

# IZVLEČKI IN KLJUČNE BESEDE

## ABSTRACTS AND KEY WORDS

**Jasna Jovanov**

*Fotografija kot izziv. Pozabljeni konjiček Nadežde Petrović*

Nadežda Petrović (1873–1915) je v srbski umetnostni zgodovini poznana kot slikarka, umetnostna kritičarka, organizatorica razstav in ustanoviteljica umetnostnih združenj. Bila je velika domoljubka, na bojiščih balkanskih vojn in prve svetovne vojne je delovala kot negovalka in fotografinja. Med študijem v Münchnu (1898–1903) je kupila Kodakovo kamero in začela fotografirati. S fotografiranjem najrazličnejših žanrov je nadaljevala tudi po vrnitvi domov. Njena fotografska zapuščina razkriva značilen likovni koncept in slog, pravo umetniško osebnost. Ko je fotografirala, je skozi objektiv zrla z očmi umetnice in upoštevala načela piktorializma. Prispevek izpostavlja pomen njene fotografske zapuščine, njeno umetniško vrednost in pionirsko vlogo Petrovićeve v sočasni srbski in svetovni ženski fotografiji.

**Ključne besede:** Nadežda Petrović, fotografija, piktorializem, ženska fotografija

**Tina Košak**

*Slikarska oprema kartuzije Bistra v 18. stoletju po samostanskih inventarjih*

Prispevek analizira v inventarjih dokumentirano slikarsko opremo kartuzije Bistra v 18. stoletju v širšem kontekstu pomena, vloge in funkcije slik v rezidenčnih samostanskih prostorih, njihove vrednosti in zgodovine

**Jasna Jovanov**

*Photography as an (E)Vocation of the Painter. Forgotten Hobby of Nadežda Petrović*

In Serbian art history Nadežda Petrović (1873–1915) is known as a painter, art critic, organiser of art exhibitions, founder of art associations. She was a great patriot. She participated in the Balkan Wars and WWI as a nurse, but she also took photographs of the battlefields. During her studies in Munich (1898–1903), she bought a Kodak camera and created her first photographic works, while back home she continued to photograph a variety of subjects. The photographic legacy of Nadežda Petrović reveals the presence of a distinct pictorial concept and style, in other words, her artistic personality. While taking photographs, she watched the world through the camera with the eye of an artist, accepting the principles of pictorialism. The aim of this paper is to highlight the importance of her photographic legacy, its artistic value, the pioneering role of Nadežda Petrović among women photographers in contemporary Serbian and worldwide women's photography, and the way those photographs reveal her personality.

**Key words:** Nadežda Petrović, photography, pictorialism, woman photographers

**Tina Košak**

*Picture Furnishings of Bistra Charterhouse in 18th Century Inventories*

The article analyses records of paintings in the inventories of Bistra Charterhouse in the 18th century and discusses the significance, role and function of paintings in the residential premises of the charterhouse with regard

okusa. Od začetka 18. stoletja do razpusta samostana leta 1782 se je število slik v samostanu Bistra izrazito povečalo. Njihovi opisi v štirih ohranjenih inventarjih kažejo, da so na slikarsko opremo samostana in njeno umestitev v prostor pomembno vplivale tako sočasne zbirateljske prakse kot tudi osebne preference priorjev. Po prevzemu kartuzije so novoizvoljeni priorji slikarska dela, ki so v času njihovih predhodnikov krasila zasebne in rezidenčne prostore, sicer praviloma obdržali, a jih pogosto prestavili v druge prostore, obenem pa izbor na stenah po lastnem okusu obogatili z novimi slikami. Del slikarske zapuščine kartuzije Bistra je bil leta 1782 prodan na dražbah. Na podlagi podatkov o kupcih, pridobljenih v licitacijskih zapisnikih, prispevek odpira tudi vprašanje usode slik po ukinitvi kartuzije.

