

BOJAN ADAMIČ (1912–1995)

Biografija

- rojen 9. avgusta 1912 v Ribnici na Dolenjskem, umrl 3. novembra 1995 v Ljubljani
- psevdonim: Gregor (partizansko ime)
- vzdevek: Mojster

Šolanje

- OŠ v Ribnici in OŠ Ledina v Ljubljani
- Gimnazija Poljane v Ljubljani, matura 1931
- Srednja glasbena šola – Državni konservatorij za klavir – končal orgle pri prof. Stanku Premrlu, trobento pri prof. Františku Karasu in deloma kompozicijo pri prof. Slavku Ostercu
- Glasbena akademija v Ljubljani – 28. junija 1941 diplomiral iz klavirja pri prof. Antonu Ravniku
- Pravna fakulteta – opravil prvi državni izpit in absolutorij

Poklic

skladatelj in dirigent zabavnega in simfoničnega orkestra

Področje delovanja

- vse vrste glasbe

Zaposlitev

- od 9. maja 1945 pri RTV Ljubljana kot vodja Glasbenega oddelka, pomočnik direktorja Radia Ljubljana, zatem (na njegovo željo) dirigent PORL-a (Plesnega orkestra RTV Ljubljana) in kasneje direktor Glasbene produkcije; upokojil se je leta 1981

Javno delovanje na področju glasbenega ustvarjanja

- predsednik združenja skladateljev lahke glasbe Jugoslavije
- predsednik in kasneje član predsedstva Zveze skladateljev Jugoslavije (SOKOJ)
- predsednik Društva slovenskih skladateljev
- član številnih komisij, ki so delovale na področju glasbe
- član žirij na mnogih glasbenih festivalih doma in v tujini

(vir: <http://www.bojan-adamic.si/biografija/>)

BOJAN ADAMIČ (1912 -1995)

Biography

- Born on August 9th 1912 in Ribnica, Slovenia, died on November 3rd 1995 in Ljubljana
- Pseudonym, Gregor (partisan name)
- Nickname, Master

Education

- Primary school in Ribnica and primary school Ledina in Ljubljana
- Grammar school Poljane in Ljubljana, final exam 1931
- Secondary Music School – State Academy for Piano – graduated in organ with Prof. Stanko Premrl, trumpet with Prof. František Karas and composing with Prof. Slavko Osterc
- Music Academy in Ljubljana – graduated in piano on June 28th 1941 with Prof. Anton Ravnik
- Faculty of Law – finished first State examination and absolutory

Occupation

- Composer and conductor of popular music and of symphony orchestra

Scope of activities

- From May 9th 1945 head of music department at Radio and TV Ljubljana, assistant manager of Radio Ljubljana, then (after his own wish) conductor of the Big Band RTV Ljubljana and later manager of musical production. He retired in 1981

Public activity in the field of music

- President of the Society of Composers of Popular Music of Yugoslavia
- President and later member of the presidency of the Association of Composers of Yugoslavia (SOKOJ)
- Member of numerous committees in the field of music
- Member of panels at a number of musical festivals at home and abroad

Ljubljanski grad/Ljubljana Castle
Grajska planota 1, SI-1000 Ljubljana
Info center/Info Centre:
T.: +386 (0)1 306 42 93
E: info-center@ljublanskigrad.si
W: www.ljublanskigrad.si

Izdal/Published by: Ljubljanski grad/
Ljubljana Castle
Zanj/For the publisher: Mateja Avbelj
Valentan direktorica/Director
Januar/January 2017



Ustanoviteljica
The founder
Mestna občina
Ljubljana



BOJAN ADAMIČ (1912–1995)

»PUSTNE MASKE«
“SHROVETIDE MASKS”

Fotografska razstava/Photo exhibition

Ljubljanski grad, Peterokotni stolp/Ljubljana Castle, Pentagonal Tower

26. 1. – 26. 3. 2017

Mojstra Bojana Adamiča (1912–1995), skladatelja in dirigenta, je močno privlačila poganska kultura oz. tradicionalna maska kot prežitek poganstva, ki naj bi se v določeni meri ohranil vse do danes. Maske mu sproščajo domišljijo, pustno dogajanje ga navdaja z občutkom svobode, s kurentom označuje zmago nad zimo in temo, dolgočasjem in apatičnostjo. Kurent je prisposodba Adamičevega vitalizma in neizmerne energije. Njegova vračanja k maskam so kot beg v kontemplacijo, odmik od vsakdanjega življenja in dobe v neki pozabljen arhaičen svet, ki prav po zaslugi lokalnih maskirnih tradicij v modificirani obliki obstaja še dandanes.

