



IVANA TOMLIJENović

Bauhaus 1929.

## Bauhaus Ivane Tomljenović Meller

Radovi iz Kolekcije Marinko Sudac.

*Works from The Marinko Sudac Collection*



NAFTALI RUBINSTEIN: Ivana Tomljenović na krovu Bauhauusa (Ivana Tomljenović on the Bauhaus Roof)

Dessau, 1929./1930.

121 × 151 mm

## PREDGOVOR

Škola za arhitekturu i umjetnički obrt Bauhaus popularnija je no ikad u proteklih osam desetljeća. Nizom izložbi upriličenih posljednjih godina revalorizirao se fenomen ustanove koja u razdoblju od osnutka 1919. do zatvaranja 1933. godine nije samo izgradila temelje modernome dizajnu, već i onom održivom. Bauhaus pruža mogućnost sagledavanja iz estetske, ekonomske, političke i feminističke perspektive, a skupina od četrdesetak eksponata iz Kolekcije Marinko Sudac, vezanih za bauhausovsko razdoblje umjetnice, profesorice i sportašice Ivane Tomljenović Meller, vrijedna je pažnje upravo po tome što sažima njegove bitne sastavnice.

Izložba u Radničkoj galeriji nastoji predočiti i rjeđe spominjan, a ipak ključni formativni element bauhausovske estetike: onaj ideološki. Pored revolucionarnog pomaka na likovnoj razini, za Bauhaus je podjednako važna činjenica da su ga njegovi studenti napuštali kao preobraženi ljudi. Nijedna škola u modernoj povijesti nije u tolikoj mjeri oblikovala svjetonazore svojih đaka, o čemu zorno svjedoči život Ivane Tomljenović Meller.

Ivana Tomljenović Meller stigla je u Bauhaus u Dessauu u listopadu 1929., nakon završenog studija slikarstva na Kraljevskoj umjetničkoj akademiji u Zagrebu i dva semestra glasovite bečke škole za umjetnost i obrt Kunstgewerbeschule. Za razliku od spomenutih, Bauhaus nije bio tek obrazovna ustanova, već ideja koja se zrcalila u svim segmentima studentskog života. Biti bauhausovac podrazumijevalo je imati poletan i idealistički stav, koji je nerijetko bio praćen lijevom političkom orijentacijom. Njezin osnivač, Walter Gropius, imao je viziju o školi u kojoj će sve umjetnosti i obrti biti sjedinjeni u "katedralu socijalizma". Praktičan cilj bilo je stvaranje standardiziranih uzoraka za industrijsku proizvodnju, koja bi oplemenila život širokih masa. Gropius se nadao da će ljudi koje je formirala njegova škola graditi moderni svijet. Takvoj su ustanovi bili nužni nastavnici snažnih, upečatljivih osobnosti, a škola je ugošćivala i gostujuće predavače koji su pridonosili razvoju polemičkog duha, poput književnika i revolucionara Ernsta Tollera.

Od 1928. na čelu škole bio je Hannes Meyer, čovjek kojega su mnogi povijesni pregledi zanemarili, iako je upravo on stvorio Bauhaus kakav prepoznajemo danas. Za tog arhitekta socijalističkih uvjerenja, koji se zalagao za radikalni funkcionalizam, najvažniji cilj Bauhauusa bilo je stvaranje uvjeta za proizvodnju uporabnog predmeta, odnosno opipljiva društvena svrhovitost učenja. Studenti su u prvoj godini školovanja morali proći Pripremni tečaj na kojem bi odbacili sva prijašnja uvjerenja s ciljem buđenja svojega prirodnog dara i duhovne spremnosti za nastavak studija. Na satovima su stvarane studije kojima se osviještavao i tumačio taktilni učinak pojedinih materijala i oblikovali predmeti kojima se proučavao odnos tijela i prostora. Predavanja o elementima likovne forme držali su Vasilij Kandinski i Paul Klee, koji su u njih ugrađivali svoja teozofska uvjerenja. Nakon Pripremnoga tečaja, student je nastavljao školovanje na nekom od odjela, slušajući predavanja i razvijajući svoje umijeće u radionici, u kojoj se upoznao s proizvodnim procesom.

