

# baunet

Bauhaus —  
Networking

Ideas and  
Practice  
Museum of  
Contemporary  
Art  
Zagreb

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Gorgona Hall  
Museum of contemporary art  
Av. Dubrovnik 17, Zagreb, Croatia  
**12<sup>th</sup> and 13<sup>th</sup> November 2012**

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The international research and exhibition project *Bauhaus – Networking Ideas and Practice* has been planned as a collaborative project of several museum, gallery, and university institutions from four European countries: Austria, Bosnia and Herzegovina, Croatia, and Slovenia. The aim of the project is to thoroughly explore and present the activities of artists from Central and South-eastern Europe, who were schooled at the renowned international school of architecture, design, and visual art – Bauhaus. The school was founded in 1919 in Weimar and reached its creative peak during the Dessau time (1925 – 1932). In its final period Bauhaus was relocated to Berlin, where the school was abolished by the national-socialist government in 1933.

The mainstay of the project are the aesthetic and pedagogical concepts of the Bauhaus school, which were applied to all art disciplines – reaching from painting, sculpture, photography, and film to applied arts, design, theatre, architecture, and even multimedia experiments. The other essential determinant of Bauhaus's educational activity is the synthesis of art theories and practice, both through creative courses and school workshops on the one side, and individual practice of artists on the other.

From today's perspective, it is clear that artistic and pedagogical models applied by students and teachers at Bauhaus had a very strong influence not only on art, teaching methods, and everyday life through design and architecture, but on social processes as well. Recent social and political changes that have thoroughly changed the mapping of the European Continent point to the fact that collaboration and innovation in theory and practice, which means key postulates of Bauhaus activity, are of equal importance for our present and past. Therefore the project should also be understood outside of narrow limits of art history, as a positive example of multicultural creative practice.

The project begins with the International Symposium *Bauhaus – Networking Ideas and Practice*. It brings together experts from the Croatian and other European museums, universities and other institutions involved with the subject of Bauhaus, and which are already cooperating on the same project – preparing the exhibition which is to take place in the MSU, Zagreb in 2015.

The participants of the symposium are going to present and discuss the subjects concerning the International School and Movement of Bauhaus, explicate the opuses and activities of students and professors of the Bauhaus School from Croatia and the region. They will also explain the principles and work methods of that School and discuss the influence of the Bauhaus on the contemporary art, design and architecture.

Following the completion of the symposium the bi-lingual Proceedings of the symposium (Croatian–English), containing the papers presented by all the participants, is going to be prepared and published.

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## participants

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Dr. Aida Abadžić Hodžić, Faculty of Philosophy, Sarajevo

Dr. Regina Bittner, Stiftung Bauhaus Dessau

Dr. Nataša Jakšić, Faculty of Architecture, Zagreb

Vedran Jukić, SODAarhitekti Studio, Zagreb

Dr. Peter Krečič, Faculty of Architecture, Ljubljana

Vesna Meštrić, Museum of Contemporary Art, Zagreb

Prof. Antonija Mlikota, Faculty of Philosophy, Zadar

Dr. Ana Ofak, Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie (IKKM), Weimar

Dr. Peter Peer, Universalmuseum Joanneum, Neue Galerie, Graz

Dr. Karin Šerman, Faculty of Architecture, Zagreb

Darko Šimičić, Tomislav Gotovac Institute, Zagreb

Jadranka Vinterhalter, Museum of Contemporary Art, Zagreb

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**Monday, 12<sup>th</sup> November 2012****10:00 – 15:00 h****10:00 – 10:30**

Snježana Pintarić, Director, MSU Zagreb

**Words of welcome and opening of the symposium****10:30 – 11:00**

Regina Bittner

**Researching by designing: the contemporariness of the Bauhaus education****11:00 – 11:30**

Aida Abadžić Hodžić

**Pedagogic experience of Bauhaus in the opus, the professorial work and life of Selman Selmanagić: several characteristic examples****11:30 – 12:00**