**Ključne besede:** slikarstvo, 18. stoletje, samostani, kartuzija Bistra, zbirke, zgodovina okusa, inventarji, dražbe

#### **Primož Lampič**

*Mariborski krog. Dejstva, interpretacije in nekatere smeri morebitnih nadaljnjih raziskav*

V članku so povzeta dejstva o avantgardno-modernistični fotografski skupini Mariborski krog, ki je nastala ob koncu šestdesetih let 20. stoletja v okviru Foto-kino kluba Maribor in se prvič predstavila javnosti na odmevni razstavi februarja 1971 v Razstavnem salonu Rotovž v Mariboru. Predstavljeni so glavni avtorji in pridruženi člani, glavne tehnične in konceptualne značilnosti ter inovativni prispevek njihovih del, najpomembnejši sodobni govorci, pisci in kritiki, ki so spremljali njihovo delo. Članek se konča z nekaterimi interpretacijami iz časa po letu 1980, zlasti tistimi, ki so nastale v okviru postmodernističnega obrata v umetnosti 20. stoletja in raziskovanja umetnostnih avantgard, in s predlogi za nekatere nadaljnje možne raziskave. Treba bi bilo poglobiti videnje o pogojih delovanja, o nosilcih in dejavnostih Mariborskega kroga, s čimer bi postopoma pridobili tudi podatke za ta segment politične zgodovine slovenske umetnosti v letih 1945–1991, ki smo jo v Sloveniji šele začeli pisati.

**Ključne besede:** slovenska fotografija, Mariborski krog, slovenska avantgarda, slovenska umetnost, Ivan Dvoršak, Zmago Jeraj, Janko Andrej Jelnikar, Branko Jerneić, Foto-kino klub Maribor, politična zgodovina slovenske umetnosti

to their value and history of taste. Between the first decade of the 18th century and 1782, the number of paintings in the residential premises of the charterhouse increased significantly. The newly elected priors normally retained the picture furnishings of their predecessors, but changed the display and also acquired new paintings to meet their own taste. The landscapes and still lifes which in the second quarter of the 18th century joined imperial portraits, allegories and histories on the charterhouse walls, and steadily increased in number thereafter, testify to the influence of general collecting practices in furnishing the charterhouse's residential premises. After the suppression of the charterhouse, a number of paintings from Bistra were sold at auction. Based on the names of buyers extracted from auction records, the article addresses the question of the destiny of paintings after 1782.

**Key words:** painting, 18th century, monasteries, Bistra Charterhouse, picture furnishings, taste, inventories, auctions

#### **Primož Lampič**

*The Maribor Circle. Facts, Interpretations and Some Possible Lines of Further Investigation*

This article presents an overview of the Slovenian avant-garde-modernistic photographic group known as the Maribor Circle, which was formed in the late 1960s in the Maribor Photo-Cinema Club. The group presented itself for the first time in February 1971 in the Exhibition Hall of Rotovž in Maribor. The author discusses the main authors and associated members of the club as well as the defining technical and conceptual characteristics of their work and the innovative contributions they made. The article also presents the names and views of key contemporary thinkers, writers and critics on the Circle as well as post-1980 interpretations of their work, i.e., those written after the postmodern twist of 20th century art, and those concerning the research of artistic avant-gardes. Some possible lines of further research are suggested, such as the need to more fully investigate the conditions in which the Circle worked, its members, their work and their other activities. It is hoped that this would provide a picture of this period to contribute to our newly-forged understanding of the political history of Slovenian art in 1945–1991, during the Communist regime.

**Key words:** Slovenian photography, Maribor circle, Slovenian avantgard, Slovenian art, Ivan Dvoršak, Zmago Jeraj, Janko Andrej Jelnikar, Branko Jerneić, Maribor Photo-Cinema Club, political history of Slovenian art

**Ana Lavrič**

*Sv. Ciril in Metod v slovenski umetnosti. Ikonografski, verski in narodni vidik*

Prispevek opozarja na širjenje in občasne kulminacije češčenja in upodobitev svetih bratov z vidika narodno-konstitutivne in narodnoobrambne vloge sakralne umetnosti. Osredotoča se predvsem na izbrana dela, ki zaznamujejo pomembne postaje v napredovanju kulta in narodovi zgodovini, že znanim dodaja nekaj doslej neopaženih, posveča pa se tudi njihovim formalnim izhodiščem in ikonografskim posebnostim. Ob primerjavi s tujim gradivom ugotavlja, da je v slovenskih upodobitvah opazen zlasti vpliv čeških predlog.