Ivana Tomljenović Meller je u drugom semestru upisala Odjel fotografije, koji je vodio Walter Peterhans, fotograf, matematičar i filozof. Za velik broj studenata Bauhauusa fotografija je bila tek sredstvo bilježenja svakodnevice. Odsutnost režije, brzo okidanje, izvedbene greške, odnosno odmak od konvencija davali su živost njihovim fotografijama. Ipak, među snimkama s Bauhauusa, pa tako i fotografijama Ivane Tomljenović Meller, moguće je prepoznati stanovitu konvenciju: isticanje odnosa čovjeka i arhitekture, ljudi u neobičnim situacijama, neuobičajeni kutovi snimanja koji stvaraju perspektivna skraćivanja, grupni prizori, optički fenomeni, dupla ekspozicija, fabularnost... Posebno poglavlje činila je

eksperimentalna fotografija kakvu je uveo predavač Lázsló Moholy-Nagy, koji se osobito zanimalo za fotogram, fotomontažu i fotoskulpturu.

Krilatica Bauhausa bila je: "Igra postaje zabavom, zabava radom, a rad igrom." Uvjerenje da je igra neophodna stvaralaštvu upisana je i u Gropiusov manifest Bauhausa. Najzorniji su primjer navedenog načela fotografije studenata, spontani radovi koji su nastajali u trenucima "dokolice". Ivana Tomljenović Meller je tijekom boravka u Bauhausu snimila fotografije, danas vrijedne po tome što predočavaju život koji je pratio složeni obrazovni projekt. Pojedine fotografije evociraju tematske zabave, poput Festivala brade, nosa i srca ili Bijelog festivala, koje su pohodili i kostimirani predavači, pa tako i Gropius, jednom prilikom glumeći svojega rivala Le Corbusiera.

I ostali eksponati svjedoče o važnim pojavama koje je oblikovao duh Bauhausa. Jedan od njih je universal tipografija Herberta Bayera, jednostavnija od dominantne gotice, kojom se nastojala promovirati pismenost i omogućiti bolje razumijevanje različitih naroda. Bauhaus je bio jedno od prvih mjesta na kojem se podučavalo moderno oglašavanje, a majstor Radionice za tisak i reklamu, Herbert Bayer, istovremeno je predavao grafički dizajn te kolegije poput Sistematike oglašavanja i Učinaka na svijest. Među sačuvanim radovima s Bayerovih predavanja nekoliko je tipografskih vježbi i niz varijacija oglasa za kavu "Mein!", pri oblikovanju kojih se Tomljenovićeva koristila bauhausovskim gornjim rakursom.

Znakovit je njezin izbor daljnjeg stručnog usmjerenja, koji ne upućuje tek na estetske sklonosti, već i na svjetonazor. Od utemeljenja Bauhausa, gotovo polovinu studenata činile su žene. Objektiv Ivane Tomljenović Meller svjedočio je o njihovom odbacivanju društvenih normi. Ipak, mnoge od njih, koje su nerijetko ranije bile zaposlene, a u eksperimentalnoj su školi vidjele priliku za novi početak, upućivane su u "ženske" radionice tekstile, keramike i tipografije. Za razliku od većine njih, Tomljenovićeva se nakon završetka Pripremnog tečaja odlučila baviti fotografijom i dizajnom, pa još i politički angažiranima.

Nadahnutu novim idejama, Ivana Tomljenović Meller, kći hrvatskog industrijalca i bankara, pristupila je Komunističkoj partiji Njemačke. Član partije bio je i njezin najdraži studentski model, Poljak Naftali Rubinstein, polaznik Odjela za oglašavanje i grafički dizajn te autor njezinog često reproduciranog portreta.

Ivana Tomljenović Meller je svoja politička uvjerenja nastojala izraziti dizajnom. Povodom uvođenja Šestosiječanjske diktature kralja Aleksandra i ubojstva njezinih protivnika Đure Đakovića i Nikole Hećimovića, oblikovala je naslovnicu brošure "Diktatur in Jugoslawien" s patuljastim likom kralja koji gazi izmučeni kadaver revolucionara. Rad je vjerojatno bio nadahnut politički angažiranim fotomontažama Johna Heartfielda u kojima se fotografija koristila za razotkrivanje reakcionarne naravi vlasti. Nešto kasnije je načinila i kompozicijski složeniji predložak za plakat Deutscher Metallarbeiter Verband ("DMV"), udruge metalskih radnika Njemačke, uporišta socijalnih ideja u državi.

