

Krajnji cilj svih vizuelnih umetnosti jeste završena zgrada!
Walter Gropius
The ultimate aim of all visual arts is the complete building!
Walter Gropius



Manje je više!
Less is More!

Ludwig Mies van der Rohe
Ludwig Mies van der Rohe



Umetnost i tehnologija: Novo jedinstvo.
Walter Gropius
Art and Technology: A New Unity.
Walter Gropius



Svako "kako" počiva na "šta".
Ludwig Mies van der Rohe
Every "how" is based on a "what".
Ludwig Mies van der Rohe



Građenje znači oblikovanje raznih procesa življenja.
Walter Gropius
Building means shaping the different processes of living.
Walter Gropius



Umetnost ne predstavlja vidljivo, ona čini vidljivim.
Paul Klee
Art does not reproduce the visible; rather, it makes visible.
Paul Klee



Povodom obeležavanja **100 godina BAUHAUSA** u četvrtak **17. oktobra u 19h** biće otvorena [izložba](#) koju čine dva dela – izložbena postavka: [100 godina BAUHAUSA: Kontekstualizacije i re-kontekstualizacije Bauhausa u jugoslovenskom umetničkom prostoru](#) & prostorna instalacija: [bauhaus imaginista: collected research](#) u organizaciji Goethe-Instituta.

Umjetnički paviljon udruženje likovnih umjetnika Crne Gore
17. oktobar – 12. novembar 2019.
ul. Marka Miljanova br. 2
81000 Podgorica, Crna Gora

Otvaranju izložbe prethodi **prateći program** u vidu stručnog vođenja i razgovora na temu **"100 godina Bauhausa: lokalni i globalni uticaji"** u kome će učestvovati: profesor Miško Šuvaković, Irena Lagator Pejović i Petar Ćuković.

Bauhaus je *postavio* u kratkom periodu svog postojanja i delovanja (1919-1933) horizont novog interdisciplinarnog i eksperimentalnog arhitektonskog, dizajnerskog i umetničkog obrazovanja u kontekstima nemačke i internacionalne kulture posle Prvog svetskog rata. „Stil Bauhausa“ je bio eklektični spoj ekspresionizma, postkubizma, apstrakcije, konstruktivizma i arhitektonsko-dizajnerskog funkcionalizma. Direktori Bauhausa su usmerili Bauhaus ka socijal utopizmu (Walter Gropius), zatim, radikalnom funkcionalizmu (Hannes Meyer) i, na kraju, potencijalnostima internacionalnog stila (Mies van der Rohe). Kraj Bauhausa je vezan za slom Vajmarske Nemačke i nastanak nacističkog biopolitičkog totalitarnog društvenog sistema. Bauhaus je bio *estetski* a to znači arhitektonski, dizajnerski, umetnički i pedagoški uspon modernosti između dva velika svetska rata i dve totalne evropske ratne katastrofe u suočenju sa lokalnim i internacionalnim totalitarizmima.

Povodom 100 godina Bauhausa održane su brojne internacionalne izložbe, konferencije i tribine. Tokom svih ovih prilika ukazala su se dva aspekta:

- rekonstrukcija ideja i prakse istorijskog Bauhausa, te
- rasprava uticaja Bauhausa na internacionalnom planu od Srednje, Istočne i Jugoistočne Evrope do Azije, Severne i Južne Amerike i Afrike.

Izložba 100 godina BAUHAUSA: Kontekstualizacije i re-kontekstualizacije Bauhausa u jugoslovenskom umetničkom prostoru

je zamišljena kao dijagramska tj. vizuelna, diskurzivna i dokumentarna refleksija o

- Bauhausu kao novoj arhitektonskoj, dizajnerskoj i umetničkoj školi;
- jugoslovenskim studentima na Bauhausu;
- uticajima i recepcijama Bauhausa u kulturi Kraljevine Jugoslavije, tj. u Sloveniji, Italiji, Hrvatskoj, Bosni i Hercegovini, Srbiji, te presecima jugoslovenske i mađarske kulture u Vojvodini;
- identifikacijama sa paradoksima ubrzane modernizacije u kojima je Bauhaus bio jedna od vodećih *sila* unutar tada savremene visoke i popularne kulture; ali i
- interpretacijama *duha*, estetike ili kulturalnih impakta Bauhausa u odnosu na konceptualnu i savremenu umetnost.