**Ključne besede:** upodobitve sv. Cirila in Metoda, sve-tiška ikonografija, slovenska umetnost, narodni vidik umetnosti, umetnostna propaganda

**Franci Lazarini**

*Klemen grof Brandis – politik in umetnostni naročnik*

Prispevek z vidika umetnostnega naročništva obravna-va eno vidnejših avstrijskih političnih osebnosti pred-marčne dobe, Klemena grofa Brandisa (1798–1863). Potomec znane tirolske plemiške rodbine, ki je imela posesti tudi na Spodnjem Štajerskem, je bil kot tirolski guverner in deželni glavar ter kasneje kot vrhovni dvorni mojster »odstopljenega« cesarja Ferdinanda I. aktiven tudi na področju umetnostnih naročil. Z njim so poleg nekaterih posegov v sklopu innsbruškega Hofburga (oprema guvernejeve pisarne in Poletna hiša, zdaj predelana v umetnostni paviljon) mdr. povezane stavbe Tirolskega deželnega muzeja Ferdinandeuma, Tirolskega deželnega gledališča in samostana karmeličank v Innsbrucku ter prenova dvorcev Zákupy in Ploskovice na Češkem za potrebe Ferdinandovih letnih rezidenc. Pečat pa je pustil tudi na sedanjem slovenskem ozemlju, kjer je njegov najpomembnejši prispevek prezidava dvorca Slivnica, v katerega se je preselil po neprosto-voljnem odhodu iz javnega življenja.

**Ključne besede:** Klemen grof Brandis, predmarčna doba, 19. stoletje, Tirolska, Češka, Štajerska, Innsbruck, Zákupy, Ploskovice, Maribor, Celje, Slivnica pri Mari-boru, dvorci, sakralna arhitektura, cerkveni redovi, jav-ne stavbe, klasicizem, historizem, plemstvo, naročništvo

**Ana Lavrič**

*Sts. Cyril and Methodius in Slovene Art. Iconographic, Religious and National Aspects*

The paper draws attention to the spread and periodic variations in the worship, as well as the depictions, of the two holy brothers from the perspective of their nationally constitutive and protective roles in sacred art. It focuses on selected works of art which mark important stages in both the growth of the cult and in national history and adds a number of hitherto overlooked works to those already known. It also discusses their formal origin and their specific iconographic features. The paper also points out that Slovenian works depicting the holy brothers mainly demonstrate the influence of their Bohemian counterparts.

**Key words:** depictions of Sts. Cyril and Methodius, iconography of Saints, Slovenian art, national aspect of religious art, art propaganda

**Franci Lazarini**

*Clemens Count of Brandis – Politician and Art Patron*

The article discusses a notable Austrian politician of the *Vormärz*, Clemens Count of Brandis, (1798–1863) and his role as art patron. Brandis was a member of the famous Tyrolean aristocratic family, who, among others, owned several estates in Lower Styria. As a governor and *Landeshauptmann* of Tyrol, and later *Obersthofmeister* of Emperor Ferdinand I., he was active also as an art patron. As well as commissions for the *Hofburg* in Innsbruck (furnishing the governor's office, Summer House, now Art Pavilion, etc.) he also commissioned the buildings of the Tyrolean Provincial Museum Ferdinandeum and the Tyrolean Provincial Theatre as well as the convent of Carmelites, all in Innsbruck, while he also led the rebuilding of the Zákupy and Ploskovice mansions in Bohemia which became Ferdinand's summer residences. He also left his mark on present-day Slovenia, where his most important commission was the rebuilding of Slivnica mansion, Brandis' residence after leaving public life.

**Key words:** Clemens Count of Brandis, *Vormärz*, 19th century, Tyrol, Bohemia, Styria, Innsbruck, Zákupy, Ploskovice, Maribor, Celje, Slivnica pri Mariboru, mansions, sacral architecture, religious orders, public buildings, classicism, historicism, nobility, artistic patronage

**Katarina Šmid**

*Umetnostnozgodovinski in klasičnoarheološki pristop v raziskovalnem delu Rajka Ložarja (1904–1985)*

Slovenski umetnostni zgodovinar in arheolog Rajko Ložar v Sloveniji ni pustil veliko sledov v razvoju obeh temeljnih humanističnih strok, saj je takoj po koncu druge svetovne vojne emigriral v Združene države Amerike. V svojem znanstvenem pisanju, ki je zgoščeno na predvojno dobo, se je v primarno arheoloških besedilih naslonil predvsem na Arnolda Schoberja in preko njega na dunajsko umetnostnozgodovinsko šolo, zlasti Aloisa Riegla, v pretežno umetnostnozgodovinskih besedilih pa se na drugi strani opazi močan naslon na Ložarjevega učitelja Izidorja Cankarja.