U svibnju 1930. godine počeli su snažni napadi nacionalsocijalističkog tiska na Bauhaus, pa je ravnatelj Meyer uskoro otjeran iz Dessaua i s dvanaest studenata završio u Rusiji. Nastavu je napustio i velik broj studenata, među kojima je bila i Ivana Tomljenović Meller. Bauhaus, ravnanje kojeg je preuzeo arhitekt Mies van der Rohe, zatvoren je nakon tri godine kao utjelovljenje "izopačene umjetnosti" i "leglo boljševizma". Mnogi protagonisti fotografija Ivane Tomljenović Meller proglašeni su po društvu opasnim osobama da bi okončali život u Hitlerovim i Staljinovim logorima. Preživjeli su, kao u Gropiusovoj viziji, daleko od Bauhausa, pokušavali oblikovati moderni svijet.

Uvjerenja koja je ponijela iz Bauhausa uvjetovala su nomadsku i

turbulentnu sudbinu Ivane Tomljenović Meller. Po napuštanju Dessaua, godinu je dana provela u Berlinu, a potom je otišla u Pariz, gdje se kao radikalna ljevičarka priključila redovima Kominterne. Nakon što je Francusku napustila gotovo kao bjegunka, smjestila se u Pragu i ondje otpočela dizajnersku karijeru. „Diktatura“ i kasniji politički aktivizam su je stajali izolacije od obitelji i zabrane povratka u domovinu. Tek se zahvaljujući vezama oca Tomislava Tomljenovića, bana Hrvatske i Slavonije, uspjela vratiti kući. Tomljenovićeva se još neko vrijeme bavila dizajnom, za razliku njezinih kolegica Anni Albers, Alme Buscher, Charlotte Perriand ili Lilly Reich bez muškog mentora. Ta je okolnost morala biti važnim razlogom da život okonča u anonimnosti, nevelikog opusa. Ipak, ustrajan liberalni kredo i likovna ostavština svjedoče o trajnom vraćanju principima koje je ponijela s Bauhausa.

## FOREWORD

The Bauhaus School of Architecture and Crafts is now more popular than ever in the last eight decades. A series of exhibitions organised in the recent years have revalorised the status of the institution which in the period between its establishment in 1919 and its closing in 1933 not only built the foundations to modern, but also to sustainable design. The Bauhaus gave a chance to put things into an aesthetic, economic, political and feminist perspective. Around forty exhibits from Marinko Sudac Collection related to the Bauhaus period of the artist, teacher and athlete Ivana Tomljenović Meller are attention-worthy precisely because they summarise its most important constituents.

The exhibition at Radnička Gallery will try to present the rarely mentioned but still key formative element of the Bauhaus aesthetics: the ideological one. In addition to the revolutionary shift on the visual level, a fact equally significant for the Bauhaus was that its students left the institution as transformed people. No other school in modern history shaped the world view of its students to that extent, which is quite evident from Ivana Tomljenović Meller's life.

Ivana Tomljenović Meller arrived at the Bauhaus in Dessau in October 1929, after she graduated in painting at the Royal Academy of Art in Zagreb and completed two semesters at the famous Viennese arts and crafts school Kunstgewerbeschule. Unlike the previous two, the Bauhaus was not only an educational institution, but an idea reflecting itself in all the segments of student life. Being a Bauhaus person meant having an enthusiastic and idealistic attitude, quite often accompanied by a leftist political orientation. Its founder, Walter Gropius, had a vision about a school in which all the arts and crafts would unite in a "cathedral of socialism". The practical aim was to create standardised templates for industrial production which would enrich the lives of masses. Gropius hoped that the people formed by his school would build the modern world. Such an institution required teachers of strong, impressive personalities and the school also hosted visiting lecturers who contributed to the development of polemic spirit, such as writer and revolutionary Ernst Toller.

In 1928 the school management was taken over by Hannes Meyer, a man overlooked and neglected by many historical overviews, even though he in fact created the Bauhaus we recognise today. This architect nurtured socialist views and fostered radical functionalism, considering the creation of conditions for the production of a functional object, i.e. the tangible social purpose of learning the most important aim of the Bauhaus. During their first year at

the institution, the students had to pass the Preparatory Course where they rejected all their previous beliefs in order to awaken their natural talents and spiritual readiness for the continuation of education. Studies were made in classes to raise awareness and interpret the tactile effect of particular materials and design objects which explored the connection between body and space. Lectures about elements of art form were held by Wassily Kandinsky and Paul Klee, who also built in their theosophical beliefs. After the Preparatory Course, students continued their education at one of the departments, taking classes and developing their skills in workshops where they got acquainted with the production process. In the second semester Ivana Tomljenović Meller enrolled in the Department of Photography, led by Walter Peterhans, photographer, mathematician and philosopher. To a large number of Bauhaus students, photography was only a means of recording everyday life. The absence of directing, quick snaps, errors, i.e. detachment from conventions gave liveliness to their photographs. Still, among the Bauhaus images, including Ivana Tomljenović Meller's photographs, a certain convention is evident: an accent on the relationship between man and architecture, people in unusual situations, unorthodox angles which create shortened perspectives, group scenes, optical phenomena, double exposure, fabularity... A special chapter was dedicated to experimental photography introduced by lecturer László Moholy-Nagy, who had a particular interest in photogram, photomontage and photo-sculpture.