Peter Peer

**Hubert Hoffmann and the Bauhaus****12:00 – 12:30** coffee break**12:30 – 13:00**

Peter Krečič

**The road of August Černigoj to the Weimar Bauhaus or laying down foundations for the Slovenian avant-garde****13:00 – 13:30**

Karin Šerman, Nataša Jakšić, Vedran Jukić

**Gustav Bohutinsky, Croatian architecture student at the Bauhaus****13:30 – 15:00****Discussion**

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**Tuesday, 13<sup>th</sup> November 2012**

**10.00 – 15.00 h**

**10:00 – 10:30**

Jadranka Vinterhalter

**Bauhaus in Croatia: global ideas – individual practices and destinies**

**10:30 – 11:00**

Antonija Mlikota

**Otti Berger: “Show me you have not forgotten me!”**

**11:00 – 11:30**

Ana Ofak

**What do experiments do?**

**11:30 – 12:00** coffee break

**12:00 – 12:30**

Darko Šimičić

**Montage and photomontage in the works of Ivana Tomljenović**

**12:30 – 13:00**

Vesna Meštrić

**Experiment with the avant-garde: from the Bauhaus to the EXAT**

**13:00 – 14:00**

**Discussion**

**14:00 – 15:00**

**Guided tour through the permanent museum display *Collections in Motion* and exhibition *Karim Rashid, Ideology of Beauty***



**Pedagogic experience of Bauhaus in the opus, the professorial work and life of Selman Selmanagić: several characteristic examples**

The Bauhaus education (1929-1932) had a lasting effect on the architectural-cum-urban development and designer opuses of Selman Selmanagić, his subsequent pedagogical work in the Weißensee High School of Art in (the former East Berlin) between 1950 and 1970, but also on his outlook on life. It can be said that in the life and work of Selman Selmanagić, the only student from the Kingdom of Yugoslavia who had completed his studies in architecture and graduated from this school, there occurred a characteristic synthesis of some of the fundamental principles and values of this the most influential school of modern architecture, design and visual arts of the 20<sup>th</sup> century. And reflected in this synthesis was the dynamic and very complex inner dialectics of Bauhaus which, in the heterogeneity of its approach and the width of the interests of its educational process, was closely linked to the then contemporary research in the fields of natural and technical sciences, as well as with different approaches in the areas of philosophy, sociology, psychology and theology – the dialectics which emerged and was active in the crucial period of the modern political history.

The paper is endeavoring to throw light on the influence of different pedagogical approaches on the opus of S. Selmanagić – from the time of Gropius to the last director of Bauhaus Mies van de Rohe, during whose mandate Selmanagić completed his studies. Although he had began his education immediately after departure of Walter Gropius, the founder of the school, the pedagogic segment of the Preparatory course was still influenced by the first director in its approach of pronounced research and experimental character. Practical work with professor Albers performed in the Preparatory course helped Selmanagić to develop an ability of constructive way of thinking and spatial presentation, where the “final result was learned, not tutored” (Albers). The practical work with Albers focused on the development of the spatial structures in which interaction and correlation between the material, the construction, the function and the production technology should lead to an optimum quality of the final product with the minimum use of material, energy and time. This experience was particularly precious in Selmanagić’ later work as a furniture designer in Deutsche Werkstätten in Dresden-Hellerau.

Selmanagić began his education in Dessau, during the 2-year directorial mandate of Hannes Meyer (1928 – 1930) which was characterized by reorganization process of the school, a considerable change of curriculum and programmes and introduction of innovations in the work with students. Meyer's mandate in Bauhaus marked a radical divorce from Gropius' "research into the principle of design" based on the "study of life processes of the future users". It was this particular period that exerted the most powerful influence on the subsequent work by Selman Selmanagić, but also on his socio-political engagements and affinities. The emphasis on the needs of users and the need to understand their lives and work as an integral part of the process of design, and the method of team work through what is known as "cooperativzellen" (cooperative cells) and "vertical brigades" were some of the most important experiences crucial for his subsequent work and opus. That this is indeed so can be seen as in his first projects from student days, so in his later works such as, among others his participation in the team of architects tasked with the post-war rebuilding of Berlin (Planungskollektiv, 1945 – 1950), as well as in his work with students.

