



Naslovnica / Cover
Sporočilo / Message, 1965 →
 olje, platno / oil, canvas
 102 x 102 cm
 Biennale de Sao Paulo, Brazilija / Brasil
 (Zapis na hrbtni strani slike. /
 Inscription on the back of the painting.)

1
17 – A, 1965
 olje, platno / oil, canvas
 45 x 45 cm

2
Brez naslova / Untitled, 196?
 olje, platno / oil, canvas
 45,5 x 60 cm

3
A a 12, 196?
 olje, platno / oil, canvas
 88 x 88 cm

4
Zapis XX / Note XX, 1965
 barvna jedkanica in akvatinta, papir /
 etching and aquatint in color, paper
 100 x 70 cm

5
Brez naslova / Untitled, 196?
 mešana tehnika, papir / mixed technique,
 paper
 71 x 63 cm

6
Traile, 1965
 olje, platno / oil, canvas
 45,5 x 45,5 cm

7
Tapiserija 2/5 / Tapestry 2/5, 1967
 volna / wool
 200 x 200 cm



V vaseh pod Stolum se besede in podobe že stoletja zadržujejo nekoliko dlje. Pokrajina Žirovnice je rodila mislece, pesnike in pripovednike, ki so slovenski kulturi dali glas, ritem in obliko – Matijo Čopa, Franceta Prešerna, Frana Saleškega Finžgarja, Janeza Jalna. A hkrati je to tudi prostor, ki umetnike sprejema: kot tiho zatočišče, kot prostor ustvarjalnega umika in zbranosti.

Janez Bernik je to pokrajino prepoznal in ji prisluhnil. Na Breznici je skupaj z ženo Adriano Maraž našel dom, v katerem sta se slikarstvo in poezija naravno prepletala z vsakdanom. Bernik ni bil le slikar podob, temveč tudi pesnik tišin, sledov in notranjih pokrajin. Morda prav zato ni naključje, da je ustvarjal v zibelki slovenske poezije, v bližini rojstnega kraja Franceta Prešerna.

Razstava *Bernikova likovna pisava* v Čopovi rojstni hiši odpira prostor dialoga med hišo, pokrajino, umetnino in spominom. Ponosni smo, da lahko v muzejski hiši, posvečeni Matiji Čopu, gostimo del zapuščine umetnika, ki je Žirovnico globoko zaznamoval. Iskreno se zahvaljujem akademiku dr. Milčku Komelju za strokovno sodelovanje pri razstavi in avtorjevi nečakinji Romani Bernik Gostič za izposojajo tukaj predstavljenih likovnih del ter za njeno predano skrb za dediščino umetnika Janeza Bernika.

Matjaž Koman

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 Prevod / Translation: **Adele Gray Kokalj** – Fotografija umetniških del / Photos of artworks: **Aleš Košir** – Oblikovanje / Design: **Petra Rodman, Bela design** –
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ŽIROVNICA

OBČINA ŽIROVNICA

For centuries, words and imaged have lingered a little longer in the villages below Mt. Stol. The Žirovnica landscape has given birth to thinkers, poets and storytellers who have given Slovenian culture a voice, rhythm and form – Matija Čop, France Prešeren, Fran Saleški Finžgar and Janez Jalen. At the same time, it is also a place that welcomes artists: as a quiet refuge, and as a place of creative retreat and concentration.

Janez Bernik recognised this landscape and listened to it. Together with his wife Adriana Maraž, he found a home in Breznica, where painting and poetry naturally intertwined with everyday life. Bernik was not only a painter of images, but also a poet of silences, traces and inner landscapes. Perhaps it is no coincidence that he created in the cradle of Slovenian poetry, near the birthplace of France Prešeren.

The exhibition titled *Bernik's Artistic Script* opens a space for dialogue between the house, the landscape, the artwork and memory. We are proud that, in the museum house dedicated to Matija Čop, we are able to host part of the legacy of an artist who left a deep impression on Žirovnica. I sincerely thank Academician Dr. Milček Komelj for his expert collaboration on the exhibition, and the artist's niece, Romana Bernik Gostič, for the loan of the artworks presented here and for her devoted care of the legacy of the artist Janez Bernik.

Matjaž Koman

janez BERNIK
 Bernikova likovna pisava
 Bernik's Artistic Script

Bernikova likovna pisava Bernik's Artistic Script

V žirovniškem okrožju, kjer še živo žari spomin na Matijo Čopa in Franceta Prešerna, si je izbral svoje navdihujoče ustvarjalno zavetje tudi eden najpomembnejših slovenskih likovnih ustvarjalcev akademik Janez Bernik, ki je izrekal svojo kulturno pripadnost v tesni povezanosti z jezikom in njegovo večnostno posrednico: črko oziroma pisavo.

V šestdesetih letih 20. stoletja je mednarodno zaslovel prav s tovrstno umetnostjo, označevano kot letrizem. Svoje likovne sestavine – jasno razvidne like, črte, lise in barve – je v različnih tehnikah izredno pretanjeno, v premišljenih razmerjih in odtenkih usklajal v likovne prikaze, ki so videti kot skrivnostna sporočila, saj se v njih z rokopisno sproščenostjo prikazujejo tudi črke ali pisava, ki nakazuje s svojo enigmatičnostjo še skrite, nerazvidne aluzije in pomene.