The Bauhaus motto was: "Play becomes celebration; celebration becomes work; work becomes play". The belief that play is indispensable to creativity is also present in Gropius's Bauhaus manifesto. The most evident example of the said principle are photographs of students, spontaneous works made during "leisure" moments. During her stay at the Bauhaus, Ivana Tomljenović Meller made photographs, today also valuable due to the fact that they portray the life that accompanied the complex educational project. Certain photographs evoke theme parties, such as the Festival of Chin, Nose and Heart, or the White Festival, attended by teachers in fancy dresses as well. On one occasion, Gropius went to a party in disguise as his rival Le Corbusier. Other exhibits also testify of the important phenomena shaped by the spirit of the Bauhaus. One of them is Herbert Bayer's universal typography, simpler than the prevalent blackletter, which was supposed to promote literacy and enable better understanding between different nations. The Bauhaus was one of the first places that taught modern advertising and the master of the Workshop for Print and Advertising, Herbert Bayer, at the same time taught graphic design and courses such as Systematic Advertising and Effects on Conscience. Among the preserved works from Bayer's classes there are several typographic exercises and a series of variations for "Meinl" coffee advertisements. Designing them, Tomljenović used the bauhasian upper view.

Her choice of further professional orientation is quite telling; it does not point only to aesthetic inclinations, but also to the world view. Ever since the establishment of the Bauhaus, women comprised almost a half of the students. Ivana Tomljenović Meller's camera testified to their rejection of social norms. However, many of them, quite often previously employed and seeing this experimental school as a chance for a fresh start, were directed to "female" workshops of textile, ceramics and typography. Unlike most of them, after completing the Preparatory Course Tomljenović opted for politically involved photography and design.

Inspired by new ideas, Ivana Tomljenović, daughter of a Croatian industrial and banker, joined the German Communist Party. Her favourite student model, a Pole Naftali Rubinstein, who attended the Department of Advertising and Graphic Design and took her often reproduced portrait, was also a Party member.

Ivana Tomljenović Meller tried to express her political beliefs through design. When the 6 January Dictatorship was introduced by King Alexander

and its opponents Đuro Đaković and Nikola Hećimović were killed, she designed the cover of the "Diktatur in Jugoslawien" brochure with a small figure of the king stomping all over the tortured dead body of a revolutionary. The work was probably inspired by John Heartfield's politically involved photomontages which used photography to expose the government's reactionary character. Somewhat later she designed a compositionally more complex template for the poster of Deutscher Metallarbeiter Verband ("DMV"), the association of German metal workers, the backbone of social ideas in the country.

In May 1930, national socialist press launched a strong attack on the Bauhaus; dean Meyer was banished from Dessau and ended in Russia alongside twelve of his students. A large number of students left the school, including Ivana Tomljenović Meller. The Bauhaus management was then trusted to Mies van der Rohe, but the school was closed down three years later as an embodiment of "perverted art" and a "nest of Bolshevism". Many subjects of Ivana Tomljenović Meller's photographs were declared dangerous to society and came to a tragic end in Hitler's or Stalin's camps. The survivors, like in Gropius's vision, tried to shape the modern world away from the Bauhaus.

The beliefs she acquired at the Bauhaus shaped Ivana Tomljenović Meller's nomadic and turbulent destiny. After leaving Dessau, she spent a year in Berlin and then left for Paris, where she joined the Comintern as a radical leftist. She left France almost as a fugitive, settled in Prague and began a career in design. "Dictatorship" and later political activism cost her isolation from her family and a ban to return to her homeland. Only thanks to the connections of her father Tomislav Tomljenović, a former governor of Croatia and Slavonia, she managed to come back home. She pursued design for some time, unlike her colleagues Anni Albers, Alma Buscher, Charlotte Perriand or Lilly Reich without a male mentor. This circumstance was undoubtedly an important reason why her life ended in anonymity, with just a small body of work. Still, persistent liberal credo and art legacy testify of perpetual return to the principles she acquired at the Bauhaus.