Meyer's imperative whereby a design must be "for the needs of people rather than the need for luxury" (Volksbedarf statt Luxusbedarf) had continued through the mandate of Mies van der Rohe, the last Director of Bauhaus, primarily through the activities of Professor Hilberseimer. Within his seminar for urban development a student collective was formed, part of which was Selman Selmanagić. Their project of the estate for the workers of the Junkers factory (Junkers-Siedlung, 1932) revived in a certain way the spirit of the Meyer's time, and it represented an alternative to the highly aestheticized character of tuition in architecture in the times of Mies van der Rohe. The estate was planned for 20,000 people and its realization was preceded by an exhaustive scientific analysis that - in addition to the study of technical, economic and ecological parameters, as well as the planned cost of construction and maintenance - it also concentrated on a detailed socio-cultural scrutiny of life habits of its inhabitants. The experience gained through work in this collective was to provide the basis for Selmanagić' planning for Berlin and Schwedt.

In addition to being open towards the research into new principles of design, aimed at meeting the needs of the user, Selmanagić' stay in the Bauhaus has also defined his outlook on life itself and his political affiliations. The spirit of anti-Fascism (from becoming a member of the

Communist party to his activities in the illegal communist cells during WW2 in Berlin), and his pronounced openness towards dialogue with other cultures and traditions (which was particularly characteristic of his dynamic stay in the Middle East during the thirties of the last century), were to remain the determinants of Selman Selmanagić' life's philosophy. The political context within which this School was operating opens up new vistas of its interpretation, and through this particular element the story of the Bauhaus acquired a much more complex outlines. This is shown by numerous new studies carried out in the last twenty years, which are attempting to "de-mythologize" the concept of this School by investigating, among other things, the modes of interpretations of its heritage: from the time of the Third Reich to the fall of the Berlin Wall, and the reflections of the Bauhaus tradition within the borders of the Democratic Republic of Germany in which Selman Selmanagić played a very significant role.

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**Dr. Regina Bittner**

**Researching by designing: the contemporariness of the Bauhaus education**

Learning by doing by establishing a practice comprised of interactive, materials-based procedures, systematically examining the steps that go into creating an image or form, methodologically structuring and monitoring the creative process and, not least, intervening in everyday, real-life situations: these are just a few of the specialities attributed to Bauhaus creative knowledge production, specialities that have been copied worldwide. The "conversation with the materials" is thereby of outstanding importance (Donald Schön). An orientation to practical crafts, to "tacit knowledge", to pre-linguistic yet decisive empirical knowledge was indubitably a defining feature of the introductory course as well as of in-house workshop production in Dessau. Yet the Bauhaus simultaneously fostered an understanding of design that lent a new significance to the sciences and to technical or technological expertise. Thus in the light of new scientific findings and technical innovations, Moholy-Nagy used various technical devices to investigate the changing relationship between visibility and invisibility; an object of his artistic research was the extent to which the speed of modern life might be perceived and depicted; and Hannes Mayer's demand

that the design process be organized in a strictly methodical manner and meet scientific criteria – whereby architecture was considered an “organic process” – is another example of this orientation. The Bauhaus responded thus to a shift in knowledge culture; knowledge of the natural sciences and technology gained outstanding importance in the course of rapid industrial modernisation. This modern concept of design consciously distanced itself from the commonly propounded view of artistic work as being a “stroke of genius”, that is, the product of implicit knowledge or of a “God-given gift” or vocation, and hence beyond question and analysis. The independent position thereby assured was also a reaction to the crisis of art as a bourgeois institution and the hegemony articulated therein. Ultimately, this orientation to the universal language of industry and technology was tied up also with hopes that the existing hierarchy of knowledge might be overthrown. That the Bauhaus, on the one hand developed a new model of knowledge production geared to conditions in industrial society yet, on the other, excluded major questions regarding the integration of other types of knowledge, for example that of users or residents of the objects it designed, numbers among its ambivalent positions. The paper reflects the significance of the art/ design educational principles of the Bauhaus Dessau in the context of contemporary debates of a new agenda of the designer responding to the radical environmental and economical challenges.

