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— N — C — U — T

Loški muzej Škofja Loka / Škofja Loka Museum
Grajska pot 13, Škofja Loka, Slovenija

24.4.2014

Mednarodni strokovni simpozij
Avgust Černigoj in dediščina
eksperimentalnih praks

International Symposium
Avgust Černigoj and the Legacy
of Experimental Practices

Bauhaus

Networking Ideas
and Practice

Mreženje idej
in prakse

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Škofja Loka Museum
Grajska pot 13, Škofja Loka, Slovenija

24 . 4 . 2014

Mednarodni strokovni simpozij

Avgust Černigoj in dediščina
eksperimentalnih praks

International Symposium

Avgust Černigoj and the Legacy
of Experimental Practices

Kazalo

Jana Mlakar Predgovor	6
Barbara Sterle Vurnik Uvod	8
Program simpozija	16
Povzetki simpozija:	
Barbara Sterle Vurnik Na poti zgodovinenja dediščine Avgusta Černigoja – muzeološki vidik pomena ohranjanja kolektivnega spomina	18
Nada Zoran Časovni odzivi na razstave Avgusta Černigoja	21
Aida Abadžić Hodžić Bauhaus od Weimarja Avgusta Černigoja do Dessaua Selmana Selmanagića: od »novih struktur prihodnosti« k »umetnosti za potrebe ljudi«	23
Peter Krečič Avgust Černigoj, weimarski Bauhaus in slovenska zgodovinska avantgarda	26

Dragan Živadinov Metafizični materializem arhitekturne študije "Teater-Masse" Avgusta Černigoja	28
Lovorka Magaš Bilandžić Ponovni razmislek o gledališču dvajsetih let prejšnjega stoletja: vpliv Bauhauusa in mednarodne gledališke avantgarde na Hrvaškem in v Sloveniji	32
Tatjana Rojc Avgust Černigoj in tržaški »izmi«: iredentizem, interventizem, nacionalizem, futurizem, konstruktivizem	34
Janez Vrečko Černigojev in Stepančičev Konstruktivistični ambient v Trstu	35
Irene Mislej Trst in konec avantgarde	37



Contents

Jana Mlakar

Foreword 6

Barbara Sterle Vurnik

Introduction 8

Symposium Programme 17

Abstracts from the Symposium:

Barbara Sterle Vurnik

On the Path of Historicizing the
Heritage of Avgust Černigoj – A
Museological Aspect of the Significance
of Preserving the Collective Memory 18

Nada Zoran

The Untimely Responses to the
Exhibitions of Avgust Černigoj 21

Aida Abadžić Hodžić

Bauhaus from the Weimar of Avgust
Černigoj, to the Dessau of Selman
Selmanagić:
From the “New Structures of the Future”
to the “Art for People’s Needs” 23

Peter Krečič

Avgust Černigoj, the Weimar Bauhaus and
the Slovenian Historical Avant-Garde 26

Dragan Živadinov

The Metaphysical Materialism of the Architectural Studies for "Teater-Masse" by Avgust Černigoj 28

Lovorka Magaš Bilandžić

Rethinking the Stage in the 1920s: The Influence of the Bauhaus and International Theatrical Avant-Garde in Croatia and Slovenia 32

Tatjana Rojc

Avgust Černigoj and the Trieste "isms": Irredentism, Intervenism, Nationalism, Futurism, Constructivism 34

Janez Vrečko

The Constructivist Ambience of Černigoj and Stepančič in Trieste 35

Irene Mislej

Trieste and the End of the Avant-Garde 37

Predgovor

Foreword

KONS. 5

Gnoj je zlato
in zlato je gnoj.
Oboje = 0
0 = ∞
∞ = 0
A B <
1, 2, 3.
Kdor nima duše,
ne potrebuje zlata,
kdor ima dušo,
ne potrebuje gnoja.
I, A.

Srečko Kosovel

CONS 5

Dung is gold
and gold is dung.
Both = 0
0 = ∞
∞ = 0
AB <
1, 2, 3.
Those with no soul
Have no need for gold.
Those with a soul
Have no need for dung.
HEE-HAW

Srečko Kosovel

V Loškem muzeju Škofja Loka z velikim veseljem, entuziazmom in pričakovanji pristopamo k pripravi in organizaciji mednarodnega simpozija »Avgust Černigoj in dediščina eksperimentalnih praks«. Simpozij je manjši segment dveletnega projekta »Bauhaus – mreženje idej in praks (BauNet)«, pri katerem Loški muzej Škofja Loka sodeluje z Muzejem sodobne umetnosti iz Zagreba (kot glavnim nosilcem), Akademijo likovnih umetnosti iz Sarajeva in Splošnim muzejem Joanneum iz Gradca.

K sodelovanju na simpoziju smo povabili

It is with great joy, enthusiasm and expectations that we approach the preparations and organization of the international symposium entitled "Avgust Černigoj and the Heritage of the Experimental Practices" at Škofja Loka Museum.

The symposium represents a small segment of the two-year project Bauhaus – Networking Ideas and Practice (BauNet), in which we are taking part with the Museum of Contemporary Art in Zagreb (head of the project), the Academy of Fine Arts in Sarajevo and the Universalmuseum Joanneum in Graz.

devet odličnih poznavalcev področja slovenske likovne avantgarde, skupaj s tujimi strokovnjaki, ki nam bodo odstrli morebitni, doslej še neznani mednarodni kontekst.

Av gust Černigoj je nedvomno najvidnejši predstavnik slovenske likovne avantgarde, sama pa sem svoje uvodne besede začela s pesmijo KONS. 5 pesnika Srečka Kosovela (1904-1926), ki jo slovenska literarna stroka opredeljuje kot avantgardno pesem. Kosovel jo je napisal julija 1925 – to je v času, ko se je Avgust Černigoj že vrnil iz Weimarja. Pesem je družbenokritična in predstavlja popoln odmik od tradicionalne poezije. Po vsebini in obliki je konstruktivistična, posamezne besede nadomeščajo matematični znaki. Slikar in pesnik sta se med seboj dobro poznala. Ker v letošnjem letu obeležujemo tudi 110-letnico Kosovelovega rojstva, je tudi njegovemu delu posvečena večja pozornost.

Naj se ob tej priložnosti iskreno zahvalim za sodelovanje vsem našim projektnim partnerjem in aktivnim udeležencem tokratnega mednarodnega simpozija, ki so se ljubeznivo odzvali našemu vabilu. Prepričana sem, da bo srečanje prineslo nova spoznanja, večplastne predstavitve ter morebitne nove povezave in ideje.

Jana Mlakar,
direktorica Loškega muzeja Škofja Loka

We have invited nine excellent connoisseurs of Slovenian avant-garde art together with foreign experts to participate in the symposium, who will unveil the potentially yet unidentified international context.

Av gust Černigoj is undoubtedly the most visible representative of Slovenian avant-garde art, whereas I have used the poem CONS 5 by poet Srečko Kosovel (1904–1926) to start off my introduction, which the Slovenian literary profession defines as an avant-garde poem. Kosovel wrote it in July 1925 – at a time when Černigoj had already returned from Weimar. The poem represents a complete departure from traditional poetry. Its content and form is constructivist, individual words are replaced by mathematical symbols, whereas the topic is socio-critical. The painter and poet knew each other. This year marks the 110th anniversary of Kosovel's birth, which is also why more attention is being given to his work.

Let me take this opportunity to express my sincere thanks for the cooperation of all our project partners and active participants in this year's international symposium, who kindly responded to our invitation. I am confident that the meeting will bring forth new insights, multi-faceted presentations as well as possible new connections and ideas.

Jana Mlakar,
Director, Škofja Loka Museum

Uvod

Barbara Sterle Vurnik

Mednarodni strokovni simpozij *Avgust Černigoj in dediščina eksperimentalnih praks* je del dveletnega mednarodnega raziskovalnega in razstavnega projekta Bauhaus – mreženje idej in praks (BauNet) /Bauhaus – Networking Ideas and Practice (BauNet)).