**Ivana Tomljenović:**

Tibor Weiner

Dessau, 1930.

161 × 103 mm

**Tibor Weiner**

Budimpešta/Budapest, 1906. - 1965.

Tibor Weiner je u Bauhaus stigao 1929. godine, nakon diplome Mađarskoga kraljevskog tehničkog sveučilišta u Budimpešti. Kao komunist i jedan od najistaknutijih studenata Odsjeka za arhitekturu, krenuo je za Hannesom Meyerom u Rusiju i ondje se posvetio urbanizmu. Kasnije je dizajnirao dječji namještaj za parišku tvrtku Grete Schütte-Lihotzky, bio profesor arhitekture na sveučilištu u Santiagu, glasoviti urbanist i urednik arhitektonskog časopisa u Mađarskoj.

Tibor Weiner arrived at the Bauhaus in 1929, after graduating the Hungarian Royal Technical University in Budapest. As a communist and one of the most prominent students of the Department of Architecture, he followed Hannes Meyer to Russia and devoted himself to urban planning. Later he designed children's furniture for the Parisian company Grete Schütte-Lihotzky, taught architecture at the University of Santiago, acted as a renowned urban planner and editor of a Hungarian architectural magazine.



**Ivana Tomljenović:**

Naftali Rubinstein

Dessau, 1930.

→ 117 × 147 mm

← 205 × 175 mm

**Naftali Rubinstein**

Pinsk, 1910. - Tel Aviv, 1977.

Naftali Rubinstein je u Bauhaus stigao 1928. godine, gdje je uz studij na Odsjeku za oglašavanje i grafički dizajn pohađao satove fotografije kod Waltera Peterhansa. Kao istaknuti komunistički aktivist, Rubinstein je 1930. izgnan iz Dessaua. Po povratku u domovinu, Rubinstein je u Varšavi osnovao grafički i fotografski atelje. Godine 1936., emigrirao je u Palestinu gdje se do izbijanja rata bavio fotoreporterskim poslom. Tijekom rata priključio se britanskoj vojsci kao fotograf i kartograf. Od 1939. do 1950. godine bio je voditelj lokacija i snimatelj filmova koji su promovirali cionističku ideju, a potom grafički dizajner u Tel Avivu.

Naftali Rubinstein arrived at the Bauhaus in 1928, where he studied at the Department of Advertising and Graphic Design and took Walter Peterhans's photography classes. As a prominent communist activist, Rubinstein was banished from Dessau in 1930. Upon his return back home, Rubinstein founded a graphic and photographic studio in Warsaw. In 1936 he migrated to Palestine where he worked as a photo-journalist until the war broke out. In the war he joined the British army as a photographer and cartographer. From 1939 to 1950 he worked as location manager and cinematographer on films that promoted the Zionist idea, and afterwards as a graphic designer in Tel Aviv.



**Ivana Tomljenović:**

Ernst Toller predaje na Bauhausu (*Ernst Toller Teaching at the Bauhaus*)

Dessau, 1930.

160 × 240 mm

**Ernst Toller**

Szamocin, Poljska, 1893. – New York, 1939.

Ernst Toller bio je njemački književnik pacifističkih uvjerenja, borac za Bavarsku Socijalističku Republiku. Tvorac rečenice "Najgluplji od svijeta ideala jest onaj čovjeka-junaka!", našao se na Göbbelsovoj listi omraženih pa je bio prisiljen napustiti Njemačku. Ne mogavši se pomiriti sa smrću braće u koncentracijskim logorima, počinio je samoubojstvo. Toller je 1930. godine pred studentima Bauhauusa održao predavanje o revoluciji.

Ernst Toller was a German pacifist writer, a fighter for the Bavarian Soviet Republic. The author of the phrase "The stupidest ideal of all is the one of man-hero!", he ended on Goebbels's infamous list and was forced to leave Germany. Unable to come to terms with the death of his brothers in concentration camps, he committed suicide. In 1930 Toller held a speech on the revolution before Bauhaus students.



**Ivana Tomljenović:**

Otto Holz

Dessau, 1930.

**Otto Holz**

Pravim imenom Otto Fleischauer, Otto Holz bio je sekretar Komunističke partije u Dessauu i blizak prijatelj Ivane Tomljenović. Ona je u Komunističku partiju Njemačke ušla s imenom Wirinea Hölz. Max Hölz bio je simbol njemačke komunističke borbe pa njihov odabir vrlo sličnog prezimena ukazuje na bliskost. Nakon paljenja Reichstaga, 27. veljače 1933. godine, uhapšeni su i mučeni mnogi socijaldemokrati i komunisti, a među prvima i Otto Holz. U rujnu 1933. odveden je u logor Oranienburg, gdje je ubijen.