Bojan Adamič je bil velik poznavalec in ljubitelj umetnosti, najboljše tehnike in tehnologije, zanimali so ga eksperimentalni, inventivni in inovativni projekti, kar je odlično ponazoril leta 1994 z naslednjo izjavo: »Sam sem izhajal iz tega, da če nimaš v fotografiji pokazati ničesar ustvarjalnega, ničesar svojega, če ne pokažeš ničesar novega, ničesar, kar še nismo videli, potem je stvar bolje pustiti.«

Njegove fotografije so nadprostorske in nadčasovne, saj se svetovljan Adamič ne ubada s fotografskim

Adamičeve fotografije so skoraj vse namenoma nekoliko »premaknjene«, skoraj vedno »narobe« osvetljene

dokumentiranjem oz. ilustriranjem tradicionalnih mask v realnem prostoru in času. Njegov odklon od narativne estetike in socialnega realizma nas vodi v smeri abstrakcij, v samosvoj Adamičev svet, prežet z odkrivanji in interpretacijami arhaičnih elementov in otroške fantazije.

Adamičeve fotografije so skoraj vse namenoma nekoliko »premaknjene«, skoraj vedno »narobe« osvetljene, njegovi fotografski ambienti in razpoloženja so plod uporabe različnih filtrov, brez kakšnih dodatnih montaž, kemičnih ali računalniških trikov. Dvojne, trojne ekspozicije se praviloma vežejo na izbran motiv, medtem ko je ozadje enojno in realistično. Ta pristop je eden od nosilnih elementov Adamičeve fotografske drugačnosti in identitete. Ni demonstracija tehnološkega razvoja, modni štos, ilustrativno mašilo ali estetski presežek, ampak pomemben poudarek, s katerim Adamič na samosvoj in prepoznaven način prehaja

Master Bojan Adamič (1912 – 1995), a composer and conductor was very attracted to pagan cultures, particularly to the traditional masks which are the remnants of paganism which to a certain extent still lives on today. The masks unleashed his imagination and Shrovetide festivities gave him a feeling of freedom. To him the appearance of Kurent marked the victory over Winter, boredom and apathy. Kurent is the allegorical expression of the composer's vitality and inexhaustible energy. His constant returning to the mask is like an escape into contemplation, a moving away from everyday life and the present era into a long forgotten archaic world which in its modified form still exists thanks to the local mask-making traditions.

Bojan Adamič was a great connoisseur and admirer of art, he pursued the best techniques and technology. He was interested in experimental, inventive and innovative projects which he clearly stated in 1994 by saying: "My belief is that if you aren't able to show something creative, something originally yours, something that is new and has not been seen before, then it is better to drop the whole thing."

His photographs reach beyond space and time because Adamič, a true cosmopolitan doesn't care to photographically document or illustrate traditional masks in their observed reality. His divergence away from narrative, aesthetic and social realism leads us towards abstraction and into a world which is uniquely his own, imbued with discoveries and interpretations of archaic elements and childlike fantasy.

Almost all of his photographs seem a little "out of focus" or "badly" illuminated. The ambiances he photographs and the moods he creates are the result of the use of various photographic filters. He doesn't apply any additional editing and chemical or computer tricks. He makes two or three shots of a chosen object and keeps the background realistic. Such approach reveals one of the basic elements of Adamič's photographic diversity and identity. It is not a demonstration of technological development, a fashionable trick, a sort of illustrative stuffing



iz realnega prostora in časa v neki muzealiziran fantazijski svet, prežet s poganskimi iskanji, bizarnostjo in arhaičnimi obrazci, ki delujejo kot asociacije na pozabljen, a v naši zavesti, v arhetipih naše duše, še vedno prisoten in prepoznaven svet. Z odklonom k abstrakciji, z namerno razostritvijo motivov, prekrivanjem oz. plastenjem (z več ekspozicijami) potencira ritem, ki je še kako lasten prav maskam, ter hkrati ustvarja energetska nabito in mitološko asociativno fotografsko okolje. Dvojna ali trojna