Projekt Bauhaus-BauNet je skupinski projekt štirih partnerjev iz štirih evropskih držav. Podpira ga Evropska unija v okviru programa Kultura 2007–2013 in traja od oktobra 2013 do oktobra 2015. V projektu sodelujejo Loški muzej (koordinator za Slovenijo), Universalmuseum Joanneum Graz (koordinator za Avstrijo), Akademija likovnih umjetnosti Sarajevo (koordinator za Bosno in Hercegovino) in Muzej suvremene umjetnosti Zagreb (koordinator za Hrvaško in hkrati nosilec projekta). Glavni cilj projekta je celostno raziskati, povezati in predstaviti mednarodni javnosti aktivnosti tistih umetnikov jugovzhodne Evrope, ki so se na začetku 20. stoletja šolali na znameniti mednarodni šoli za arhitekturo, oblikovanje in vizualno umetnost Bauhaus v Nemčiji. Šola je bila ustanovljena leta 1919 v Weimarju, svoj kreativni vrhunec je doživela po selitvi delovanja v Dessau (1925–1932), zaključno obdobje Bauhauusa pa se je

Introduction

Barbara Sterle Vurnik

The International Expert Symposium *Avgust Černigoj and the Heritage of the Experimental Practices* is part of the two-year international research and exhibition project, Bauhaus – Networking Ideas and Practice (BauNet).

The Bauhaus-BauNet project is a joint project of four partners from four European countries. It is supported by the European Union as part of the Culture Programme 2007–2013 and lasts from October 2013 to October 2015. The project involves Škofja Loka Museum (coordinator for Slovenia), Universalmuseum Joanneum in Graz (coordinator for Austria), Sarajevo Academy of Fine Arts (coordinator for Bosnia and Herzegovina) and the Zagreb Museum of Contemporary Art (coordinator for Croatia and at the same time the head of the project). The main objective of the project is to holistically explore, integrate and present to the international public the activities of those artists of south-eastern Europe that were educated at the famous international Bauhaus school of architecture, design and visual art in Germany at the beginning of the 20th century. The school was founded in 1919 in Weimar, it experienced its creative pinnacle during the period in Dessau

odvilo v Berlinu, ko je šolo leta 1933 ukinita tedanja nacistična oblast.

Tokratni mednarodni simpozij v okviru projekta BauNet se bo osredotočil na slovenskega umetnika Avgusta Černigoja, ki je kot edini Slovenec obiskoval to priznano mednarodno šolo v Nemčiji. Černigoj je utemeljitelj konstruktivizma pri nas in med najvidnejšimi predstavniki slovenske zgodovinske avantgarde. Simpozij želi predstaviti pomen Černigojeve dediščine v slovenskem in mednarodnem kontekstu, torej v kontekstu slovenske in svetovne zgodovinske avantgarde, ter v povezavi s šolo Bauhaus. Simpozij bo hkrati posvečen tudi 90. obletnici 1. konstruktivistične razstave Avgusta Černigoja, ki jo je umetnik leta 1924 postavil v Srednji tehnični šoli v Ljubljani. To je bila njegova prva samostojna razstava, ki je bila pomembna zlasti zaradi močnih avantgardnih impulzov, ki jih je Černigoj prinesel v slovenski prostor potem, ko se je vrnil s šolanja na Bauhausu. Razstava je bila za takratni čas izjemno provokativna in radikalna, ponujala je nekaj drugačnega in bila uvod v konstruktivizem. Sicer pa se bo simpozij usmeril še v mnoga druga bistvena vprašanja, povezana z naslovno temo, in v tej smeri so zastavljena tudi predavanja, ki bodo zajela različna področja zelo širokega delovanja Avgusta Černigoja.

Avgust Černigoj (1898–1985) se je rodil v

(1925–1932), whereas the final stage of the Bauhaus took place in Berlin, when the school was abolished in 1933 by the Nazi rule of the time.

This international symposium, as part of the BauNet project, will focus on the Slovenian artist Avgust Černigoj, who was the only Slovenian to attend the recognized international school in Germany. Černigoj is the founder of constructivism in Slovenia and one of the most prominent representatives of the Slovenian historical avant-garde. The purpose of the symposium is to present the significance of Černigoj's heritage in the Slovenian and international context, therefore in the context of the Slovenian and world historical avant-garde, and in conjunction with the Bauhaus school. The symposium will also be dedicated to the 90th anniversary of the first constructivist exhibition by Avgust Černigoj that the artist held at the Technical High School in Ljubljana in 1924. This was his first solo exhibition, which was particularly important because of the strong avant-garde impulses that Černigoj brought to the Slovenian arena upon his return from his schooling at the Bauhaus. The exhibition was extremely provocative and radical for the time, offering something different and was an introduction to constructivism. Otherwise, the symposium will also focus on many other essential issues related to the topic at hand, which is the direction

Trstu, kjer je tudi obiskoval Umetnoobratno šolo. Po koncu prve svetovne vojne je v Postojni poučeval risanje. Leta 1922 je odšel študirat na münchensko akademijo Becker-Gundahl, kjer je spoznal moderno umetnost. Nato je sledilo prelomno obdobje v njegovem življenju, leta 1924 je za en semester odšel na študij v šolo Bauhaus v Weimar. Tu se je spoznal z novimi tokovi avantgarde, zlasti z avantgardističnim gledališčem, z ruskimi konstruktivisti in s sodobnim oblikovanjem. Bil je v neposrednem stiku z umetniki, kot so Walter Gropius, Paul Klee, Vasilij Kandinski, Laszlo Moholy-Nagy, Oskar Schlemmer, ki so nanj naredili velik vtis. Zaradi finančnih težav, a poln novega znanja, se je še istega leta vrnil v Ljubljano in pod vplivom izkušenj Bauhauasa pripravil svojo odmevno 1. konstruktivistično razstavo. Leta 1925, po 2. didaktični razstavi v Jakopičevem paviljonu, je bil politično izgnan iz Ljubljane. S tem se je njegovo konstruktivistično obdobje v Ljubljani zaključilo in nadaljevalo v Trstu, kjer je sodeloval pri vrhuncu slovenskega konstruktivističnega gibanja. V sklopu umetniške razstave upodabljajočih umetnosti, ki sta jo priredila tržaški Umetniški sindikat in Umetniški krožek v paviljonu Ljudskega vrta v Trstu, je namreč skupina tržaških umetnikov (Carmelich, Stepančič, Vlah) pod vodstvom Černigoja dobila svoj oddelek in razstavila prelomno delo Tržaški konstruktivistični ambient. Sicer pa je Černigoj svoje avantgardno

that the lectures will follow, covering the various fields of the very broad range of interest and work of Avgust Černigoj.

Avgust Černigoj (1898–1985) was born in Trieste, where he also attended the School of Applied Arts. After the end of the First World War, he taught drawing in Postojna. In 1922, he went to study at the Munich Becker-Gundahl Academy, where he met modern art. A turning point occurred in his life as he went to study at the Bauhaus school in Weimar for one semester in 1924. There he met with the new avant-garde currents, especially with avant-garde theatre, with the Russian constructivists and contemporary design. He was in direct contact with artists such as Walter Gropius, Paul Klee, Wassily Kandinsky, Laszlo Moholy-Nagy, Oskar Schlemmer, who made a great impression on him. Due to financial difficulties, but full of new knowledge, he returned to Ljubljana in the same year and prepared his resounding first constructivist exhibition under the influence of his experience at the Bauhaus. In 1925, after the second didactic exhibition at the Jakopič Pavilion, he was politically exiled from Ljubljana. This is how his constructivist period in Ljubljana ended and continued in Trieste, where he participated in the pinnacle of the Slovenian constructivist movement. As part of the exhibition of fine arts hosted by the Trieste Art Union and the Art Circle in the art pavilion of the People's



Avgust Černigoj (na levi s pipo) v Škofji Loki, ok. leta 1974, zasebna last / Avgust Černigoj (on the left with a pipe) in Škofja Loka, ca. 1974, private collection

gibanje v slovenski prostor med drugim ponesel še s Ferdom Delakom, ko sta zasnovala revijo Tank, ki je prvič izšla leta 1927. Černigoj se je nato v letih med 1927 in 1937 v Trstu ukvarjal s slikanjem velikih ladijskih dekoracij v tržaški ladjedelnici. Med vojno je poslikal kar nekaj cerkva, po drugi svetovni vojni pa je postal profesor na slovenski gimnaziji in na učiteljskišču v Trstu, kjer se je upokojil leta 1979. V povojnem obdobju je Černigojev razvoj segal od krajinarstva prek kubističnih variacij do nove abstrakcije. Proti koncu šestdesetih let se je posvetil kolažem in konstruiranju objektov ter okoli leta 1970 dosegel še en ustvarjalni vzpon. Svoja zadnja leta je Černigoj preživel v Lipici. V spomin ji je

Garden in Trieste, a group of Trieste artists (Carmelich, Stepančič, Vlah) under the leadership of Černigoj, received their own department and exhibited the pivotal piece, the Trieste Constructivist Ambient. Otherwise, Černigoj brought his avant-garde movement to the Slovenian arena also with Ferdo Delak when they conceived Tank magazine, which was first published in 1927. Černigoj then busied himself, between 1927 and 1937 in Trieste with painting large ship decor in the city's shipyard. During the war, he painted quite a few churches, becoming a professor after World War II at the Slovenian Grammar School and Teacher-Training College in Trieste, from where he retired in 1979. During the post war period, Černigoj's

zapustil skoraj 1400 svojih umetniških del, ki so danes shranjena v stalni zbirki in na ogled v Galeriji Avgusta Černigoja. Umrl je v Sežani.

