

IZVLEČKI IN KLJUČNE BESEDE

ABSTRACTS AND KEY WORDS

Tomaž Brejc

Izidor Cankar na razstavah moderne umetnosti

Leta 1909 je odšel Izidor Cankar (1886–1958) študirat na katoliško univerzo v Louvain. V Bruslju se je prvič srečal z moderno evropsko umetnostjo (razstave skupine L'Esthétique Libre, svetovna razstava 1910), potoval je v London in Pariz (Auguste Rodin v Musée du Luxembourg). Med letoma 1911 in 1914 si je ogledoval razstave v dunajski Secesiji in v galeriji Miethke (od impresionizma do kubizma). Po letu 1918 je znova študiral na Dunaju in leta 1925 napisal daljše poročilo o pariški *Mednarodni razstavi dekorativnih umetnosti in modernih industrij*. V svojem pisanju se je zavzemal za impresionizem, zavrnil pa je ekspresionizem in abstrakcijo.

Ključne besede: Izidor Cankar, likovna kritika, moderna umetnost, Jože Plečnik, Mednarodna razstava dekorativnih umetnosti in modernih industrij

Marjeta Ciglencečki

Forma viva Maribor 1967–1986. O kiparskih simpozijih po Evropi in v Sloveniji

Avtorica v prvem delu prispevka o Formi vivi Maribor predstavlja razcvet kiparskih simpozijev po Evropi in na podlagi ohranjene dokumentacije analizira tovrstno dejavnost na območju Slovenije. Za najstarejši kiparski simpozij nasploh velja delovno srečanje kiparjev leta 1959 v kamnolomu St. Margarethen blizu Nežiderskega jezera v Avstriji. Kipar Karl Prantl je z organizacijo simpozijev v St. Margarethnu in tudi drugod subtilno povezal sočasne politične razmere z vprašanji osebne in umetniške svobode. Kiparja Janez Lenassi in Jakob

Tomaž Brejc

Izidor Cankar at Exhibitions of Modern Art

In 1909, Izidor Cankar (1886–1958) began his studies at the Catholic University of Louvain. He first encountered European modern art in Brussels (an exhibition of the group L'Esthétique Libre, *Exposition Universelle et Internationale* 1910); he travelled to London and Paris (Auguste Rodin in Musée du Luxembourg). Between 1911 and 1924, he visited exhibitions at the Vienna Secession and the Miethke Gallery (from impressionism to cubism). After 1918, he studied again in Vienna, and in 1925, he wrote a longer report on the *International Exposition of Decorative Arts and Modern Industries* in Paris. In his writings, he advocated impressionism, but rejected expressionism and abstraction.

Key words: Izidor Cankar, art criticism, modern art, Jože Plečnik, International Exposition of Decorative Arts and Modern Industries

Marjeta Ciglencečki

The Maribor Forma viva 1967–1986. On Sculptors' Symposia in Europe and Slovenia

In the first part of the paper on the Maribor Forma viva, the author discusses the heyday of the sculptors' symposia in Europe and analyses such events in Slovenia on the basis of the existing documentation. The 1959 meeting of the sculptors, which took place in St. Margarethen quarry near Neusiedler See in Austria, is highly significant; it is considered to be the first sculptors' symposium ever. By organising symposia in St. Margarethen and elsewhere, the sculptor Karl Prantl was able to relate contemporary political circumstances

Savinšek sta njegovo idejo prenesla v Slovenijo, kjer sta pod petičnim imenom Forma viva v letu 1961 zaživela simpozija v Seči pri Portorožu (v kamnu) in v Kostanjevici na Krki (v hrastovem lesu); na obeh lokacijah sta se oblikovala parka skulptur. Leta 1964 je bil ob podpori železarne vzpostavljen simpozij na Ravnah na Koroškem (železo in jeklo) in leta 1967 še v Mariboru (beton) na pobudo Gradbenega podjetja Stavbar; kovinski in betonski objekti so del urbane opreme obeh mest. Organizacija Forme vive je bila zahtevna, politične in družbene okoliščine so bile mednarodnim umetniškim prireditvam različno naklonjene, vedno pa je primanjkovalo denarja. V osemdesetih letih je Forma viva prenehala delovati kot republiška ustanova, dolžnosti so prevzele lokalne skupnosti. V Seči je organizacija kiparskih srečanj tako rekoč konstantna, po daljšem premoru so jo v letih 1998 in 2008 oživili v Kostanjevici in na Ravnah, medtem ko je zadnji mariborski simpozij potekal leta 1986. Vse štiri kiparske kolekcije si zaslužijo poglobljeno umetnostnozgodovinsko pozornost.