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**Peter Krečič**

**The road of August Černigoj to the Weimar Bauhaus or laying down foundations for the Slovenian avant-garde**

In a short biography published in the Trieste journal *Naš glas* (5-7. 1926), August Černigoj, probably the only representative of the south Slavs at the Weimar school of the State Bauhaus, introduces us to the reasons which made him decide to study in Germany. In a nut-shell he speaks about his experience between 1922 and 1924, not solely from the Bauhaus but wider, when his artistic leanings led him to the Munich Art Academy through the Arts and Crafts School to his ultimate goal at the Bauhaus. He says: “Why did I go to Germany? I cannot give an exact answer to that question. Perhaps because I wanted to permeated with a civilizatory spirit. Germany was offering a great deal of theoretical

knowledge which is a precondition of any participation. I am grateful to the German for giving me a European education." Once we have uncovered the minutia of his avant-garde activities, he began to recall many other details that were covered by deep layers of involuntary oblivion. In several interviews – one of which i did myself and then published the part which related specifically to his experience of atmosphere and work at the Bauhaus – he talked of several professors and their personalities, events in the School and outside it, and he also remembered a visit to a negro jazz-group and a carnival that was organized in the School. However, while perusing through a mass of small curiosities, he laid special emphasis on two important facts: exceptionally creative environment in the workshop led by Lászlo Moholy-Nagy within his "Formlehre", and the importance of the openness of the School to the flow-through of information from all the centres in which at that time crucial artistic acts were taking place, particularly in the Soviet Russia. It was that which led him to make a conscious and unconditional decision to turn to constructivism and an uncompromising action within very widely spaced framework.

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### **Vesna Meštrić**

#### **Experiment with the avant-garde – from the Bauhaus to the EXAT**

The cultural scene following the end of the WW2, when so many of the European countries were facing the task of reconstruction of their devastated areas, had to wait for the fifties, or rather the period of fresh impetus and enthusiasm, for the new European art scene to establish itself. Special role in that process was played by the political events taking place at the end of the forties which, in the countries of the former Yugoslavia, favoured a development of the abstract idea in the world of the visual. The role of small ateliers, which at that time were the meeting venues for artists, architects, theoreticians brought together by similar ideas and attitudes fixed firmly within the avant-garde movements of the first half of the 20<sup>th</sup> century, was becoming ever more prominent.

One of the key event in the Croatian art in those years was the emergence of the EXAT 51 group, founded on 1951, which drew young artists, architects and designers of progressive approach and whose activities issued from the heritage of the geometric abstraction and Russian constructivism

of De Stijl and the Bauhaus. Similar practices existed in other countries as well, for instance the Il Movimento per l'arte concreta group from Milan, founded in 1948. However, the closest similarity existed with the Paris group Espace which was also formed in 1951.

EXAT 51 – Experimental atelier, was the convergence point for artists, architects, designers and theoreticians for whom the synthetic approach and experimental work were of primary importance. The beginning of their activity as a group was marked by the reading of the Manifest 1951 the co-signatories of which were Vjenceslav Richter, Ivan Picelj, Aleksandar Srnec, Vladimir Kristl, Božidar Rašica, Bernardo Bernardi, Zdravko Bregovac, Vladimir Zaharović and Zvonimir Radić. The Manifest clearly defined the basic views and aims of the activity of the group, establishing new relations in the fields of architecture, sculpture and painting. The progressive views of the EXAT 51 group members have opened the way to numerous polemics within the art circles, and their activity has had a great deal of influence in the area of design, animated film and fashion of the time.