Izložba je dokumentarnog i didaktičkog karaktera.

Izložba 100 godina BAUHAUSA: Kontekstualizacije i re-kontekstualizacije Bauhausa u jugoslovenskom umetničkom prostoru

je složen prostorni asamblaj vizuelnih i diskurzivnih *ideja* koje evociraju kulturalno memorisanje Bauhausa, modernističke ekspanzije i uticaje, eklektične spojeve različitih umetničkih impakta na internacionalnoj sceni, slučaj jugoslovenskih korespondencija idelitetima Bauhausa kao škole i stila, te afektivne, polemičke, razvojne ili aproprijacijske pristupe tradiciji Bauhausa u konceptualnoj i savremenoj umetnosti.

Miško Šuvaković

Autori izložbe: Nataša Janković, Marko Nikolić, Boško Drobnjak i Miško Šuvaković

Saradnik: Miloš Kostić

bauhaus imaginista: collected research

Bauhaus imaginista je veliki međunarodni projekt pokrenut povodom stogodišnjice osnivanja Bauhausa, a prevashodno se bavi međunarodnom recepcijom ove jedinstvene umetničke škole i njenim uticajem van granica Nemačke.

Putujuća izložba objedinjuje ideje, rezultate istraživanja i dokumentaciju koju smo prikupili u okviru projekta *bauhaus imaginista*. Za njene potrebe umetnik Luka Fraj koncipirao je prostor koji delom predstavlja skulpturu, a delom izložbenu arhitekturu. Tu se posetioci mogu pozabaviti ovim izuzetno višeslojnim projektom i razmišljati o njegovim raznovrsnim sadržajima. Prostor nudi rezultate kustoskih istraživanja, tekstove i slike u okviru četiri projektne celine. Pored njih, tu je i dokumentaciju o međunarodnom programu projekta *bauhaus imaginista* iz 2018. godine.

Projekat *bauhaus imaginista* povodom stogodišnjice Bauhausa rezultat je saradnje udruženih zbirki Bauhausa „Bauhaus kooperacion Berlin Desau Vajmar“, Goethe-Instituta i međunarodnog centra za savremenu umetnost „Haus der kulturen der welt“. Sredstva za njegovu realizaciju obezbedili su Ministarstvo inostranih poslova SRN i nemački savezni fond za kulturu „Kulturstiftung des bundes“. Uloge kustosa preuzeli su Marion fon Osten i Grant Votson, uz pomoć međunarodnog naučnog tima.

kustosi: **Marion fon Osten i Grant Votson**
(delovi iz uvoda)

Bauhaus DESSAU

Ovdašnja umetnička klima ne može podržati ništa što nije najnovije, najmodernije, poslednji krik, dadaizam, cirkus, varijete, džez, grozničava brzina, filmovi, Amerika, avioni, automobil. To su okviri u kojima ljudi ovde razmišljaju.

Oskar Štemer

Bauhaus DESSAU

The artistic climate here cannot support anything that is not the latest, the most modern, up-to-the-minute, Dadaism, circus, varié, jazz, hectic pace, movies, America, airplanes, the automobile. Those are the terms in which people here think.

Oskar Schlemmer

Pravilno zamenjuje nasumično. Umesto dekorativnog i snažno izražajnog, imamo konstruktivno, praktično, racionalno, internacionalno...

Farkas Molnar

The regular replaces the accidental. Instead of the decorative and the strongly expressive, we have the constructive, the utilitarian, the rational, the international...

Farkas Molnar

Problem naše generacije je kako da dovedemo intelektualne i emotivne, društvene i tehnološke komponente u uravnoteženo sudejstvo; kako da naučimo da ih vidimo i osećamo u međusobnom odnosu.

László Moholy-Nagy

The problem of our generation is to bring the intellectual and emotional, the social and technological components into balanced play; to learn to see and feel them in relationship.

László Moholy-Nagy

On the occasion of marking the **100th anniversary of the Bauhaus**, on **Thursday 17 October at 7 PM**, there will be an [exhibition opening](#) consisting of two parts -
Exhibition display: [100 Years of the BAUHAUS: The Contextualizations and Re-Contextualisations of the Bauhaus in the Yugoslav Art Space](#) &
the spatial installation: [bauhaus imaginista: collected research](#)
organized by Goethe-Institut.

