čudnom učitelju hobotnici. Ponudit će im da rasprave s njima o tome je li važnije znanje iz matematike ili poštovanje.

Nastavljamo s dodjeljivanjem nagrade za najbolju dječju priču o galebu, slijedom natječaja provedenog s proljeća na ljeto 2022. Priču »Galeb Frane«, tiskanu na početku ove knjige, pročitat će njezina autorica Matea Bajamić, učenica 6. razreda.

Tome slijedi predstavljanje slikovnice *Izgubljeni malić. Storija o dva otoka*, koju potpisuju Dišpetoži iz PO Poljana, tj. učenici koji su uz Ćurkovu asistenciju izveli ovu hvalevrijednu priču, s porukom o potrebi očuvanja naše prirodne okoline.

Konačno će Ćurko i Guć predstaviti koncept kulturne animalistike, kako u pogledu njegovih osnovnih obilježja, tako i na primjeru kulturno-animalističkog istraživanja galeba, laureata ovogodišnjih *Dana kulturne animaliSTike*. Neki od osnovnih elemenata ovog predavanja već su predstavljeni u uvodniku ove publikacije koji predavači potpisuju.

Program u Centru za kulturu Bol upotpunjen je izložbom dječje radionice na temu – galeb.

The second visit of the *Days of animal Studies* in Bol on Brač includes a rich program, led by **Bruno Ćurko** and **Josip Guć** (University of Split, Croatia), but which would be impossible without the active participation of children.

The program begins with an educational workshop for children entitled “Why Should We Respect Others?” The workshop will introduce the primary school children of Bol to an adventure in which Sharky the shark discusses with his friends Orki and Škampi about the importance of respect, but also about their strange octopus teacher. The workshop will offer the children to discuss whether the knowledge of math or the knowledge of respect is more important.

Furthermore, there will be the award ceremony for the best children’s story about a seagull, following the competition held from spring to summer 2022. The story “Frane the Seagull”, printed at the beginning of this book, will be read by its author, Matea Bajamić, a 6th grade student.

This is followed by the presentation of the picture book *The Lost Malić: The story of two islands*, signed by Dišpetoži from PO Poljana, i.e. students who, with Ćurko’s assistance, made this commendable story, with a message about the need to preserve our natural environment.

Finally, Ćurko and Guć will present the concept of cultural zoology [closest to the concept of animal studies], both in terms of its basic characteristics, and on the example of cultural-zoological research on seagulls, the laureate of this year’s *Days of animal Studies*. Some of the basic elements of this lecture are already presented in the editorial of this publication, signed by the lecturers.

The program at the Bol Culture Centre is accompanied with an exhibition of children workshop on the topic of – seagull.

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