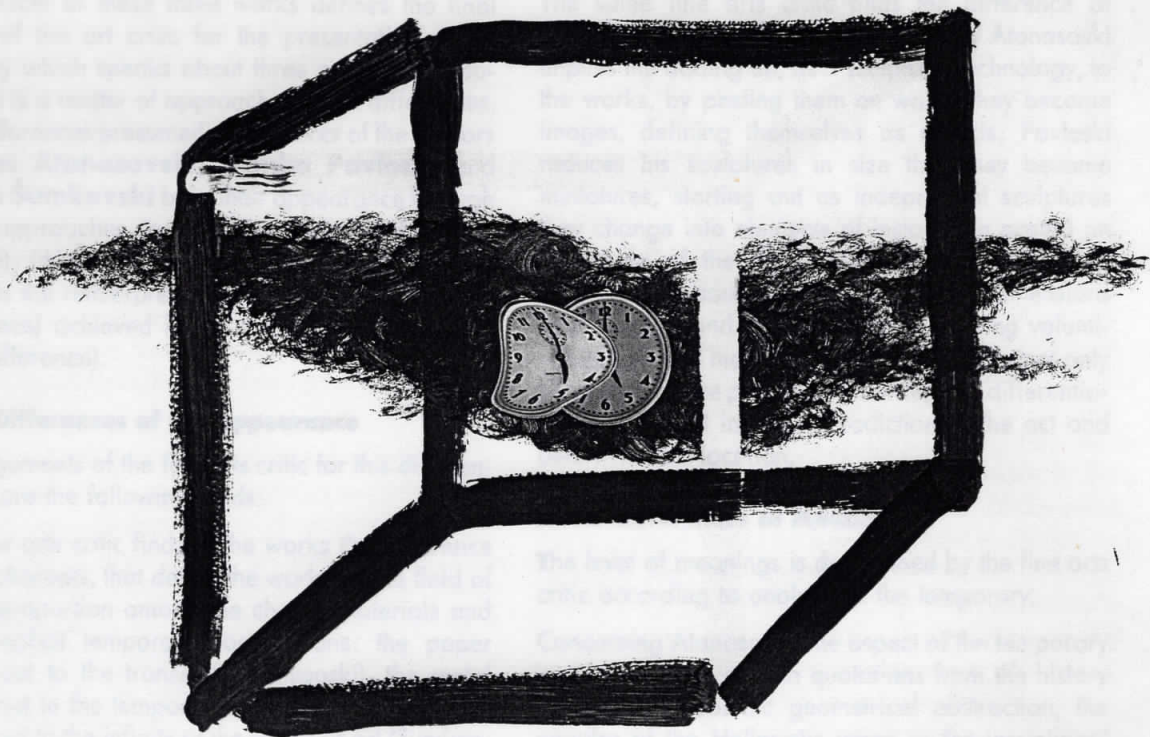


12. MEDNARODNI BIENALE MALE PLASTIKE

MURSKA SOBOTA · SLOVENIJA · 1995



12th INTERNATIONAL BIENNIAL OF SMALL SCULPTURE

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Differences (Three Approaches)

The choice of these three works defines the final stand of the art critic for the presentation of an entirety which speaks about three present conceptions. It is a matter of approach through differences. The differences presumed in the works of the authors **Atanas Atanasovski, Stanko Pavleski** and **Jovan Šumkovski** base their appearance through three approaches toward the concept of artistic creativity (third difference) that refers to their attitude towards the reinterpretation of experiences (second difference) achieved in the technology of creation (first difference).

1 The Differences of the Appearance

The arguments of the fine arts critic for this differentiation are the following fields:

The fine arts critic finds in the works the difference of the concepts, that define the works, in the field of the disproportion among the chosen materials and their implicit temporary connotations: the paper points out to the transient (Atanasovski), the metal points out to the temporal (Pavleski) and the epoxy points out to the infinity of the works of art (Šumkovski). The first intends in this transience to leave marks, inscriptions of the tactile; the second intends to continue the disappearance through additional interventions, posting this way the mnemonic; the third with the indestructible material chosen in advance, keeps the past as intimacy. So we arrive at the conclusion signifying that basically the works intend to communicate with the past. The differences that appear come from the incoherence of the material and the intention. The incoherence creates the basic team of the contradictory: the inscription left on paper, the mnemonically welded into metal, the past cast in epoxy.