Otto Holz, born as Otto Fleischauer, was the secretary of Dessau's Communist Party and Ivana Tomljenović's close friend. She joined the Communist Party of Germany under the pseudonym of Wirinea Hölz. Max Hölz was a symbol of communist struggle, therefore their choice of a very similar last name points to certain closeness. After the Reichstag fire, on 27 February 1933, many social democrats and communists were arrested and tortured, including Otto Holz. In September 1933 he was taken to Oranienburg camp, where he was killed.



**Ivana Tomljenović Meller:**

Bez naziva (*Untitled*)

Dessau

234 × 325 mm

Kolaž fotografija Kurta Stolpa i nepoznate studentice Bauhauusa, koje je Ivana Tomljenović snimala više puta 1930. godine.

A collage of photographs of Kurt Stolp and an unidentified Bauhaus student, taken by Ivana Tomljenović on more occasions in 1930.

**Kurt Stolp**

Biševo, 1904. - Berlin, 1985.

Kurt Stolp je 1928./1929. godine bio student Odsjeka za oglašavanje i grafički dizajn. Sljedeće godine pohađao je kazališnu radionicu. Nakon napuštanja Bauhauusa krajem ljetnog semestra 1930. godine, Stolp se posvetio grafičkom dizajnu u Berlinu.

Kurt Stolp studied at the Department of Advertising and Graphic Design in 1928/1929. The following year he took the theatre workshop. After the dissolution of the Bauhaus towards the end of the summer term in 1930, Stolp dedicated himself to graphic design in Berlin.



**Ivana Tomljenović:**

Willi Jungmittag

Dessau, 1930.

138 × 73 mm

**Willi Jungmittag**

Stötteritz, 1908.- Brandenburg-Görden, 1944.

Willi Jungmittag je Bauhaus upisao 1928. godine i ondje proveo dvije godine. Nakon odlaska iz Dessaua, zaposlio se u Berlinu kao grafički dizajner. Godine 1944. ubijen je u logoru Brandenburg-Görden kao član njemačkog pokreta otpora.

Willi Jungmittag enrolled in the Bauhaus in 1928 and spent two years there. After leaving Dessau, he got a job in Berlin as a graphic designer. In 1944 he was killed in Brandenburg-Görden camp as a member of the German Resistance.



**Ivana Tomljenović:**

Miriam Manukiam, nepoznati student Bauhauasa Student i Otti Berger  
(*Miriam Manukiam, Unidentified Bauhaus Student and Otti Berger*)

Dessau, 1929./1930.

127 × 237 mm



**Ivana Tomljenović:**

Studentica Bauhauasa (*Bauhaus Student*)

Dessau, 1930.

116 × 86 mm



**Ivana Tomljenović:**

Mart Stam, Otti Berger i nepoznati student Bauhauasa  
(*Mart Stam, Otti Berger and Unidentified Bauhaus Student*)

Dessau, 1929./1930.

225 × 166 mm

**Otti Berger**

Zmajevac, Baranja, 1898. - Auschwitz, 1944.

Otti Berger je nakon završene Kraljevske akademije za umjetnost i umjetni obrt u Zagrebu, 1927. školovanje nastavila u Dessauu. Godine 1930. završila je Radionicu tekstila. Unatoč oštećenom sluhu, sljedeće je godine preuzela njezino vodstvo. Nakon zatvaranja Bauhauasa, Otti Berger otvorila je u Berlinu vlastiti atelje. Godine 1938. vratila se kući, odakle je s obitelji 1944. odvedena u koncentracijski logor.

Otti Berger continued her education in Dessau in 1927, after graduating from the Royal Academy of Arts and Crafts in Zagreb. In 1930 she finished the Textile Workshop. Despite impaired hearing, the following year she took over the workshop management. After the Bauhaus was closed down, Otti Berger opened her own studio in Berlin. In 1938 she returned home, from where she was taken to the concentration camp together with her family in 1944.

**Mart Stam**

Purmerend, Nizozemska, 1899. - Zürich, 1986.

Jedan od pionira modernoga dizajna, 1928. i 1929. godine često je pohodio Bauhaus kao gostujući predavač. Od 1930. do 1934. djelovao je u Rusiji. Godine 1950. postao je ravnatelj Akademije primijenjenih umjetnosti u Istočnom Berlinu.