Before the exhibition opens, it will be accompanied by a **programme** in the form of expert guidance and discussion **“100 years of Bauhaus: local and global influences”**, whose participants will be: Professor Miško Šuvaković, Irena Lagator Pejović and Petar Ćuković.

Art Pavilion of the Association of Visual Artists of Montenegro

17 October – 12 November 2019

Marka Miljanova 2

81000 Podgorica, Montenegro

During its short-lived existence (1919-1933), the Bauhaus *created* the basis for new interdisciplinary and experimental architectural, design and art education within the contexts of German and international culture after World War I. The Bauhaus style was the eclectic combination of expressionism, post-cubism, abstractism, constructivism and architectural design functionalism. The Bauhaus directors directed the Bauhaus towards social utopianism (Walter Gropius), then radical functionalism (Hannes Meyer), and finally, towards the potentialities of the international style (Mies van der Rohe). The end of the Bauhaus is connected to the collapse of Weimar Germany and the rise of the Nazi bio-political totalitarian social system. The Bauhaus represented the *aesthetic*, i.e. architectural, design, art and pedagogical rise of modernism between the two world wars and two complete European war catastrophes faced with the local and international totalitarianism.

To mark 100 years of Bauhaus, numerous international exhibitions, conferences and public discussions were held. During the course of these events two aspects emerged:

- the reconstruction of the ideas and practices of the historical Bauhaus, and
- debate on the impact of the Bauhaus on the international level from Middle, East and South East Europe to Asia, North and South America and Africa.

The exhibition, **100 Years of the BAUHAUS: Contextualizations and Re-Contextualizations of the Bauhaus in the Yugoslav Art Space**,

was conceived as a diagrammatic, i.e. visual, discursive, and documentary reflection on

- the Bauhaus as a new school of architecture, design, and art;
- the Yugoslavs who studied at the Bauhaus;
- the impacts and receptions of the Bauhaus in the culture of the Kingdom of Yugoslavia, i.e. in Slovenia, Italy, Croatia, Bosnia and Herzegovina, Serbia, as well as in the intersections between Yugoslav and Hungarian culture in the northern Serbian province of Vojvodina;
- identifications with the paradoxes of an accelerating modernisation, where the Bauhaus featured as one of the leading *forces* in what was then contemporary high and popular culture; as well as
- interpretations of the *spirit*, aesthetics, and cultural impacts of the Bauhaus in relation to conceptual and contemporary art.

The exhibition is documentary and didactic in character.

The exhibition **100 Years of the BAUHAUS: Contextualizations and Re-Contextualizations of the Bauhaus in the Yugoslav Art Space**

is a complex spatial assemblage of visual and discursive *ideas* evoking a cultural memorialisation of the Bauhaus, its modernist expansion and influences, eclectic combinations of various artistic impacts on the international scene, the case of the Yugoslav correspondences with the idealities of the Bauhaus as a school and style, as well as affective, polemical, developmental, and appropriative approaches to the Bauhaus tradition in conceptual and contemporary art.

Authors of the exhibition: Nataša Janković, Marko Nikolić, Boško Drobnjak and Miško Šuvaković
Associate: Miloš Kostić

bauhaus imaginista: collected research

Bauhaus imaginista is a big international project initiated on the occasion of the 100th anniversary of the founding of the Bauhaus and is primarily focused on the reception of this unique art school and its influence beyond Germany.

The travelling exhibition comprises the ideas, research results and the documentation we have obtained within the *bauhaus imaginista* project framework. For the purpose of the exhibition, the artist Luka Fraj has created a spatial concept which is partly a sculpture, and partly architectural exhibition. This is where the visitors can view this exceptionally multi-layered project and reflect on its diverse content. The space offers the results of curators' researches, texts and images within the framework of four project parts. Besides these, there is documentation on the international programme project *bauhaus imaginista* from 2018.

Marking the centennial anniversary of the Bauhaus, the *bauhaus imaginista* project is the result of the cooperation of compiled collection of works „Bauhaus kooperacion Berlin Desau Vajmar“, Goethe-Institut and the international centre „Haus der kulturen der welt“. The funds for the realization of this project were provided by the German Federal Foreign Office and the German Federal Cultural Foundation „Kulturstiftung des bundes“. The roles of curators were assigned to Marion von Osten and Grant Votson, who were also assisted by the international scientific team.

Curators: **Marion von Osten and Grant Votson**
(extracts from the introduction)