The aim of this paper is to present the influence of the Bauhaus through the example of the art practices of the EXAT 51 group – a group which had a dominant role in the creation of the art scene in the fifties. Setting out from the experimental-cum-research approach as one of the integrating elements, the Bauhaus ideas and practices have to be considered within the context of the EXAT 51 activities in their designing practices, specifically in the projects of the pavilion architecture (Vienna 1949, Stockholm 1949 and 1950, Hannover, Chicago and Paris 1950), as well as in the visual presentation of the exhibitions which reflect a collective approach and link art and industry – in line with the proclaimed principles of a responsible artistic activity.

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**Antonija Mlikota**

**Otti Berger: "Show me you have not forgotten me"**

Both the Bauhaus, and the period following it, have rather marginalized the textile workshop and its designers, but lately they are attracting more and more research. Indeed, within the context of the Bauhaus they are being increasingly regarded as just as important creative element of that School as all the others.

Otti Berger was a Croatian designer whose artistic and creative potential had, to a great extent, been shaped by the Textile workshop of the Bauhaus. She was born in 1898 in Zmajevac, in the region of Baranya, which at that time was a part of the Austro-Hungarian Empire. Due to the fact that in some documents Zmajevac is listed by its Hungarian name – Vörösmart, she is often regarded as a Hungarian artist.

Having completed the Collegiate School for Girls in Vienna she enrolled in the Royal Academy of Arts and Artistic Crafts in Zagreb which she attended from 1922 to 1926, following which she went to Bauhaus in Dessau. At the beginning of 1927 she officially enrolled in a course of studies where she first took part in Vorkurs - the preparatory course, with László Moholy-Nagy, and the lectures given by Paul Klee and Wassily Kandinsky.

Next she enrolled in the Textile workshop from which she graduated in 1930. In the autumn of 1931, at the recommendation of Gunte Stözl, the incumbent Head of the Bauhaus Weaving workshop, she took over from her. Although Otti Berger led the said Workshop independently, and was performing all the pedagogic, production and practical segments of the educational programme, she was never given the official appointment. The new director, Mies van der Rohe, entrusted the management of the Textile workshop to designer Lilly Reich, while Otti Berger became her deputy. Based on her experience as a former student of Bauhaus, as an experienced textile designer with in-depth knowledge of the needs of industry, her aims being new solutions, she had - in the course of her work with students - developed her own curriculum. In 1932 she left the Bauhaus and opened her own "Atelier for Textile" in Berlin, and established successful cooperation with numerous textiles companies which were producing materials based on her innovative solutions. In 1936 she was banned from working in Germany due to her Jewish origins, and was forced to close her company down.

It was in that period that the majority of the Bauhaus professors, including her fiancée Ludwig Hilberseimer, managed to obtain visas and leave for America. Otti Berger tried to do the same because in 1938 László Moholy-Nagy invited her to join the New Bauhaus in Chicago. Looking for work and waiting for the visa she had spent several brief periods in London. Her mother's sickness, the inability to find work in England (she did not speak the language, was of impaired hearing, with no friends – for the English she was a German), in 1938 she came back to Zmajevac. Sadly, in April of 1944 she was deported to Auschwitz together with her family, and she died there.

- 18 Otti Berger's interesting life and successful career are truly impressive, particularly if one considers the fact that she was a foreigner, Jewish and hard of hearing, a woman-designer in a prevalently male, anonymous branch who sought – and obtained – her auctorial rights amidst the then distinctly hostile political climate. Her textiles were produced under her name, designated by small letters “o.b.” – Otti Berger. She also succeeded in getting a patent for two of her designs, one in Germany and one in England. In her work she was successfully applying the Bauhaus pedagogic premises which stimulate the experiment the focus of which is the function of what is being designed, while at the same time not giving up one's own intuitive sensibilities and artistic freedom. Textile became “artistic clay”, and the possibilities for design through structure, texture and colour became limitless.

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### **Ana Ofak**

#### **What do experiments do?**

To experiment means to take risks and deal with the unexpected. Though is it a state of mind or a way to shape a practice? Are experiments done or do they do? The presentation chooses to approach experiments like a black box in need of a closer and patient examination. For that purpose we will look at the ways the Bauhaus defined and the *New experimentalism* redefined experiments and the ways selected artistic and scientific practices tried to interact with and appropriate them.