One of the pioneers of modern design, in 1928 and 1929 often attended the Bauhaus as a visiting lecturer. From 1930 to 1934 he worked in Russia. In 1950 he became dean of the Academy of Applied Arts in East Berlin.





**Ivana Tomljenović:**

Student Bauhausa (*Bauhaus Student*)

Dessau, 1929./1930.

157 × 107 mm



**Ivana Tomljenović:**

Studenti Bauhausa (*Bauhaus Students*)

Dessau, 1930.

82 × 98 mm



**Ivana Tomljenović:**

Grete Krebs na balkonu studentskog doma

(*Grete Krebs on a Dormitory Balcony*)

Dessau, 1930.

121 × 140 mm

**Grete Krebs**

Berlin, 1908. – Mayen, 1997.

Stigla je u Bauhaus u proljeće 1930. godine. Ondje je ostala do kraja ljetnog semestra. Kasnije je kao grafička dizajnerica osmišljavala razglednice, a potom se zaposlila u kartografskom uredu.

Grete Krebs arrived at the Bauhaus in spring 1930. She remained there until the end of the summer semester. Afterwards she worked as a graphic designer and designed postcards, and later got a job at a cartography studio.



### Margarete (Margit, Margret) Mengl

Düsseldorf, 1901. - Moskva, 1938.

Margarete Mengl bila je požrtvovna tajnica, lektorica i knjižničarka škole, koja je u Dessau stigla s Hannesom Meyerom i njihovim vanbračnim djetetom. Godine 1931. ona i sin Johannes Mengl su se za Meyerom zaputili u Rusiju. Ondje su neko vrijeme živjeli s Tiborom Weinerom s kojim je Menglova bila u vezi. Godine 1938. Margit Mengl je proglašena "narodnim neprijateljem" i ubijena, a njezin sin je život nastavio u logorima za djecu neprijatelja Staljinovog režima.

Margarete Mengl was the school's loyal secretary, proof-reader and librarian, who arrived in Dessau with Hannes Meyer and his illegitimate child. In 1931 she and the son Johannes Mengl followed Meyer to Russia. They lived there for a while with Tibor Weiner she was having an affair with. In 1938 Margit Mengl was proclaimed "enemy of the people" and killed, while her son was sent to live in concentration camps for children enemies of Stalin's regime.



### Ivana Tomljenović:

Ciklus portreta Margarete Mengl  
(Cycle of Portraits of Margarete Mengl)  
Dessau, 1930.  
130 × 180 mm



Ivana Tomljenović:  
Margarete Mengl  
Dessau, 1930  
135 × 123 mm



**Ivana Tomljenović:**

Izlog, purani u Leipzigu (*Shop Window, Turkeys in Leipzig*)

Leipzig, 1930.

236 × 181 mm



**Ivana Tomljenović:**

Cigle (*Bricks*)

Dessau (?), 1930.

180 × 134 mm



**Ivana Tomljenović:**

Predložak za plakat udruge Deutscher Metallarbeiter Verband (*Poster Template for Deutscher Metallarbeiter Verband*)

Berlin~Dessau, 1930./1931.

kolaž, olovka (*collage, pencil*)

247 × 337 mm

Deutscher Metallarbeiter Verband (DMV), udruga metalčkih radnika Njemačke, od 1891. do 1933. godine bila je uporište socijalnih ideja u Njemačkoj.

Deutscher Metallarbeiter Verband (DMV) was German metal workers' guild, from 1891 to 1933 the backbone of social ideas in Germany.

**Ivana Tomljenović:**

Vježba pisma universal (*universal letterform Exercise*)