Ko je minilo kratko, a razburljivo obdobje slovenske avantgarde, ki se je začelo okrog leta 1920 in trajalo nekje do leta 1929, v katero je okrog leta 1924 vstopil tudi Avgust Černigoj, se je spomin nanjo za skoraj 30 let zvil v molk. A dediščina je ostala in začelo se je njeno sistematično oživljanje, ki se še ni zaključilo in še traja. Njeni vplivi, vplivi dela Avgusta Černigoja in tudi vplivi Bauhauusa so danes dejstvo in so neprecenljive vrednosti, so del slovenske kulturne identitete in v okviru tega se odvija ne le pričujoči simpozij, ampak tudi slovensko sodelovanje v mednarodnem projektu Bauhaus-BauNet. V spomin na to pomembno obdobje slovenske kulture in umetnosti pa se simpozij hkrati pridružuje tudi 110. obletnici rojstva slovenskega avantgardnega pesnika, Černigojevega sodobnika in kolega, Srečka Kosovela. Na simpoziju predstavljene teme in vprašanja bodo povezani tako z Avgustom Černigojem kot tudi s širšo slovensko zgodovinsko avantgardo ter z mednarodno šolo in gibanjem Bauhaus. Osvetljeni bodo zlasti Černigojev opus, načela šole in metode dela, ki jih je Černigoj spoznal v Weimarju in jih prenesel v svoje domače okolje. Osvetljena bosta njegovo delovanje v Nemčiji, Sloveniji in v Italiji ter njegova povezanost z drugimi

development reached from landscape painting through to cubist variations to new abstraction. Towards the end of the sixties he devoted himself to collage and the construction of objects, attaining another creative ascent in about 1970. Černigoj spent his last years in Lipica. He left the place nearly 1,400 of his artworks, which are today kept in the permanent collection and on display in the Avgust Černigoj Gallery. He died in Sežana.

After the passing of the short but exciting period of the Slovenian avant-garde, which began around 1920 and lasted until about 1929, into which also Avgust Černigoj stepped at around 1924, the memory of the latter was wrapped into silence for almost 30 years. Yet the heritage remained and has started to be systematically revived – something that has not yet seen completion and continues. Its effects, the effects of the work of Avgust Černigoj, and the effects of the Bauhaus are today a fact and are of invaluable worth. They are a part of the Slovenian cultural identity, as part of which not only this symposium is taking place, but also Slovenia's collaboration in the international project Bauhaus-BauNet. In commemoration of this important period of Slovenian culture and art, the symposium has also joined in the 110th anniversary of the birth of Slovenian avant-garde poet, Černigoj's contemporary and colleague, Srečko Kosovel.

akterji zgodovinske avantgarde. In ne nazadnje, govorilo se bo med drugim tudi o vprašanih vplivov Černigoja, avantgard in Bauhauasa na umetnost in posledično tudi na družbo.

Po zaključenem simpoziju bo izdan tudi dvojezični (slovensko-angleški) zbornik z besedili predavateljev na simpoziju.

The symposium will present the mentioned topics and issues linked to both Avgust Černigoj and the wider Slovenian historical avant-garde, as well as the Bauhaus as an international school and movement. In particular Černigoj's oeuvre will be brought to light, as well as the principles of the school and methods of work that Černigoj met in Weimar and brought to his home environment. His activities in Germany, Slovenia and Italy will also be brought to light, as well as his connections with the other protagonists of the historical avant-garde. And last but not least, there will also be talk about the issues of the impact of Černigoj, the avant-gardes and the Bauhaus on art and consequently on society.

After the end of the symposium, a bilingual (Slovenian/English) collection of writings will be published with the texts by the speakers at the symposium.



Program

Četrtek, 24. april 2014

10.00–15.00

10.00–12.00

Jana Mlakar, direktorica,

Loški muzej Škofja Loka

Pozdravni nagovor in odprtje
simpozija

Miha Ješe, župan, Občina

Škofja Loka

Pozdravni nagovor

Barbara Sterle Vurnik

Na poti zgodovinenja
dediščine Avgusta Černigoja
– muzeološki vidik pomena
ohranjanja kolektivnega
spomina

Nada Zoran

Časovni odzivi na razstave
Avgusta Černigoja

Aida Abadžić Hodžić

Bauhaus od Weimarja Avgusta
Černigoja do Dessaua Selmana
Selmanagića:
od »novih struktur
prihodnosti« k »umetnosti za
potrebe ljudi«

Peter Krečič

Avgust Černigoj, weimarski
Bauhaus in slovenska
zgodovinska avantgarda

12.00–12.30

Odmor

12.30–15.00

Dragan Živadinov

Metafizični materializem
arhitekturne študije "Teater-
Masse" Avgusta Černigoja

Lovorka Magaš Bilandžić

Ponovni razmislek o gledališču
dvajsetih let prejšnjega
stoletja: vpliv Bauhauza
in mednarodne gledališke
avantgarde na Hrvaškem in v
Sloveniji

Tatjana Rojc

Avgust Černigoj in tržaški
»izmi«: iredentizem,
interventizem, nacionalizem,
futurizem, konstruktivizem

Janez Vrečko

Černigojev in Stepančičev
Konstruktivistični ambient v
Trstu

Irene Mislej

Trst in konec avantgarde

Diskusija



Programme

Thursday, 24 april 2014

10.00–15.00

10.00–12.00

**Jana Mlakar, Director, LM
Škofja Loka**

Words of welcome and opening
of the symposium

**Miha Ješe, Major, Municipality
of Škofja Loka**

Words of welcome

Barbara Sterle Vurnik

On the Path of Historicizing
the Heritage of Avgust
Černigoj – A Museological
Aspect of the Significance of
Preserving the Collective
Memory

Nada Zoran

The Untimely Responses to the
Exhibitions of Avgust Černigoj

Aida Abadžić Hodžić

Bauhaus from the Weimar of
Avgust Černigoj, to the Dessau
of Selman Selmanagić:
From the “New Structures of
the Future” to the “Art for
People’s Needs”

Peter Krečič

Bauhaus and the Slovenian
Historical Avant-Garde

12.00–12.30

Coffee break

12.30–15.00

Dragan Živadinov

The Metaphysical Materialism
of the Architectural Studies
for “Teater-Masse” by Avgust
Černigoj

Lovorka Magaš Bilandžić

Rethinking the Stage in the
1920s: The Influence of the
Bauhaus and International
Theatrical Avant-garde in
Croatia and Slovenia

Tatjana Rojc

Avgust Černigoj and the
Trieste “isms”: Irredentism,
Interventism, Nationalism,
Futurism, Constructivism

Janez Vrečko

The Constructivist Ambience
of Černigoj and Stepančič in
Trieste

Irene Mislej

Trieste and the End of the
Avant-Garde

Discussion



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**Na poti
zgodovinjena
dediščine Avgusta
Černigoja –
muzeološki vidik
pomena ohranjanja
kolektivnega spomina**

**On the Path of
Historicizing
the Heritage of
Avgust Černigoj – A
Museological Aspect
of the Significance
of Preserving the
Collective Memory**

Ko je France Stele leta 1926 komentiral razstave preteklega leta, med njimi tudi razstavo Avgusta Černigoja v Jakopičevem paviljonu, je pričakovano izpostavil zlasti njihov »reprezentančen« in »propagandističen« pomen. Seveda takrat ni mogel predvideti še enega pomena Černigojevih tovrstnih takratnih ali poznejših razstav, to je njihovega zgodovinskega učinka, ki se je pokazal šele čez desetletja v kontekstu poskusov in potrebe po ponovnem rekonstruiranju slovenske avantgarde. Avgust Černigoj je namreč leta 1924 naredil in na svoji 1. konstruktivistični razstavi na Srednji tehniški šoli v Ljubljani razstavil nekatera ključna konstruktivistična dela, a nobeno od teh del se ni ohranilo. Prav tako se ni ohranilo slovensko prelomno avantgardno delo, skupinski Tržaški konstruktivistični ambient, katerega nosilec je bil prav Černigoj in je bilo leta 1927 razstavljeno v paviljonu v Ljudskem vrtu v Trstu.