Ključne besede: kiparski simpozij, St. Margarethen, Karl Prantl, Forma viva, Seča, Kostanjevica na Krki, Ravne na Koroškem, Maribor, Gradbeno podjetje Stavbar

Ana Lavrič

Bratovščine sv. Rešnjega telesa na Slovenskem. Predstavitev ikonografije z izbranimi primeri

Prispevek na osnovi izbranih primerkov obravnava vsebinsko razsežnost umetnostnih del, ki so jih naročile oziroma uporabljale telovske bratovščine. Ikonografski vidik prepleta s kronološkim in funkcionalnim. Zajema čas od poznega srednjega veka do ukinitve bratovščin leta 1783, osredotoča pa se na baročno obdobje. Večino evharističnih motivov, ki jih srečujemo v širšem evropskem prostoru, najdemo tudi na Slovenskem, z bratovščinami pa jih je mogoče povezovati od poznega srednjega veka dalje. Najpogostejša motiva sta bila Zadnja večerja in Počastitev sv. Zakramenta.

Ključne besede: bratovščine sv. Rešnjega telesa, ikonografija, evharistični motivi, baročno katolištvo, slovenska sakralna umetnost, Grad (Gornja Lendava), Kamnica, Kanal ob Soči, Kranj, Kotlje, Laško, Ljubljana, Novo mesto, Piran, Podbrje pri Podnanosu, Semič, Škofja Loka, Trata pri Kočevju

with questions of personal and artistic freedom. The sculptors Janez Lenassi and Jakob Savinšek adapted his idea to Slovenia, where in 1961 two symposia – one in Seča near Portorož (stone) and the other in Kostanjevica na Krki (oak wood) – were brought to life under the poetic name of Forma viva. Sculpture parks were established on both locations. In 1964 in Ravne na Koroškem another symposium (iron and steel) started with support of the iron foundry, in 1967 the Stavbar Building Company initiated a symposium in Maribor (concrete). Metal and concrete objects are part of the urban furnishing of both Ravne and Maribor. The organization of Forma viva was demanding: political and social circumstances were variously inclined towards international artistic manifestations, while the organizers were constantly in need of funds. In the 1980s Forma viva moved from state organisation into the hands of local communities. In Seča the sculptors' symposia have remained a constant feature, while after a longer break they were also revived in Kostanjevica (1998) and in Ravne (2008). In Maribor, however, the last symposium took place in 1986. All four sculpture collections deserve art historical attention.

Key words: sculptors' symposium, St. Margarethen, Karl Prantl, Forma viva, Seča, Kostanjevica na Krki, Ravne na Koroškem, Maribor, Stavbar Building Company

Ana Lavrič

Corpus Christi Confraternities in Slovenia. Their Iconography Presented through Selected Examples

Based on selected examples, the paper discusses the scope of the content of artworks that were commissioned or used by Corpus Christi confraternities. The iconographic aspect is discussed alongside their chronology and function. The period covered extends from the Late Middle Ages to the abolishment of confraternities in 1783, while the discussion is focused on the Baroque period. Most of the Eucharistic themes that occur in a broader European space can also be found in Slovenia, while from the Late Middle Ages onwards they can be related to the Corpus Christi brotherhoods. The most frequent themes were the Last Supper and the Adoration of the Blessed Sacrament.