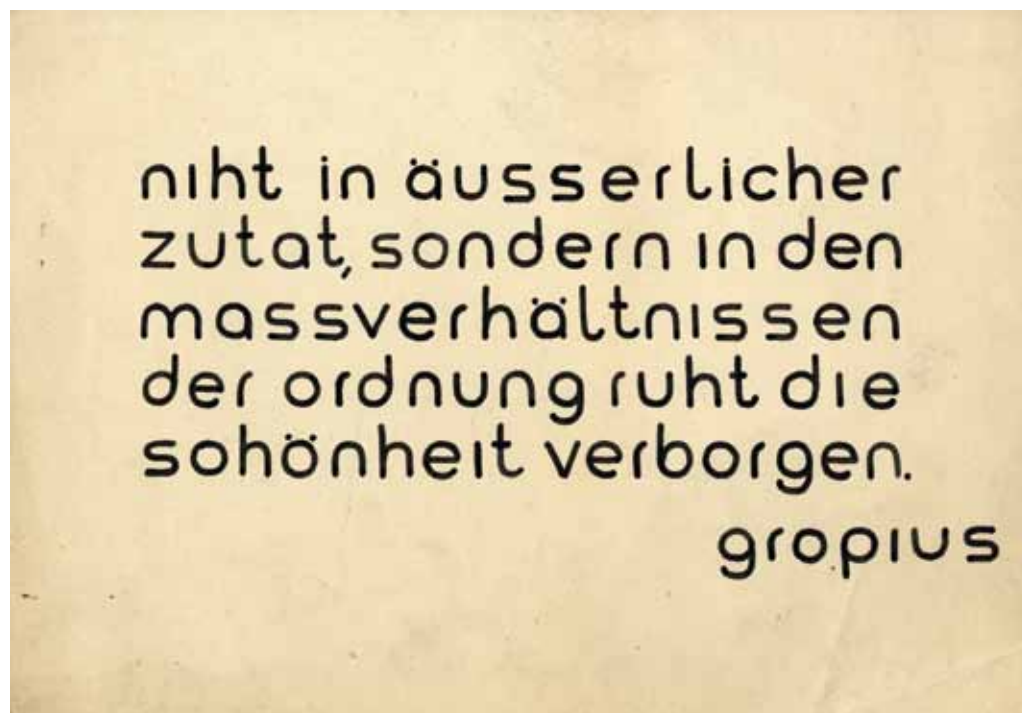
Dessau, 1929.~1930.

tuš (*ink*)

208 × 298 mm

Ivana Tomljenović je tipografijom *universal* ispisala izjavu Waltera Gropiusa.

Ivana Tomljenović wrote down Walter Gropius' quote using *universal* letterform.





**Ivana Tomljenović:**

Plakat za tvrtku Meinl (*Poster Template for Meinl Company*)

Dessau, 1930.

tisak print, 280 × 216 mm



**Meinl**

Ivana Tomljenović je tijekom trajanja Pripremnoga tečaja izvela grafički dizajn za ovitak jedne knjige i nekoliko plakata. Među sačuvanim radovima iz Bauhauusa niz je varijacija oglasa za kavu *Meinl*. Autorica se u prikazu geometrijski pojednostavljenog mlinca poslužila dinamičnim bauhausovskim gornjim rakursom. Ime *Meinl* nije ispisano bauhausovskom tipografijom, već je preuzet standard tvrtke.

During the Preparatory Course, Ivana Tomljenović designed one book cover and several posters. Among the preserved works from the Bauhaus there is a series of variations for the *Meinl* coffee advertisement. In a representation of a geometrically simplified coffee grinder, the author used the dynamic bauhausian upper view. The name of Meinl was not written in the Bauhaus typography, the company standard was taken.



**Ivana Tomljenović:**

Predložak plakata za tvrtku Meinl (*Poster Template for Meinl Company*)

Dessau, 1930.

pastel, 280 × 215 mm

**Ivana Tomljenović:**

Predložak plakata za tvrtku Meinl (*Poster Template for Meinl Company*)

Dessau, 1930.

pastel, 323 × 240 mm



**Ivana Tomljenović:**

Radnik na proslavi 1. maja (*Worker at may day Celebration*)

Dessau, 1930.

181 × 236 mm



**Ivana Tomljenović:**

Naslovnica brošure "Diktatura u Jugoslaviji"

(Cover Page of "Dictatorship in Yugoslavia" Brochure)

tisak (*print*)

1930.

209 × 150 mm

Brošura *Diktatur in Jugoslawien* izdana je povodom uvođenja Šestosiječanjske diktature kralja Aleksandra i ubojstva njezinih protivnika Đure Đakovića i Nikole Hećimovića. Ishodište dizajna naslovnice moguće je prepoznati u politički angažiranim fotomontažama Johna Heartfielda, u kojima se fotografija upotrebljava s namjerom razotkrivanja reakcionarne naravi vlasti.

The brochure *Diktatur in Jugoslawien* was published when the 6 January Dictatorship was introduced by King Alexander and its opponents Đuro Đaković and Nikola Hećimović were murdered. The starting point of cover design is recognisable in John Heartfield's politically involved photomontages, which exploit photography with the intention of disclosing the government's reactionary character.



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