In his brief biography, of course sarcastically tapered with an avant-garde edge, Avgust Černigoj, who was probably the only representative of the South Slav peoples in the Staatliches Bauhaus in Weimar, acquaints us in the Trieste magazine *Naš glas* (1926/5–7) with the reasons why he chose to study in Germany. Not exactly at the Bauhaus, but he roughly surmises the experience between 1922 and 1924, when his artistic path led him from Munich's academy of art, bypassing the school for applied arts, until his last goal at the Bauhaus. Later, after we have meticulously revealed his avant-garde operations (1978), he slowly began to remember the many details that had previously been heavily covered up by the layers of involuntary oblivion. In several interviews, he shed light on a series of teaching personalities, things that went on in the school and outside. However, in his listing of small interesting

Nastala je pomembna vrzel, ki jo je kmalu zatem dodatno poglobil še več kot 30-letni molk sistema o obstoju in pomenu slovenske avantgarde in s tem tudi Černigojevega opusa. Prav na podlagi takšnih razstav oziroma nekaterih njihovih ohranjenih dokumentov (zlasti fotografij in njihovih objav v nekaterih ključnih publikacijah, kot sta bili takrat reviji Tank in Der Sturm) pa je bilo pozneje mogoče vendarle začeti večplastno krpanje te vrzeli. Omogočena je bila rekonstrukcija nekaterih Černigojevih ključnih zgodnjih in neohranjenih del, s tem pa je lahko na simbolni ravni začela potekati hkrati tudi rekonstrukcija spomina, ne le na Avgusta Černigoja kot progresivnega umetnika, ampak, kar je zelo pomembno, tudi rekonstrukcija spomina na celotno dediščino slovenske avantgarde, danes enega največjih umetniških dosežkov v zgodovini slovenske umetnosti.

Ta zanimiv proces nastajanja in nato reševanja te problematike je danes resda že splošno znan, a ker še ni zaključen, velja s prispevkom ponovno spomniti nanj. Predvsem, da se opozori na pomen pravočasnega prepoznavanja in ohranjanja dediščine ter na vlogo muzeja v tem procesu. Prispevek se tako poskuša osredotočiti zlasti na muzeološki vidik pomembnosti nadaljevanja oživljanja te »prekinjene zgodovine« (izraz je izposojen z razstave Prekinjene zgodovine, Moderna galerija, 2006), skoraj izbrisane

facts, he particularly highlighted two important things: the extremely stimulating creative environment at the Bauhaus and especially in the workshop of László Moholy-Nagy as part of his "Formlehre", as well as the importance of the openness of the school to a wide range of information from all the centres within which groundbreaking artistic action was taking place at the time, especially Soviet Russia. It was precisely these that were decisive in his conscious and unrestrained decision to embark upon constructivism and characteristic avant-garde work within its very broadly set frameworks. Yet not one of his pieces produced after his arrival from Weimar's Bauhaus represented a direct echo of the creative achievements of his teachers and colleagues from the workshops of the school. He did not directly copy or imitate any of his favoured role models, including those from the Bauhaus. As a rule, he transformed or equipped a certain concept and manner of production with ideas belonging to other arts, especially avant-garde movements. However, he consistently retained the ability acquired at the Bauhaus of a "deeper insight", an internal understanding focused on the very essence, a remarkable sense of structural comparison, and, of course, an array of useful processes for achieving the desired artistic effect.

The first part of the paper discusses the

dediščine in ponovne rehabilitacije njenega zgodovinskega loka. Sprehodi se po poti zgodovinenja Černigojevega opusa, ki so ga do sedaj opravile ne le muzejska stroka, ampak tudi stroke z različnih drugih področij. Ustavi pa se na nekaterih ključnih postajah, na katerih se je gradil omenjeni spomin, in sicer v okviru spremljanja poti serije Černigojevih objektov, zlasti iz leta 1924, ter Tržaškega konstruktivističnega ambienta iz leta 1927. Prav ta dela so namreč pomenljiva, saj so bila največkrat rekonstruirana, pogosto razstavljena in objavljena, danes pa imajo skupaj s preostalo slovensko zgodovinsko avantgardo svoje ustrezno mesto v stalnih muzejskih zbirkah in s tem končno potencial za trajnejši zapis v kolektivni spomin slovenskega naroda.

Slovenian perception of Černigoj's work specifically in the mirror of art criticism, whereas the second part addresses the importance of the Bauhaus for Černigoj's art and the concepts that he was developing in his avant-garde group and announced publicly.

Časovni odzivi na razstave Avgusta Černigoja

The Untimely Responses to the Exhibitions of Avgust Černigoj

Vse do leta 1978, ko so protagonisti retrospektivne razstave Avgusta Černigoja v Idriji preučili in razkrili Černigojevo avantgardistično delovanje ter začeli obravnavati njegovo delo na muzeološki način, so iz dokumentarnega gradiva razvidni pomanjkanje osnovnega vrednotenja umetnosti z vidika teorije in prakse ter nepravočasna prepoznavna in odsotnost kritike, ali kot se je izrazil dr. Krečič, neprostovoljna pozaba.

V prispevku ne želim izpostavljati in razpravljati o zrcalu likovne kritike, temveč na podlagi zbranih podatkov o razstavah in dostopnih bibliografskih podatkov zbranega gradiva izpostaviti odzive na zapise o predstavitev umetnika v časopisih.

Iz pregleda objavljenega gradiva je razvidno, da slovenska umetnostna stroka izhaja iz nemške umetnostne zgodovine s poudarkom na ločeni recenziji ali likovni oceni brez vidnih teoretičnih vprašanj. V prvih letih je skromno poročanje odraz časa, pomanjkanja kriterijev in slabe razvitosti medijskega prostora, postopno

Ever since 1978, when the protagonists of the retrospective exhibition by Avgust Černigoj in Idrija examined and revealed Černigoj's avant-garde activities and began to address his work in a museological manner, documentary material shows a lack of basic evaluation of art from the perspective of theory and practice, as well as the untimely recognition and absence of criticism, or involuntary oblivion, as put by Dr. Krečič.

The paper does not wish to expose and discuss the mirror of art criticism, but to highlight, on the basis of the data collected on the exhibitions and available bibliographic data of the collected material, the responses to what has been written on the artist's presentations in the newspapers. A review of the published material clearly shows that the Slovenian art profession stems from German art history with an emphasis on a separate review or visual assessment without any obvious address of theoretical issues. In the early years, the scant reports represent a reflection of the time, a lack of criteria and the poorly developed media. A gradual improvement

izboljševanje pa je zaslediti po letu 1950, ko se začne spreminjati tudi družbena klima in se začnejo uveljavljati modernistične novosti.

Gradivo je zbrano iz objave dokumentarnega centra Moderne galerije, Narodne in univerzitetne knjižnice, monografije o umetniku in posameznih objav.

can be observed after 1950, as the social climate also began to change and modernist innovations became more established.

The material has been collected from the publication of the documentary centre of the Museum of Modern Art, the National and University Library, the monograph about the artist as well as individual news items.