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### **Peter Peer**

#### **Hubert Hoffmann and the Bauhaus**

Hubert Hoffmann, born 1904 in Berlin, studied at the Bauhaus, Dessau, from 1926 to 1930. After holding various professional positions at the Technical University of Berlin and an association with the Bauhaus teacher Fred Forbát, he became a self-employed architect, urban planner and designer. He worked on the Athens Charter as a member of CIAM. Immediately after the Second World War in 1945 Hoffmann was commissioned by the mayor of Dessau Fritz Hesse with the task of

re-assembling and reviving the Bauhaus. Hoffmann took on various administrative and political functions in Dessau, with the intention of “uniting art and life once more” based on tangible positions of power and to establish the Bauhaus as a universal centre for designing the contemporary world. The implementation of this idea was doomed to fail as a result of political opposition. Hoffmann attempted to organise an international Bauhaus exhibition in 1946, a project which was likewise doomed. In Berlin Hoffmann succeeded in organising the “22<sup>nd</sup> Berlin Bauhaus Exhibition”, in which he succeeded in bringing together and organising many leading lights of the Bauhaus in the post-war period. He was also one of the initiators of the international Bauhaus exhibition “Interbau” 1957 in the Hansa Quarter of Berlin where he planned a residential building project and was curator of the exhibition “the city of tomorrow”. In 1959 Hoffmann was appointed Professor of Urban Development and Design at the Technical University of Graz. Parallel to this he was also head of the Institute for Urban Development and Regional Planning.

Hoffmann used Bauhaus instruction methods in his teaching, for example by initiating a course on the “Fundamentals of Design” for students beginning architecture studies in Graz, similar to the introductory course at the Bauhaus and in which students could demonstrate their suitability for the main course. His prime interests were in promoting the sensibility and creativity of his students and in developing their full personal potentials, which also consciously identified ways for active design and procedure. After his retirement he was active as a local planner for various municipalities. He also took on consulting work for citizens’ initiatives in the context of environmental protection issues. In 1978 Hoffmann (together with Hannes Pirker) devised an extensive exhibition to mark the sixtieth anniversary of the Bauhaus at the Gallery Kul in Bruck, which also included current work and projects of former Bauhaus students. Hoffmann died in Graz at the age of 95 in 1999.

Hubert Hoffmann was an all-round designer, whose significance in addition to his activities focussed on the reorganisation of the Bauhaus and promoting its ideas, was above all in the areas of urban planning and in house and apartment building. He had a considerable impact in Graz, where he introduced important developments for traffic planning, which are still applicable today and he also had a significant influence on the development of the current appearance of the Graz city centre with his argument for dense low-rise building development

instead of a high-rise solution. Numerous projects bear witness to his thinking and influence. A revolutionary aspect of his work was certainly his commitment to the involvement of the local population in urban planning decisions and also his anticipatory interest for environmental questions in the context of urban planning. Hoffmann's influence can be regarded as a fruitful synthesis of Bauhaus ideas and the solution of current questions relating to our living space by using the possibilities and the necessities of design.

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**Karin Šerman, Nataša Jakšić, Vedran Jukić**

**Gustav Bohutinsky, Croatian architecture student at the Bauhaus**

Gustav Bohutinsky (Križevci 1906 – Honolulu, Hawaii, USA, 1987) was the only student of architecture at the Bauhaus. He attended the summer semester of 1930, when this avant-garde School was going through a particularly turbulent period under the management of the radical Swiss architect Hannes Meyer, and when one of the lecturers was the famous German architect and urban planner Ludwig Hilberseimer. Bohutinsky completed his architectural studies a year later at the "Ibler's school" at the Academy of Fine Arts in Zagreb which he had enrolled in 1926, with the first generation of students. Following the completion of his education he worked as an architect in Zagreb performing a variety of functions and jobs, and in 1949 he left for the USA where he continued his career as an architect.