Key words: Corpus Christi confraternities, iconography, eucharistic themes, baroque catholicism, sacred art of Slovenian Lands, Grad (Gornja Lendava), Kamnica, Kanal ob Soči, Kranj, Kotlje, Laško, Ljubljana, Novo mesto, Piran, Podbrje pri Podnanosu, Semič, Škofja Loka, Trata pri Kočevju

Blaž Resman

Accipe consilium a me. Mati božja dobrega sveta ter njene bratovščine in upodobitve na Slovenskem

Čudodelno podobo Matere božje dobrega sveta, ki je po tradiciji pribežala pred Turki iz Skadra, častijo od leta 1467 v avguštinski cerkvi v Genazzanu. Njene kopije so bile sprva razširjene le po Laciju in po italijanskih avguštinskih samostanih, šele po letu 1753 so se razširile tudi po Evropi. Na Slovenskem so bile bratovščine Matere božje dobrega sveta ustanovljene pri Novi Cerkvi (1761), na Slinovcah (1761), pri ljubljanskih avguštincih (1764) in v Mozirju (1766). Kopije genazzanske Marije v nekdanjih avguštinskih samostanih (Ljubljana, Sv. Trojica v Slovenskih goricah, Rijeka) izvirajo iz Italije, vse druge so delo slovenskih poznobaročnih slikarjev in se med seboj precej razlikujejo. Sprva so bile številne pripisane Fortunatu Bergantu, v resnici so njegove le slike v uršulinskem samostanu v Ljubljani, na Veseli Gori, pri Pirčah in v Mošnjah, kjer je upodobljen tudi čudežni prenos genazzanske podobe. Od Cebeju pripisanih kopij je najverjetneje zares njegovo delo tista iz Moravč. Največ kopij je po zgledu Bergantove z Vesele Gore naslikal Anton Postl. Slika iz 1767 v Srednjih Bitnjah je delo Franca Lederwascha, tista iz 1773 na Ponikvah je tu pripisana Andreju Herrleinu.

Ključne besede: Mati božja dobrega sveta, Genazzano, kopije milostnih podob, bratovščine, avguštinci, Ljubljana, Nova Cerkev, Slinovce, Gomilsko, Mošnje, Fortunat Bergant, Anton Cebej, Anton Postl, Franc Lederwasch, Andrej Herrlein

Blaž Resman

Accipe consilium a me. Our Lady of Good Counsel, Her Confraternities and Depictions in Slovenia

The miraculous image of Our Lady of Good Counsel that, according to tradition, fled Shkodër, Albania, seeking refuge from the Turks, has been venerated in the Augustinian church at Genazzano near Rome since 1467. Its copies were initially found only in Latium and in the monasteries of the Augustinian friars; it was only after 1753 that they spread throughout Europe. In Slovenia, confraternities of Our Lady of Good Counsel were founded at Nova Cerkev (1761), at Slinovce (1761), in the Augustinian church in Ljubljana (1764) and in Mozirje (1766). Copies of the Genazzano image in former Augustinian monasteries (Ljubljana, Sv. Trojica v Slovenskih goricah, Rijeka) originate from Italy, all the others were executed by Slovenian late-Baroque painters and are quite different one from another. Initially, several of the copies were attributed to Fortunat Bergant, but only four can reliably be said to be by him: those in the Ursuline convent in Ljubljana, at Vesela Gora, at Pirče and at Mošnje, the latter also depicting the miraculous translation of the Genazzano image. Among the copies, attributed to Anton Cebej, the one from Moravče is most likely by him. The greatest number of copies of Our Lady of Good Counsel were painted by Anton Postl, who modelled them on Bergant's painting at Vesela Gora. The copy at Srednje Bitnje from 1767 is a work by Franz Lederwasch, the one from 1773 at Ponikve is here attributed to Andreas Herrlein.

Key words: Our Lady of Good Counsel, Genazzano, copies of merciful images, confraternities, Augustinians, Ljubljana, Nova Cerkev, Slinovce, Gomilsko, Mošnje, Fortunat Bergant, Anton Cebej, Anton Postl, Franz Lederwasch, Andreas Herrlein