**Bauhaus
od Weimarja
Avgusta Černigoja
do Dessau Selmana
Selmanagića:
od »novih struktur
prihodnosti« k
»umetnosti za
potrebe ljudi«**

Koncept umetnika kot »oplemenitenega obrtnika« je bil uvrščen med osrednje poudarke programa državne šole Bauhaus v Weimarju (1919), s katerim je Gropius želel neločljivo povezati Bauhaus in znova odpreti možnost družbene integracije in odgovornosti likovnih umetnosti. Besedila filozofov in teoretikov ter zgodovinarjev likovnih umetnosti in oblikovanja so že v sredini 19. stoletja, najprej v Nemčiji in Veliki Britaniji, nakazovala kompleksen odnos med umetniško proizvodnjo ter razvojem industrije in novih proizvodnih tehnologij, s tem pa, kar je neločljivo povezano, tudi vprašanja spremenjene in izgubljene umetniške aure v novih načinih proizvodnje in predstavitve realnosti. Novi imperativ tipizacije in standardizacije proizvodnje, ki se je vse močneje uveljavljal v prostorih »svobodne umetniške volje«, je odprl vprašanje

**Bauhaus from the
Weimar of Avgust
Černigoj, to the
Dessau of Selman
Selmanagić:
From the "New
Structures of the
Future" to the "Art
for People's Needs"**

The concept of the artist as an "exalted artisan" was ranked among the highlights of the programme of the Staatliches Bauhaus in Weimar (1919), with which Gropius wanted to inextricably link the Bauhaus and reopen the possibility of social integration and responsibility of the fine arts. In as early as the mid-19th century, initially in Germany and then in Great Britain, texts by philosophers as well as theoreticians and historians of art and design indicated a complex relationship between artistic production and the development of industry and new production technologies, and with it also the inherent questions of the changed and lost artistic aura in the new production and presentation of reality. The new imperative of typifying and standardizing production, which was increasingly asserting itself in the space of "free artistic will", opened

odnosa umetnosti do družbe, v kateri je umetnost že pred več stoletji nepovratno izgubila svojo enotnost, nujnost obstajanja in kakovost »samoumevnosti«.

Program šole Bauhaus ter koncept njene pedagoške prakse in teorije sta že od samega začetka odražala kompleksnost teh vprašanj ter delitev med svojim »duhovnim« in »materialnim« delom. Prispevek si prizadeva v kratkih orisih analizirati preusmeritev šole iz obdobja Weimarja (posebej do leta 1923) k dokaj drugačnemu konceptu dela v obdobju po selitvi šole v Dessau (po letu 1925), ko je intuitivno-spekulativno, individualistično, igrivo in kreativno-eksperimentalno fazo, ki sta jo zaznamovali osebnosti Johanneses Ittena in Gertrude Grunow, zamenjal koncept proizvodnje, »skupinskega dela«, »vertikalnih delovnih skupin«, »vaj iz sodelovanja« in »celic sodelavcev«, posebej v času Hannesa Meyerja in Ludwiga Hilberseimerja. V analizi teh sprememb so obravnavani tudi pomen šolske razstave leta 1923, reorganizacije šolskega programa po letu 1923 (»umetnost in tehnika – nova enota«), vpliv časopisa »bauhaus« v času ravnateljstva H. Meyerja (1928–1930), prav tako pa tudi širše družbeno-ekonomske okoliščine, v katerih je šola delovala.

Kot vzorčni primer sta analizirani obdobji šolanja Avgusta Černigoja v Weimarju (1924) po prvi reorganizaciji programa

up the question of the relationship of art towards society, within which art had, already several centuries prior to that, irretrievably lost its unity, necessity to exist and "obviousness".

The programme of the Bauhaus school, and the concept of its pedagogical practice and theory, from the very beginning reflected the complexity of these issues and the division between its "spiritual" and "material" work. The paper aims to briefly analyze the redirection of the school from the Weimar period (especially up till 1923), to the rather different concept of work in the period after the school was moved to Dessau (after 1925), when the intuitive-speculative, individualistic, playful and creative-experimental phase, which was characterized by the personalities of Johannes Itten and Gertrude Grunow, was replaced by the concept of production, "teamwork", "vertical work groups", "exercises of cooperation" and "co-workers cells", particularly during the time of Hannes Meyer and Ludwig Hilberseimer. The analysis of these changes also addresses the significance of the school exhibition in 1923, the reorganization of the school curriculum after 1923 ("art and craft – a new unit"), the impact of the "Bauhaus" newspaper at the time Meyer was head of the school (1928–1930), as well as the broader socio-economic context within which the school operated.

šole in Selmana Selmanagića v Dessau (1929–1932) v času poudarjenega skupinskega dela.

As a model example, two periods of education are analyzed: that of Černigoj in Weimar (1924) after the first reorganization of the school programme, and that of Selmanagić in Dessau (1929–1932) during the period of emphasised teamwork.

Avgust Černigoj, weimarski Bauhaus in slovenska zgodovinska avantgarda

V svojem kratkem življenjepisu, seveda avantgardistično sarkastično priostrenem, v tržaški reviji *Naš glas* (1926/5–7) nas Avgust Černigoj, verjetno edini predstavnik južnoslovanskih narodov na weimarski državni šoli Bauhaus, seznanja z razlogi, zakaj se je odločil za študij v Nemčiji. Ne posebej na Bauhausu, pač pa širše povzema izkušnjo v letih med 1922 in 1924, ko ga je njegova umetniška pot vodila od münchenske umetnostne akademije mimo umetnoobrtne šole do zadnjega cilja na Bauhausu. Pozneje, potem ko smo do potankosti razkrili njegovo avantgardistično delovanje (1978), se je počasi začel spominjati še mnogih podrobnosti, poprej globoko prekritih s sloji neprostovoljne pozabe. V nekaj intervjujih je osvetlil vrsto učiteljskih osebnosti, dogajanj na šoli in zunaj nje. Vendar pa je ob naštevanju drobnih zanimivosti poudaril zlasti dve pomembni dejstvi: izjemno spodbudno ustvarjalno okolje na Bauhausu in še posebej v delavnici Lazsla Moholyja-Nagyja v okviru njegovega »Formlehre« ter pomen odprtosti šole za široke tokove informacij iz vseh centrov, v katerih so se prav tedaj odvijala prelomna umetniška

Avgust Černigoj, the Weimar Bauhaus and the Slovenian Historical Avant- Garde

In his brief biography, of course sarcastically tapered with an avant-garde edge, Avgust Černigoj, who was probably the only representative of the South Slav peoples in the Staatliches Bauhaus in Weimar, acquaints us in the Trieste magazine *Naš glas* (1926/5–7) with the reasons why he chose to study in Germany. Not exactly at the Bauhaus, but he roughly surmises the experience between 1922 and 1924, when his artistic path led him from Munich's academy of art, bypassing the school for applied arts, until his last goal at the Bauhaus. Later, after we have meticulously revealed his avant-garde operations (1978), he slowly began to remember the many details that had previously been heavily covered up by the layers of involuntary oblivion. In several interviews, he shed light on a series of teaching personalities, things that went on in the school and outside. However, in his listing of small interesting facts, he particularly highlighted two important things: the extremely stimulating creative environment at the Bauhaus and especially in the workshop of Lazslo Moholy-Nagy as part of his "Formlehre", as well as the importance of

dejanja, zlasti iz sovjetske Rusije. Prav te so bile odločilne za njegovo zavestno in brezpogojno odločitev za konstruktivizem in značilno avantgardistično delovanje v njegovih nadvse široko zastavljenih okvirih. A prav nobeno delo, ki ga je napravil po prihodu iz weimarskega Bauhauusa, ni bilo neposreden odmev ustvarjalnih dosežkov njegovih učiteljev in kolegov iz delavnic te šole. Nobenega od svojih favoriziranih vzornikov, ne le onih z Bauhauusa, ni neposredno ponavljal ali kopiral. Praviloma je določeni koncept in način izvedbe preoblikoval ali opremil s idejami drugih umetnostnih, predvsem avantgardističnih gibanj. Ves čas pa je ohranjal na Bauhauusu pridobljeno sposobnost »globljega vpogleda«, notranjega, na samo bistvo usmerjenega razumevanja, izjemen občutek za strukturne primerjave in pa seveda paleta uporabnih postopkov, kako doseči zaželeni umetniški učinek.