**Ključne besede:** Rajko Ložar, Arnold Schober, Izidor Cankar, Alois Riegl, umetnostna zgodovina, arheologija, ornament, terminologija

**Polona Vidmar**

*Slike in slikane tapete naročnika Janeza Karla grofa Gaisrucka za dvorec Novo Celje*

V prispevku so obravnavane slike in slikane tapete, ki jih je naročil Janez Karel grof Gaisruck (1714–1770) za opremo svojih dvorcev Novo Celje in Turnišče. Slikarska naročila so predstavljena v kontekstu naročnikove življenjske zgodbe in njegovega finančnega položaja. Pri ponovni preučitvi arhiva fidejkomisa Gaisruck v Štajerskem deželnem arhivu se je izkazalo, da je za grofa Janeza Karla in njegovega starejšega brata Antona delovalo pet slikarjev: Johann Baptist Anton Raunacher, Franz Josef Reich, Johann Franz Petumfill, Anton Jožef Lerchinger in Josef Cassian Gasser. Prispevek prinaša novo interpretacijo Gasserjevih portretov v slavnostni dvorani in slikanih tapet iz treh sob dvorca Novo Celje. Avtorica ugotavlja, da je bilo reprezentiranje z lojalnostjo Mariji Tereziji, ki je bilo doslej poudarjeno v literaturi, pri naročilih grofa Janeza Karla manj pomembno kakor reprezentiranje z lastno življenjsko zgodbo.

**Ključne besede:** Novo Celje, Anton grof Gaisruck, Janez Karel grof Gaisruck, Johann Baptist Anton Raunacher, Franz Josef Reich, Johann Franz Petumfill, Anton Jožef Lerchinger, Josef Cassian Gasser, umetnostno naročništvo, baročno slikarstvo

**Katarina Šmid**

*Art-historical and Classical Archaeological Approach in the Work of Rajko Ložar (1904–1985)*

Slovenian art historian and archaeologist Rajko Ložar had little impact on the development of either art history or archaeology in Slovenia, as by the end of World War II he had emigrated to the United States of America. In his major classical archaeological texts, the main point of reference was Arnold Schober and through him the Vienna School of Art History (especially Alois Riegl), while in his work on art history, references to Ložar's teacher, Izidor Cankar, stand out.

**Key words:** Rajko Ložar, Arnold Schober, Izidor Cankar, Alois Riegl, art history, archaeology, ornament, terminology

**Polona Vidmar**

*Paintings and Painted Wall Hangings Commissioned by Johann Karl Count of Gaisruck for the Neu-Cilli Mansion*

The paper discusses paintings and painted wall hangings commissioned by Johann Karl Count of Gaisruck (1714–1770) for his Neu-Cilli and Turnisch mansions. The commissions of paintings and wall hangings are considered with reference to the patron's biography and his financial situation. Research of the Gaisruck Fideikommiss archive in the Styrian Provincial Archives has revealed that Count Johann Karl and his elder brother Anton engaged a total of five painters: Johann Baptist Anton Raunacher, Franz Josef Reich, Johann Franz Petumfill, Anton Josef Lerchinger and Josef Cassian Gasser. The paper sheds light on the Gaisruck portraits by Josef Cassian Gasser in the main hall of the Neu-Cilli Mansion and on the canvas wall hangings in three rooms of the same mansion. The author argues that expressing loyalty to Maria Theresia, which has been emphasized in the existing literature, was less significant for Count Johann Karl's art commissions than presenting aspects of his own biography.

**Key words:** Neu-Cilli, Anton Count Gaisruck, Johann Karl Count Gaisruck, Johann Baptist Anton Raunacher, Franz Josef Reich, Johann Franz Petumfill, Anton Josef Lerchinger, Josef Cassian Gasser, art commissioners, Baroque paintings