The same fine arts critic finds the difference of concepts in the field of acts as well. Atanasovski implies the adding up, as a sculptural technology, to the works, by posting them on wall – they become images, defining themselves as objects; Pavleski reduces his sculptures in size thus they become miniatures, starting out as independent sculptures they change into elements of installation posted on the angle of the floor; Šumkovski as a painter, surpasses the boundary between the two dimensions with welding and application thus entering voluminous shaping – his pictures become objects (not only because they are posted on the wall). The differentiation is asserted in the contradiction of the act and determination/location.

2 The Differences of Meanings

The level of meanings is determined by the fine arts critic according to analysis of the temporary.

Concerning Atanasovski, the aspect of the temporary is related to the certain quotations from the history of art (the Neolithic geometrical abstraction, the engoba of the Hellenistic vases or the inscriptions/signs of the Roman tegulas). Such an interpretation posts a certain retro principle. On the other hand the juxtaposition of these past concepts of artistic shaping with the concept of the temporality of paper creates the paradoxical state in which these two extremes accomplish the connecting through the impression of a drawing in the concrete – zgrafitee of this century. The created structure annuls the retro principle with its own variability (or relativity).

Pavleski's approach to the temporary leads towards the presentation of the concept rather than towards the request of a fine artistic transposition. This con-

cept refers to the repetition of the works from his own exhibition in 1991. The sculptures posted in this exhibition are in this case minimized to the moment that they become replicas. But, in the context in which they are placed (installation) surpasses the level of the informative (because placed in this way, they do not own the concepts in which they were justified) and entering the questions of the destiny of a work of art. In this case the destiny is painted as an inevitable accumulation of past concepts that are forgotten (or replaced) by the succeeding ones. Finally, this series becomes relevant for the conclusion of exploration, thus confirming the cycle principle.

Šumkovski's temporality is also of dual nature. On the one hand, by using heterogenous materials, such as sand, wire, ashes, wood or photographs (without an allusion to a past time, because they are here present only as a fine art base or texture), it reflects the approach of an artist to every material as a possible artistic material. This way it touches certain conceptions of the recent past of the arts. On the other hand, however, this becomes evident when they are cast in epoxy resin. The nature of this material, as one of the most modern technological inventions, is indestructible. The dual character of the temporary is even more stressed by the feeling for the coating (as a signification of the past), accomplished with exceptional fine artistic acts, as opposed to the coldness (rejection) of the resin (as a signification for the present). The principle of interference of this duality marks the point in which the author accomplishes his idea.

3 Differences of the Subjective

The fine arts critic links all of these works to the fine artistic shaping referring to the level of the three aspects of the author's presence.

This appears in Atanasoski's work through the explorations of categories of the tactile: starting from the preparation of the paper blend, through the gluing of the surface, up to the drawing, all treated by him in the creative process as a tactile sensation; this such relationship enables a direct experience of the same process being of an exceptional dependence of himself as an author. Pavleski's presence of the authorship refers to the autoreferent: the concept of reinterpretation of the already finished cycles of sculptures in a different constellation finishes with an appearance that forms itself in a completely different medium – installation; the mnemonic level of this installation confirms the referring towards his own fine artistic and conceptual explorations. This presence may be viewed in Šumkovski's work in the synchronic; the simultaneous treatment of the artist (in a general sense) as a creator who is not tied to a single fine arts discipline enables him to move freely in his quest for the facts, materials or concepts that are implicitly non-artistic, but because of the author's enforcing of the fine artistic structure they surpass (or change) their primary location thus becoming artistic. The nomadic character of this movement finishes in the simultaneousness of his free choice.

All three determinations of the presence of differentiation in these works carry a mutual characteristic. They are all different appearances of the subjective. The signifying of the subjective as a feature (category which explains the pulse of the artist today) makes the difference of the individual as an exception (which is a category of modernism). The fine arts critic concludes by this the actuality of the fine arts scene.

Nebojša Vilić