V prvem delu referata razpravljam o slovenskem dojemanju Černigojevega dela posebej v zrcalu likovne kritike, v drugem pa o pomenu Bauhauusa za Černigojevo umetnost in koncepte, ki jih je razvijal v svoji avantgardistični skupini in razglašal v javnosti.

the openness of the school to a wide range of information from all the centres within which groundbreaking artistic action was taking place at the time, especially Soviet Russia. It was precisely these that were decisive in his conscious and unrestrained decision to embark upon constructivism and characteristic avant-garde work within its very broadly set frameworks. Yet not one of his pieces produced after his arrival from Weimar's Bauhaus represented a direct echo of the creative achievements of his teachers and colleagues from the workshops of the school. He did not directly copy or imitate any of his favoured role models, including those from the Bauhaus. As a rule, he transformed or equipped a certain concept and manner of production with ideas belonging to other arts, especially avant-garde movements. However, he consistently retained the ability acquired at the Bauhaus of a "deeper insight", an internal understanding focused on the very essence, a remarkable sense of structural comparison, and, of course, an array of useful processes for achieving the desired artistic effect.

The first part of the paper discusses the Slovenian perception of Černigoj's work specifically in the mirror of art criticism, whereas the second part addresses the importance of the Bauhaus for Černigoj's art and the concepts that he was developing in his avant-garde group and announced publicly.

**Metafizični
materializem
arhitekturne študije
»Teater-Masse«
Avgusta Černigoja**

**The Metaphysical
Materialism of
the Architectural
Studies for "Teater-
Masse" by Avgust
Černigoj**

V Moderni galeriji v Ljubljani se je 14. marca 1999 zaprla razstava »Tank, slovenska zgodovinska avantgarda«, ki je prvič poskusila celovito zaobseči duha časa avantgardnega gibanja v umetnosti dvajsetih let. Kustosa postavitve Breda Ilich Klančnik in Igor Zabel sta vsebinsko in oblikovno izhodišče za razstavo poiskala v reviji Tank iz leta 1927, katere urednik je bil Ferdo Delak.

To je bila po sedemdesetih letih od konca avantgardnega umetniškega gibanja na Slovenskem šele druga razstava, ki si je za predmet svoje umetniško-zgodovinske analize izbrala historično avantgardo. Prva, danes že znamenita razstava, ki je tematizirala delo prof. Avgusta Černigoja, osrednjega protagonista tržaško-ljubljanskega konstruktivističnega vektorja, je bila odprta v Idriji 22. marca 1978. Njena kustosa sta bila Peter Krečič in Aleksander Bassin. Na razstavi so med drugim delno rekonstruirali Černigojeva izgubljena dela, ki so bila zastopana na prvi konstruktivistični manifestaciji v telovadnici

The exhibition "Tank, The Slovenian Historical Avant-Garde" closed on 14 March 1999 at the Museum of Modern Art in Ljubljana. The show was a the first comprehensive attempt to interpret the spirit of the time of the avant-garde movement in the art of the 1920s. The curators of the set-up, Breda Ilich Klančnik and Igor Zabel, found the starting point for the exhibition in terms of content and form in the Tank magazine from 1927, whose editor was Ferdo Delak.

After seventy years from the end of the avant-garde art movement, this was only the second exhibition on Slovenian soil to deal with the art-historical analysis of the historical avant-garde. The first, today famous exhibition, that explored the work of Prof. Avgust Černigoj, the central protagonist of the Trieste-Ljubljana constructivist vector, opened in Idrija on 22 March 1978. The exhibition was curated by Peter Krečič and Aleksander Bassin. Černigoj's lost works – which were included in the first constructivist manifestation in the sports hall of the technical schools in

tehniških šol v Ljubljani leta 1924, ter nekaj izbranih konstrukcij iz »Tržaškega konstruktivističnega ambienta« iz leta 1927.

Za ljubljansko razstavo »Tank, slovenska zgodovinska avantgarda« je muzejsko pohištvo in grafične strukture oblikovala skupina Novi kolektivizem, oblikovalska divizija retrogardističnega gibanja osemdesetih let, Neue Slowenische Kunst (NSK). Ob razstavi je Novi kolektivizem oblikoval tudi časopis – katalog. Katalog, izum 17. stoletja, je podaljšek razstave in nadvse pomembno orodje spominjanja in dokumentiranja.

Čeprav so leta 1999 minila že štiri leta, odkar sem zapustil umetniško gibanje NSK, sta ob izidu kataloga dve nadvse neugodni dejstvi v meni sprožili obsesivno nervozo najvišje stopnje. Prvo dejstvo je med drugim tudi povod in razlog mojega izbora simpozijske teme, drugo dejstvo pa bom na koncu svojega premisleka omenil z namenom, da v vas sprožim komično.

Prvo neugodno dejstvo je bilo, da v katalogu razstave »Tank, slovenska zgodovinska avantgarda« ni bila objavljena ikonična, heterotopična, stilno formativna arhitektonska študija Avgusta Černigoja z naslovom »Teater-Masse« iz leta 1928, ki je bila svetovni javnosti prvič predstavljena v Berlinu leta 1929 v reviji Der Sturm, katere urednik je bil Herwarth Walden. Na razstavi v Moderni galeriji je bila

Ljubljana in 1924, as well as a few selected constructions from the "Trieste Constructivist Ambient" from 1927 – were also partially reconstructed for the exhibition.

The museum furniture and graphic structures for the Ljubljana exhibition "Tank, The Slovenian Historical Avant-Garde" were designed by the Novi kolektivizem group, the design division of the retrogardist movement of the 1980s, Neue Slowenische Kunst (NSK). To accompany the exhibition, Novi kolektivizem also designed a newspaper – a catalogue. The catalogue, a 17th century invention, serves as an extension of the exhibition and a most important tool for remembering and documenting.

Although by 1999 already four years had passed since I had left the NSK art movement, two highly unfavourable facts triggered an obsessive neurosis of the highest degree in me, as the catalogue was published. The first fact is also the reason for my selection of symposium theme, whereas I will mention the second fact with intention to activate the comical within you at the end of my reflection.

The first unfavourable fact was that the iconic, heterotopic, stylistically formative architectonic study by Avgust Černigoj entitled "Teater-Masse" of 1928 was not published in the catalogue to the exhibition "Tank, The Slovenian Historical Avant-Garde", which was presented to the world

arhitektonska študija sicer razstavljena, vendar je v katalogu umanjkala. Če je katalog podaljšek razstave in se skozenj gradi hierarhija duha, me je to dejstvo nadvse presenetilo, saj je imel »Teater-Masse« v moji hierarhiji poleg »Tržaškega konstruktivističnega ambienta« najvišje mesto. In še vedno ga ima.

Manko, ki sem ga po vsej verjetnosti občutil le jaz, je v meni že na začetku osemdesetih let zmontiral dva momenta. Po eni strani sem bil popolnoma evforičen, ko sem za potrebe seminarja zgodovine gledališča na AGRFT med prelistavanjem fotokopij slovenske številke »Der Sturm« prvič videl arhitektonsko študijo, hkrati pa sem v reviji zaman iskal fotografijo »Tržaškega konstruktivističnega ambienta«. Seveda je bila prisotna, toda le s posnetkom detajla, prek katerega je takratni bralec lahko opravil zgolj operacijo primerjave z drugimi konstruktivističnimi umetninami tedanjega časa. Objavljeni detajl je zgradil netočno informacijo o »Tržaškem konstruktivističnem ambientu, glede na kontekst preteklih številke revije pa kvečjemu občutek zamude. Objava fotografije totala »Tržaškega konstruktivističnega ambienta« bi namreč v vplivni reviji, kot je bil Der Sturm, lahko navdušila izurjen pogled poznavalca umetnosti, tako pa oko strokovnjaka v objavljeni fotografiji ni moglo prepoznati enega od vrhuncev evropske umetnosti prve polovice 20. stoletja.

public for the first time in Berlin in 1929 in the magazine Der Sturm, whose editor was Herwarth Walden. The architectonic study was displayed in the exhibition in the Museum of Modern Art, although it went amiss in the catalogue. If the catalogue is an extension of the exhibition through which the hierarchy of spirit is built, this very fact took me by great surprise because, besides the "Trieste Constructivist Ambient", "Teater-Masse" held the highest position in my hierarchy. And it still does.

