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Narodna galerija / *National Gallery of Slovenia*
Prešernova 24, Ljubljana

15. 6. – 25. 9. 2016

FIGURA IN ORNAMENT

Baročni kipar Johannes Komersteiner in njegov krog

FIGURE AND ORNAMENT – Baroque Sculptor Johannes Komersteiner and His Circle





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Ob živahni domači rezbarski in kamnoseški tradiciji, ki se je v drugi polovici 17. stoletja izražala predvsem v pestri ustvarjalnosti t. i. zlatih oltarjev, so šele gostujoči umetniki poznega 17. stoletja v tradicionalno rezbarsko-kiparsko kulturo vnesli baročne novosti. Med vidnejše, a arhivsko skromno zastopane mojstre, ki so v naše kiparstvo prinesli izrazitejšo baročno formulacijo, sodi iz tirolskega Sankt Johanna pri Kitzbühelu priseljeni kipar Johannes Komersteiner. Po delavniškem popotovanju preko Švabske se je naselil v Ljubljani in se kot vdovec poročil z domačinko ter ustvaril družino. V Ljubljanskih arhivih se omenja v letih med 1673 in 1687. Zatem se je preselil v Zagreb, od koder je sprejemal naročila že leta 1676. Umril je leta 1695, a njegova zagrebška delavnica s sinom iz prvega zakona, Mihaelom in s še kakšno "nasledstveno roko" (oltarji v Buševcu, Sisku in Vrapču) je za kratek čas nadaljevala mojstrovno izročilo.

Komersteiner je bil kipar in mizar. V Ljubljani je postavil kamnita vodnjaka Herkula in Neptuna, od česar sta ostali le naslovni figuri. Večino kiparsko-rezbarskega opusa pa je ustvaril na Hrvaškem. Za zagrebško katedralo je izdelal oltarne celote (Matere Božje, 1686–88; sv. Ladislava, 1688–90 in sv. Emerika, 1689), a pripisani so mu še oltarji v nekdanji jezuitski cerkvi Sv. Katarine v Zagrebu (sv. Ignacija Lojolskega in sv. Frančiška Borgie) ter oltarji, ki verjetno izhajajo iz zagrebške katedrale, danes v cerkvah v Gotalovcu in Jakuševcu, kot tudi omenjen oltar sv. Emerika,

danes v Vurotu in seveda številna posamezna dela. V svojem delu je baročni slog gradil na tradicionalnih konceptih. V okolja, kjer je deloval, je poleg naprednejše baročne figuralike vnesel tudi tip uvitega (tordiranega) stebra in motiv bujno prepletene akantovega okrasja, poživljenega z angelci.

Gostujoča razstava v Narodni galeriji je povzetek pregledne razstave Komersteinerjevega opusa in njegove delavnice, ki je bila na ogled v Muzeju za umetnost in obrt v Zagrebu v prvi polovici leta 2016.

FIGURE AND ORNAMENT

Baroque Sculptor Johannes Komersteiner and His Circle

It was only the visiting artists of the end of the 17th century that introduced Baroque innovations into the traditional sculpture carved in wood or stone, which was widespread in the second half of the century in our lands and found expression mainly in the varied production of the so-called 'golden altars'.

One of the more important masters of the time, but poorly documented in archives, is Johannes Komersteiner, a sculptor born in the Tyrolean Sankt Johann by Kitzbühel. He introduced a more pronounced Baroque formulations into our local sculpture. On his study travel in Swabia he arrived as far as Ljubljana where he settled, and, being a widower, he remarried a local girl and started a family. He is mentioned in the documents kept in the archives of Ljubljana between the years 1673 and 1687. Afterwards

he moved to Zagreb, from where he had already received a commission in 1676. He died in 1695, but his workshop in Zagreb, with his son from his first marriage, Michael, and with some other follower (altars at Buševac, Sisak and Gornje Vrapče), for a short time carried on the master's tradition.

Komersteiner carved stone and wood. He made two stone fountains in Ljubljana, one of Neptune and the other of Hercules, of which only the title figures survive.

The majority of his sculptural and carving oeuvre was produced in Croatia. He made entire altars for Zagreb Cathedral (the altars of the Mother of God, 1686–88; of St. Ladislaus of Hungary, 1688–90; and of St. Emeric, 1689), and attributed to him are altars in the former Jesuit church of St. Catherine in Zagreb and the former altars from Zagreb Cathedral, now in churches at Gotalovec and Jakuševac as well as the aforementioned St. Emeric altar now in Vurot; naturally, there are also numerous individual pieces by him. He based the new Baroque style of his works on traditional concepts. In addition to a more progressive Baroque manner of handling figures, he introduced into the milieu of his activity a type of the Solomonic column and the motif of exuberant intertwined acanthus ornament enlivened by little angels.

The visiting exhibition in the National Gallery of Slovenia is a résumé of the overall exhibition of Komersteiner's and his workshop's output that was staged in the Museum of Arts and Crafts in Zagreb in the first half of this year.