Dvodelne ali drugače arhitektonsko zasnovane kompozicije takih slik so videti v svoji ploskovni razgrnjenosti kot mozesovske table, listine, pisma ali rokopisna sporočila z večnostno zlato, slovesno škrlatno, zemeljsko rjavo ali pepelnato sivo osnovo, v katero umetnik ponekod vključuje tudi patinasto občuteno strukturo površin, poživlja pa jo z obrobami, značilnimi diagonalami ali organsko zaobljenimi oblikami, ki vanje vnašajo dinamiko, ali jim na grafikah vtiskuje raze in vreze ran ali odrgnin. Vse to vedno na novo in drugače usklaja v izrazito estetska skladja, v nosilce odmaknjene lepote in zlahtnosti, ki jih s svojo slikovitostjo najbolj humanizira rokopisna pisava.

Take Bernikove slike so pričevanje o iskanju lepote, ki jo je slikar z modernimi abstraktnimi likovnimi elementi odkrival z mislijo na starodavnost, iz katere pošilja zagonetna sporočila, ki nam jih posredujejo tako samo tkivo njegovih

One of the most important Slovenian fine artists, the academic Janez Bernik, chose the Žirovnica district, where the memory of Matija Čop and France Prešeren still shines brightly, as his inspiring creative refuge. In doing so, he expressed his cultural affiliation in close connection with language and its eternal mediator: the letter or script.

In the 1960s, Bernik achieved international recognition through this very type of art, known as Lettrism. His visual elements – clearly discernible figures, lines, patches, and colours – were combined with exceptional subtlety across various techniques. Carefully balanced in their proportions and tonal nuances, they form compositions that resemble mysterious messages. Within these elements, letters or script also appear with a sense of handwritten freedom, their enigmatic presence hinting at hidden, unresolved allusions and meanings.



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pisem kot neberljiva besedila. Med vrisanimi črkami prepoznamo tudi glagolske pismenke (s kakršnimi se je umetnik srečeval ob kopiranju fresk v Hrastovljah), a četudi so rokopisne poteze nečitljive in na slikah ni ljudi, so v njih berljivi predvsem sledovi človeške kulture, zgodovine in odločne ali bolj krhke eksistence. Njihovo zastrtost je umetnik pozneje razlagal tudi kot pričevanje o času, ko se o marsičem, o čemer govorimo danes, še ni smelo govoriti. Posamezne črke ali berljive besede (npr. Ovce in Trave) ter pisavo je vključeval tudi v poznejša, že drugače zasnovana dela, v zadnjih fazah svoje ustvarjalnosti pa je v slike vrisoval tudi pomenljive sentence in na dnevniških risbah svoje rokopisne »hierogliffe« razvozlaval tudi v berljiva sporočila. Z likovno pisavo je opremil Kocbekovo *Listino* in se nazadnje vse bolj posvečal tudi pesništvu.

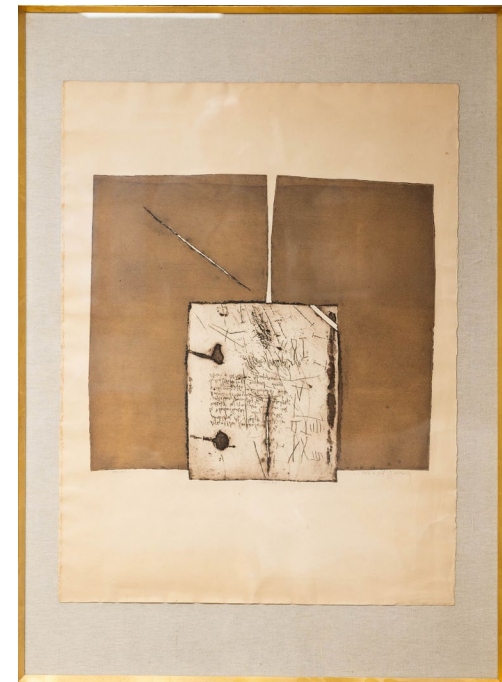
Milček Komelj



3

The two-part or otherwise architecturally designed compositions of such paintings appear in their planar unfolding, akin to Moses's tablets, documents, letters or handwritten messages. They feature an eternal gold, solemn scarlet, earthy brown or ashen grey base, into which the artist, here and there, also includes a patina-like perceivable structure of the surfaces, enlivening them with borders, characteristic diagonals or organically rounded shapes that introduce dynamics into them, or in the graphics he imprints the scars and incisions of wounds or abrasions. Bernik always coordinates all this in a new and different way into distinct aesthetic harmonies, into bearers of aloof beauty and nobility, which are most humanised by handwritten script with its picturesqueness.

These paintings by Bernik are a testimony to the search for beauty, which the artist discovered through modern abstract artistic elements with a thought for antiquity, from which he sends enigmatic messages, conveyed by both the very



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fabric of his letters and the illegible texts. Among the drawn letters, Glagolitic letters (which the artist encountered when copying the frescoes in Hrastovlje) can be recognised, but even though the handwritten strokes are illegible and the paintings do not feature people, they contain traces of human culture, history and a resolute or more fragile existence. The artist later interpreted their veiling as a testimony to a time when many of the things that are spoken about today were not yet allowed to be spoken about. He also included individual letters or legible words (e.g. Sheep and Grass) and writing in later, differently designed works, and in the final stages of his creativity Bernik also drew meaningful sentences in his paintings and deciphered his handwritten 'hieroglyphics' in his diary drawings into legible messages. He equipped Kocbek's *Listina* (Document) with artistic script and eventually devoted himself increasingly to poetry.

Milček Komelj



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