The lack that was most likely only felt by me, informed two moments in me at the beginning of the 1980s. On the one hand, I was absolutely euphoric when I first saw the architectonic study that I needed for a seminar on the history of theatre at the Academy of Theatre and Film whilst browsing through the photocopies of the Slovenian numbers of Der Sturm, while seeking the "Trieste Constructivist Ambient" photo in the magazine in vain. Of course it was present, but only with a snapshot of a detail, through which the then reader could merely perform an operation of comparison with other constructivist art of the time. The published detail constructed inaccurate information about the "Trieste Constructivist Ambient", whereas given the context of the past volumes of the magazine it produced a sense of delay more than anything else. The publication of the photograph of the "Trieste Constructivist Ambient" as a whole in such an influential magazine as Der Sturm could

Uveljavitev kongenialnega dela Černigoja, Stepančiča, Vlah in Carmelicha je tako postala naloga naslednjih generacij. Tudi zato je arhitektonska študija »Teater-Masse«, ki je skupaj s »Tržaškim konstruktivističnim ambientom« moje prvotno besedilo gledališča, osrednja tema mojega simpozijskega premisleka.

Drugega dejstva v sinopsisu ne morem navesti, ker bi si s tem odvzel komično napetost.

Komično je sicer grdo, a ni nevarno.

have in fact delighted the trained gaze of the art connoisseurs. However, as the case was, the eye of the specialist was not able to identify one of the highlights of European art of the first half of the 20th century in the published photo.

Establishing the congenial work by Černigoj, Stepančič, Vlah and Carmelich thus became the task of the next generations. This is also why the architectonic study "Teater-Masse", which is my first theatre text together with "Trieste Constructivist Ambience", is my main theme of reflection in the symposium.

I can not cite any other facts in the synopsis, as this would remove the comical tension.

Although the comical is unattractive, it is not dangerous.

Ponovni razmislek o gledališču dvajsetih let prejšnjega stoletja: vpliv Bauhauasa in mednarodne gledališke avant- garde na Hrvaškem in v Sloveniji

Prva desetletja 20. stoletja so zaznamovali velike spremembe na vseh področjih umetniškega razvoja in iskanje novih izraznih sredstev. Gledališče je za avantgardne umetnike pridobilo nov pomen ter postalo nekakšen laboratorij in poskusno polje za teorije in inovativne koncepte ruskih konstruktivistov, italijanskih futuristov, umetnikov Bauhauasa in številnih drugih. Iskanje nove vrste gledališča je zajemalo eksperimente z mehničnim, plastičnim in lutkovnim gledališčem, gibljivo sceno in kinetičnim odrom ter redefinicijo igre in predstave. V realiziranih in zamišljenih projektih umetnikov Bauhauasa in drugih ključnih protagonistov mednarodne avantgarde so igralci postali robotski liki, podobni lutkam, in plešoči avtomati, ki so kazali na razosebljeno

Rethinking the Stage in the 1920s: The Influence of The Bauhaus and International Theatrical Avant- Garde in Croatia and Slovenia

The first decades of the 20th century were marked by significant changes in all areas of artistic development and a search for new means of expression. Theatre has assumed a new importance for avant-garde artists and became a kind of laboratory and testing ground for theories and innovative concepts of Russian Constructivists, Italian Futurists, Bauhaus artists and many others. The search for a new type of theatre included experiments with mechanic, plastic and marionette theatre, moving scenery and kinetic stage as well as redefinition of the play and performance. In realized and imagined projects of Bauhaus artists and other key protagonists of international avant-garde, actors were transformed into robotic, puppet-like figures and dancing

in mehanizirano človeškost, ali pa so v gledaliških predstavah, zreduciranih na medsebojno učinkovanje oblik, barv in luči na odru, preprosto izginili.

Predavanje se bo osredotočilo na Bauhausovo Bühnenwerkstatt in eksperimente Oskarja Schlemmerja, Kurta Schmidta, Andorja Weiningerja in drugih, njihovo mesto v mednarodni gledališki avantgardi dvajsetih let prejšnjega stoletja ter na prenašanje vplivov na srednjeevropski kontekst. Poseben poudarek bomo namenili gledališkim eksperimentom in ponovnemu razmisleku o gledališkem odru v delu Bauhausovega študenta Avgusta Černigoja in hrvaškega umetnika Sergija Glumca. Njuno iskanje »novega gledališča« in neiluzionističnega odra presega lokalna prizadevanja – pripada namreč ključnim avantgardnim tokovom, ki so zaznamovali dvajseta leta prejšnjega stoletja, in na novo definira pojmovanje uprizoritvenih umetnosti tistega časa.

automatons suggesting depersonalized and mechanized humanity or disappeared in theatrical performances reduced to the interplay of forms, colours and lights on the stage.

The lecture will focus on the Bauhaus Bühnenwerkstatt and the experiments of Oskar Schlemmer, Kurt Schmidt, Andor Weininger and others, its place in the international theatrical avant-garde of the 1920s and transfer of influences to the Central European context. Special emphasis will be put on theatrical experiments and rethinking of the stage in the work of Bauhaus student Avgust Černigoj and Croatian artist Sergije Glumac. Their search for the "new theatre" and non-illusionistic stage surpasses the local scene – it is a part of the key avant-garde currents which marked the 1920s and redefined the perception of performing arts of the period.

**Avgust Černigoj
in tržaški
»izmi«: iredentizem,
interventizem,
nacionalizem,
futurizem,
konstruktivizem**

V svojem referatu bom poskušala Avgusta Černigoja umestiti v dejanski umetnostni prehod od reprezentacije stvarnosti do stvarnosti same. Determinanto pri definiciji Avgusta Černigoja predstavlja Trst, saj se njegova umetnostna izkušnja prepleta s tržaško avantgardo in retrogardo, prav tako pa se miselna zasnova Tržaškega konstruktivističnega ambienta delno (idealno) prepleta tudi s konceptom magičnega realizma Neue Sachlichkeit, v katerega so se umikali umetniki, ki se v letih dvajset in trideset niso mogli prepoznavati v izrazu, ki ga je zaznamovala politika. Rappel d'ordre prvega povojnega časa je namreč determiniral tržaški umetnostni diskurz, zato se vsa ta »nova« izraznost umesča v kompleksno zgodovinsko in politično sliko, kjer se je od predvojnega (predvsem) italijanskega iredentizma in nacionalizma razvil fašizem, ki se mu je tesno zavezal futurizem. Slednji je od prvotnega anarhizma prevzel vlogo režimske umetnosti. In temu se je uprla revolucionarna etika tržaškega konstruktivizma.

**Avgust Černigoj
and the Trieste
"isms": Irredentism,
Intervenism,
Nationalism,
Futurism,
Constructivism**

In my paper I will try to place Avgust Černigoj in the actual artistic transition from the representation of reality to reality itself. A determining factor in the definition of Avgust Černigoj is represented by Trieste since his artistic experience is interwoven with the avant-garde and retro-garde of the place. Likewise, the mental concept of the Trieste Constructivist Ambient partially (ideally) also intertwines with the concept of the magic realism of the Neue Sachlichkeit, into which those artists who were not able to see themselves in the expression marked by the politics of the time retreated during the 1920s and 1930s. The rappel d'ordre (return to order) of the first post-war period determined the art discourse in Trieste, explaining why all this "new" expressivity entered the complex historical and political picture, where fascism developed from the pre-war (mostly) Italian irredentism and nationalism, to which futurism was closely committed. The latter assumed the role of art of the regime from the initial anarchism. And this was rebelled against by the revolutionary ethics of Trieste constructivism.