Not much is known about architect Bohutinsky, indeed not much has been written about him, in fact not much has been known either about his opus or his architectural activity. Consequently, the primary aim of this paper is to provide a biography of this specific protagonist of Croatian modern architectural scene, of powerful creative profile and of unusual and intriguing life and career, the biography which is to establish an adequate base for further research of his work.

The paper lays particular emphasis on the presentation of the segment of his opus which is most imbued with the Bauhaus ideas, and in which the influence of the Bauhaus heritage is most clearly present and most visible. The research concentrates, among other things, on the possible reasons which led the young architect to that avant-garde School, the elements under consideration being the propinquity of architectural perception between the creative environments of Zagreb

of the times and the Bauhaus. Also under investigation is a certain correlation between the pedagogical approach of the forward looking "Ibler's school" and the specific teaching methods of that progressive European institution of education. In the course of such investigation, one could not but consider the influence the young architect found himself exposed to through his interest in the societal problems raised by the *Zemlja* art group which was led by his teacher Ibler from 1929 to 1936, which coincides with the prominent societal involvement and engagement and direction adopted by Hannes Meyer, the second Head of the Dessau Bauhaus during whose mandate Bohutinsky was attending studies there.

The Bauhaus way of thinking undoubtedly characterizes the opus of architect Bohutinsky in a variety of ways and reflections. It can be seen in a number of his works – from the early projects of apartment blocks in Zagreb from the between-the-wars period to his participation in a number of impressively clean and functional infrastructural facilities – thermal electric power plants and transformer stations – with Professor Juraj Denzler after 1945. But the identifiable aesthetics of the Bauhaus is most apparent in his capital work - the atelier for his brother, the sculptor Emil Bohutinsky, built in 1945 in 11 Jadranska St. in the western part of Zagreb. The concept of this building of specific purpose has been thoroughly thought out, its construction resolved in an inspirational manner and with precision. Its simple cubic form, large wall of glass, zenithal lighting, functionally organized space and exposed construction and materials – bricks, reinforced concrete and glass – bears indisputable witness to a lively presence of the progressive Bauhaus ideas in both the opus of this architect and in the Zagreb environment.

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**Darko Šimičić**

### **Montage and photomontage in the works of Ivana Tomljenović**

The presentation focuses on one segment of life and work of Ivana Tomljenović, painter, photographer and designer who lived from 1906 to 1988. She was educated at the Academy of Art in Zagreb (1924 –1928), and at the famous Bauhaus art school in Dessau (two semesters in the academic year 1929/1930). In the course of her schooling at Bauhaus she had produced a number of constructions and projects for advertisements

and book covers, and had made a significant number of photographs which are fully in line with the postulates of modern photography. In her later work she applied the knowledge acquired at Bauhaus in her works of applied arts – like kinetic installations in the shop-windows of Prague (1933 – 1935), or on the posters for the aircraft factory in Belgrade (1935 – 1938).

Her artistic opus has since been completely forgotten, and it was only a chance meeting with the artist Vladimir Gudac in 1983 that led to the revalorization of her work. From that time, or rather from the first individual exhibition in the Gallery of Contemporary Art (curator Želimir Košćević), her works have been exhibited at a number of exhibitions, individual and group alike. The last one, which was staged in the Museum of the City of Zagreb in 2010, revealed a whole array of details from the artist's life.

The professional circles of visual arts and film are not really aware of the fact that Ivana Tomljenović is also the author of a short documentary-cum-experimental film made in Dessau in the year 1930. This film, together with the most important works from her opus, now forms a part of the collection of the Museum of Contemporary Art in Zagreb (inv. No. 2512). For the needs of the exhibition *Flashes of Avant-garde in the Croatian Art of the First Half of the 20th Century* (curator Jadranka Vinterhalter), which took place in 2007, the film has been digitized and shown to the public for the first and the only time.

The film is composed of a string of short frames most of which are focused on the faces of the persons from the artist's immediate circle. It is to be assumed that they are her friends, students from the Bauhaus. They are shown in informal situations, during sports activities, at a party on a river bank or having breakfast on the Bauhaus terrace. The architecture of the Bauhaus building is shown in one more frame when the camera traces the well known balconies. The final frame, the ENDE sign, is a whimsical reflection which parodies the form of the cinema-films popular at that time.