or an aesthetic surplus. On the contrary it is a significant emphasis by means of which Adamič in his unique and recognisable way morphs from real space and time into a museum-like fantasy; a world permeated with pagan quests, with weirdness and archaic patterns which connect us to a forgotten state. Yet one which still exists in our subconscious and in the archetypes of our souls. By aiming towards abstraction, deliberate blurring and multiple versions he underlines the rhythm which is so typical of the

ekspozicija učinkuje kot podvojena ali potrojena resničnost, kot akcent nekonvencionalnih predstav o bistvu tradicionalne pustne kulture. S številnimi ekspozicijami je ustvarjal nove fotografske ambience, nove pomenske kombinacije, saj ni plasil samo znotraj istega motiva (maske), ampak je maskirne like povezoval tako s tipološko podobnimi liki kot s simboli, ki tvorijo identiteto posameznega pustnega lika. Adamičevo priljubljeno mesto za nove vstavljene vložke v izbrane motive iz prve ekspozicije, ki predstavljajo osnovo za fotografsko in vsebinsko nadgradnjo, je v primeru fotografiranja maskirnih likov glava oz. maska in še zlasti naličje. Namesto iztrganega oz. prekritega obraza posameznega pustnega lika se pojavi kakšen drug obraz ali celo dogodek.

Kako ujeti neulovljivo, je vprašanje, ki zadeva bistvo Adamičeve fotografije. Kako vizualizirati kurentovo bistvo? Lahko ujameš bistvo kurenta z njegovo realistično fotografsko upodobitvijo? Verjetno ne. Zato Adamič prehaja iz enojne ekspozicije v dvojno ali trojno, iz vsečnega h grotesknemu, iz dokumentarnega k mitološkemu. Beg od realistične

Almost all of his photographs seem a little “out of focus” or “badly” illuminated

dokumentarnosti k abstrakciji, k »višjim« in skritim pomenom, beg od osnovnega zapisovanja dejstev k ustvarjanju novih pomenov je pot, ki ji je ostal zvest več desetletij. Bojan Adamič je svoje fotografije prikazoval na redkih javnih multivizijskih predstavitev, za katere je napisal in posnel tudi izvirno, v glavnem elektronsko glasbo, prežeto z različnimi zvoki in šumi.

Bojan Adamič je ljubil tehniko in ljubil je umetnost. Živel je življenje, prežeto z zapeljivimi in neulovljivimi muzami lepega, inovativnega in drugačnega! Klicali so ga »Mojster«. Povsem upravičeno!

Doc. dr. Aleš Gačnik, Stanka Gačnik

masks. At the same time he creates an energetically charged and mythically coloured photographic environment. The double or triple snapshots work as an augmented reality, as an emphasis on the unconventional ideas of the essence of the traditional Shrovetide culture. By taking multiple shots he created new photographic ambiances and new semantic combinations since he did not only use multiple versions of a single subject (the mask). He connected different masks with similar types of figures and symbols which together created a single theme. His preferred place for adding new inserts into his chosen first snapshots, which were the frame for his photographic and contextual upgrading, was in the case of photographing masques, the head or the masque, especially the face. Instead of the erased or covered face of a Shrovetide figure a new face appears in its place or even an image of an event.

How to capture the uncatchable is the question at the heart of Adamič's photography. How to visualise a Kurent's essence? Can it be done by taking a realistic photo of the Kurent? Probably not. That is why Adamič goes from a single snapshot to a dou-

ble or triple version, he moves from the likable to the grotesque, from documentary to mythology. His flight from documentary realism towards abstraction and towards "higher" and hidden meanings, a flight from the basic recording of fact to the creation of new meanings is a path which he faithfully followed for several decades. Boan Adamič exhibited his photographs on several public multimedia events for which he composed and recorded original, mainly electronic music imbued with various sounds and noises.

Bojan Adamič loved technology and he loved art. He lived a life pervaded with the alluring and elusive muses of beauty, innovation and uncommonness! They called him "Master", and rightly so.

Text, Doc. dr. Aleš Gačnik and Stanka Gačnik
Translation, Nina Zelenko