Černigojev in Stepančičev Konstruktivistični ambient v Trstu

The Constructivist Ambience of Černigoj and Stepančič in Trieste

Zgodovina konstruktivizma v Sloveniji je bila izjemno pestra. Če hočemo pojasniti nesporazume med Černigojem in Kosovelom, se moramo dotakniti Černigojevega šolanja na Bauhausu, kjer se je vpisal na oddelek, ki ga je vodil Kandinski. Prek Kandinskega se je Černigoj zblížal s programom moskovskega INHUK, zlasti z nekaterimi stališči, na katerih je temeljil Kandinskijev program in jih je, potem ko se je preseli na Zahod, razvil in dopolnil na Bauhausu. Han-Mogomedov meni, da brez poznavanja dejavnosti INHUK ni mogoče razumeti ali pojasniti številnih procesov v ruskem avantgardnem gibanju. To velja tudi za konstruktivizem v Berlinu in Sloveniji, še posebno za spor med Černigojem in Kosovelom. Ker je imel Černigoj na Bauhausu dva zelo različna učitelja, tj. Kandinskega in Moholy-Nagyja, je celo v Ljubljani ostal razpet med neangažiranim esteticizmom Kandinskega in radikalnim prostorskim konstruktivizmom Moholy-Nagyja. Černigoj je predstavljal estetsko stališče, povezano s kompozicijo in abstrakcijo, Kosovel pa levo stališče, povezano s semantično dominantno in konstrukcijo.

The history of Constructivism in Slovenia was extremely dramatic. In order to explain the misunderstandings between Černigoj and Kosovel, we need to touch upon the former's training at the Bauhaus, where he enrolled in the department led by Kandinsky. Thanks to Kandinsky, Černigoj came close to the programme of the Moscow INHUK, specifically certain standpoints which Kandinsky's programme relied on and which, when he relocated to the West, he developed and supplemented at the Bauhaus. According to Han-Mogomedov without an awareness of the activities of the INHUK it is impossible to understand or clarify a number of processes in the Russian avant-garde movement. This also applies to Constructivism in Berlin and in Slovenia, particularly the clash between Černigoj and Kosovel. Thanks to very different teachers, Kandinsky and Moholy-Nagy in Bauhaus, even in Ljubljana Černigoj remained torn between Kandinsky's non-engaged aestheticism and Moholy-Nagy's radical spatial constructivism. Černigoj represented the aesthetic standpoint, linked to composition and abstraction; Kosovel

Nasprotje med suprematizmom in konstruktivizmom, ki ga je razrešil že Lisicki, je vnovično razrešitev doživelo leta 1927 v Trstu, in sicer s Stepančičevimi mobili in Malevičevim belim kvadratom, lebdečim s stropa ambienta. To je pomenilo stik z začetki konstruktivizma, ki ga je Kosovel dosegel s konsi v letih 1924–1925. Lahko bi rekli, da Kosovelov Kalejdoskop pomeni programsko napoved Černigojevega in Stepančičevega Konstruktivističnega ambienta v Trstu, s katerim sta umetnika pomembno pripomogla k sintezi suprematizma in konstruktivizma. Tržaški konstruktivistični ambient lahko razumemo tudi kot hommage umrlemu pesniku in teoretiku Kosovelu.

the left standpoint, connected to the semantic dominant and construction.

The conflict between Suprematism and Constructivism that Lissitzky had already resolved experienced a resolution in Trieste in 1927 with Stepančič's mobiles and Malevich's white square hanging from the ceiling of the ambience. This signified contact with the origins of Constructivism, which Kosovel achieved in 1924–1925 with his conses. Kosovel's Kaleidoscope could be said to represent a programmatic forecast of Černigoj's and Stepančič's Constructivist Ambience in Trieste through which Černigoj and Stepančič made an important contribution to the synthesis of Suprematism and Constructivism. The Trieste Constructivist Ambience can also be seen as a homage to the deceased poet and theorist Kosovel.

Trst in konec avantgarde

Ko se je Avgust Černigoj sicer pod prisilo leta 1925 vrnil v Trst, so okoliščine na likovni sceni že napovedovale razvoj, ki ni bil naklonjen avantgardi, predvsem tisti ne, ki je izhajala iz konstruktivizma. Černigoj je sicer zbral okoli sebe zanimivo skupino mlajših somišljenikov (o tem sporoča v slikoviti jezikovni mešanici Venu Pilonu v dveh pismih) in je z njimi dosegel nedvomno kakovostni vrh slovenske likovne avantgarde s posebnim ambientom, ki so ga namestili znotraj sindikalne razstave, a je bil ta podvig le labodji spev Černigojevih tovrstnih ustvarjalnih naporov. Sindikalna razstava je sama po sebi jasno začrtala okvir, ki ga je fašizem s svojo korporativistično »železno srajco« zapovedal vsem umetnikom. Kljub sobivanju te skupine z drugimi tržaškimi avantgardnimi umetniki, med njimi je bil vsekakor najpomembnejši Giorgio Carmelich, je splošna atmosfera v Italiji utišala Černigoja, ki se je v naslednjih letih ob kruhoborskem delu dekoracij za ladje udeleževal vsakoletnih razstav (saj so bile edina možnost za predstavitev v javnosti, članstvo v fašističnem sindikatu je bilo malodane obvezno) s sicer lepimi slikami, poglobljenimi portreti z ekspresionistično noto, kot je npr. Portret strica, ki se nahaja v zbirki muzeja Revoltelle. Na Goriškem

Trieste and the End of the Avant-Garde

As Avgust Černigoj returned to Trieste in 1925, even though he was forced to, the circumstances on the art scene were already predicative of the developments that were not well-disposed towards the avant-garde, especially that which arose from constructivism. Černigoj did manage to gather around himself an interesting group of younger kindred spirits (he communicated this in a picturesque language mix to Veno Pilon in two letters). Together they undoubtedly reached the very top of Slovenian avant-garde art with the special ambience that they installed as part of the union exhibition, even though this venture was a swan song for Černigoj's creative efforts of this type. The union exhibition in itself outlined a clear framework, which fascism commanded to all artists with its corporatist "iron shirt". Despite the coexistence of this group with other Trieste avant-garde artists, the most prominent among which was certainly Giorgio Carmelich, the general atmosphere in Italy silenced Černigoj. In the years to follow, alongside paid work to make a living entailing painting ship decor, he participated in the annual exhibitions (since these were the only option for public presentation, membership of the fascist trade union was virtually compulsory) with

se je sicer nadaljevala pot futurizma v svoji drugi fazi (Sofronio Pocarini kot teoretik in organizator in Tulio Cralli s svojo monumentalno »aeropittura«), a brez slovenskih umetnikov, saj je edini med njimi, Ivan Čargo, ki se je resno soočal s futurizmom, leta 1925, tako kot tudi Černigoj, pod prisilo zapustil Gorico in se – v obratni smeri – zatekel v Ljubljano. Lojze Spazzapan, ki je v svojem likovnem iskanju nihal med konstruktivizmom, futurizmom in postkubizmom, je leta 1928 zapustil rodni kraj in odšel v Torino, mesece pozneje pa si je izbral Pariz za drugi dom. Venio Pilon sicer ni nikoli koketiral z avantgardo, a je dragocen vir informacij, saj je v pismih in zapisih pustil pronicljive opazke o tem času. Prispevek bo pokazal vso paleto avantgardnih poskusov v ozadju »uradne« italijanske likovne scene, ki jo pooseblja Novecento (član skupine, ki jo je oblikovala in vodila likovna kritičarka Marguerita Sarfatti, Mussolinijeva ljubica, je bil tudi tržaški slikar slovenskih korenin Piero Marussig), ter precej mrzlo in opustelo likovno sceno tridesetih let.

paintings that could be said to be beautiful, in-depth portraits with an expressionist touch, such as *The Portrait of Uncle*, which can be found in the collection of the Revoltella Museum. Even though the path of futurism in its second stage continued in the Gorizia area (Sofronio Pocarini as theoretician and organizer, and Tulio Cralli with his monumental "aeropittura"), it did so without Slovenian artists, since the only one of them, Ivan Čargo who took on futurism seriously was, like Černigoj, forced to leave Gorizia in 1925, turning – the other way – towards Ljubljana to find a safe haven. Lojze Spazzapan, who fluctuated between constructivism, futurism and post-cubism in his artistic search, left his place of birth in 1928 and went to Turin, choosing Paris as his second home a few months later. Venio Pilon did never actually flirt with the avant-garde, but is a valuable source of information, because he left insightful observations about the times in his letters and writings. The paper will show the whole range of avant-garde experiments in the background of the "official" Italian art scene, personified by the Novecento (a member of the group formed and led by art critic Marguerite Sarfatti, Mussolini's mistress, was also the Trieste painter of Slovenian roots, Piero Marussig), and the rather cold and desolate art scene of the 1930s.



Foto: arhiv Loškega muzeja / Photo: museum collection

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