

Elisabeth Charlotte Obereigner — Liza Hribar, (aka Lieselott), married name Hribar, alias **Liza Hribar (1913–1996)**

Liza Hribar was born as Elisabeth Charlotte von Obereigner to her father, Henrik, a captain, and her mother, Elsa Kastl Obereigner, a sculptor and painter. She was born in Klagenfurt, where Liza's father served before the First World War. After her father went missing at the front in 1914, she and her mother returned to their parents' house in Ljubljana.

She attended primary and secondary trade school in Ljubljana, and at the same time, between 1929 and 1931, she attended an evening art course at the *Probuda* society (now the Secondary School of Technical Professions), including an evening nude drawing course with Saša Šantel and Mirko Šubic, a painting course with Henrika Šantel, and a sculpture course with Anton Sever. In 1931, she went to Vienna and studied at the *Wiener Frauenakademie**. She completed her studies with a diploma from the sculpture department under professors Heinrich Zita and Ferdinand Kitt. Years of study trips followed: from 1936 to 1937, she was on a training course in Paris, where she visited Veno Pilon's studio. There she also met Ossip Zadkin. In the same year, she also travelled to Germany and Italy. In 1938, she returned to Vienna, where she attended the winter semester of a special course for chiselling bronze. She set up a studio in her home in Ljubljana and dedicated herself to children's portraits, which were presented at the group exhibition *Children in Painting and Sculpture* at the Jakopič Pavilion in 1938.

In 1939, she married Zoran Hribar and took the alias Liza Hribar. Four children were born in the marriage. The sculptor's private life was severely marked during the period after the Second World War, as Liza and her husband were sentenced at the staged Nagode Trial. Liza was given a suspended sentence, and her husband spent six years in prison. The process also resulted in the complete artistic isolation of the sculptor at a time when she had to support herself and her children.

As a sculptor, she created mostly portraits in clay, bronze, and wood. She portrayed her children and children of the citizens of Ljubljana. Before the war, she also collaborated on the goldsmith pieces by architect Jože Plečnik. After the war, due to her artistic isolation, she devoted herself to decorative small-scale sculptures in baked clay for the Ljubljana store *Dom* and to various commissions for the Church and private patrons. She produced a wide range of decorative items, such as brooches, vases, candlesticks, wall and shelf lamps, and also devoted herself to sacral works in baked clay, bronze, and wood (way of the cross, sculptures of Mary, saints and angels, and cribs) that furnished several churches. Among the many different nativity scenes she created, the most famous one is her "Nativity Scene from Kropa" that was depicted on the Christmas stamp of Slovenia in 1997.

* The Vienna Academy for Women, originally called the Art School for Women and Girls, was an artistic educational institution for women founded in 1897.