The second part of the paper concentrates on one of the best known works by Ivana Tomljenović, a photo-montage against political violence in her homeland during the dictatorship imposed by King Alexander. The photo-montage was used for the cover of the brochure entitled *Diktatur in Jugoslawien* published for the exhibition of the same name staged in Berlin in 1930. At that time the artist was no longer living in Dessau, but had moved to Berlin where she became a part of the circle of communist and left-oriented intellectuals. One of the

prominent members of that circle was John Heartfield, a Dada artist and graphic designer. It was his politically engaged work in the form of photo-montages published in the *Arbeiter Illustrierte Zeitung* and on the covers of the *Malk-Verlag* editions which unequivocally promoted the struggle against Fascism and Nazism, and reverberated powerfully throughout the European cultural and political scene. A part of the opus of Ivana Tomljenović is therefore interpreted through the prism of a politically active art, while a detailed analysis of the photo-montage *Diktatur in Jugoslawien* is going to offer a fresh interpretation and inspire the question of authorship of that intriguing work.

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### **Jadranka Vinterhalter**

#### **Bauhaus in Croatia: global ideas – individual practices and destinies**

Croatian art has had an established historical avant-garde, first and foremost in the movement of Zenithism the progenitor of which was Ljubomir Micić, a poet and editor of the journal *Zenit* initiated in Zagreb in 1921. In the course of six years, with the editorial board seated in Belgrade from 1923 to 1926, 43 issues of the journal were published. Just as the avant-garde journals throughout Europe have acted as a network which spread the avant-garde ideas, so did *Zenit* performed the same role by publishing texts about the current artistic movements, including the Bauhaus.

Three Croatian artists set out from the Academy of Fine Arts in Zagreb to seek further education at the Bauhaus while the School was seated and active in Dessau. Otti Berger attended the Textile Workshop from 1927 and graduated from the Bauhaus in 1930, Ivana Tomljenović had spent two semesters in that School in 1929-1930 studying photography, while Gustav Bohutinsky, student of architecture, stayed at the Bauhaus during the summer semester of 1930, and then went on to complete his studies at the Ibler's school of architecture.

Whether they had learned of the Bauhaus through journals, through lectures or discussions with other students, the fact remains they were attracted by an interesting, modern and progressive pedagogic programme and world famous artists who were lecturers at the School. Otti Berger attended the introductory course given by László Moholy-Nagy, and lectures given by Paul Klee and Wassily Kandinsky. Jozef Albers was

teaching the introductory course attended by Ivana Tomljenović who then went to the Department of photography led by Walter Peterhans. During Gustav Bohutinsky's time at the Bauhaus the School was managed by Hannes Meyer, while Ludwig Hilberseimer was teaching architecture and urban development.

The most influential in the transfer and promulgation of the Bauhaus ideas and practical work was Otti Berger who, having completed her studies, remained at the School to lead and teach at the Textile Workshop in 1931-1932. Upon leaving Dessau Ivana Tomljenović travelled through Europe and finally came to her native Zagreb where she worked as professor of fine arts in a secondary school. Gustav Bohutinsky applied the principles promoted by the Bauhaus in his architectural projects in Zagreb, while his life and work in Hawaii – where he settled after his departure for the USA in 1949 - are yet to be researched.

Although the avant-garde movements in the Croatian art of the first half of the 20<sup>th</sup> century are characterized by fragmentation both time-wise and geographically, it can nevertheless be said that the thread of the avant-garde experimentation does have its roots and its continuity. That this is indeed so is proven by the emergence of the EXAT 51 group in the post-war Zagreb. Members of that group demonstrated their openness towards experimentation and innovation in the field of visual expression, and their aspirations towards the synthesis of visual arts and architecture, which leads us to conclude that the influence of Bauhaus did leave its imprint on the individual opuses of the EXAT 51 members.



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