

6. PANČEVAČKA IZLOŽBA
JUGOSLOVENSKE SKULPTURE



izdavač
savremena galerija
centar za kulturu
pančevo



6. pančevačka izložba
jugoslovenske skulpture
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štampa
štamparija stojkov
novi sad

tiraž
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OVA LIKOVNA MANIFESTACIJA FINANSIRA SE
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6. PANČEVAČKA IZLOŽBA
JUGOSLOVENSKE SKULPTURE



savremena galerija
centra za kulturu
„olga petrov“
pančevo
trg b. kidriča
17. maja do 1. jula 1991.

Sava Stepanov

SKULPTURA NA POČETKU DECENIJE

Aktuelnosti. Kamen - mogućnost svedene forme.
Skulptura Petra Hadži Boškova. Savremena mađarska
skulptura.

U aktuelnom trenutku likovnih zbivanja u jugoslovenskim prostorima skulptura je, sugestivnim plastičkim dejstvom iznadenim u obnovljenim sopstvenim medijskim autentičnostima, „izborila“ zapaženu poziciju. Šta više, skulptura s početka devedesetih godina je suvereno preuzela na sebe obavezu da bude relevantni i sugestivni tumač sveta i vremena u kome živimo. U takvu poziciju ona nije došla iznenada i neočekivano a za takvu ulogu skulptura se „pripremala“ još u predvečerje protekle decenije kada je bila u znaku intenzivnog proveravanja i utvrđivanja svojih osnovnih načela. Nije se tada radilo o nekakvom semantičkom eksperimentu ili o hermetizovanom procesu usaglašavanja sopstvenog bića sa aktuelnostima sveta i umetnosti, već o procesu iznalaženja pravog odgovora zahtevima post-modernističkog senzibiliteta u stalnoj promeni. Zbog toga je za razumevanje zbivanja u aktuelnoj jugoslovenskoj skulpturi od bitnog značaja podsećanje na neke osobenosti razvoja plastičkih ideja u „umetnosti osamdesetih“. Te su ideje bile zasnovane na izrazito subjektivističkom pristupu umetnosti ali i na stalnoj umetnikovoj želji da ostvari materijalizovani izraz. Takva nastojanja su prvo realizovana u slikarstvu. U umetnosti je, posle iskustva sa dematerijalizovanim izrazom iz sedamdesetih godina, vraćeno materijalno delo. reafirmisan dignitet umetničkog dela kao objekta. Skulptura se vaspоставila posredstvom „nove slike“ koja je u određenom trenutku „iskoračila u prostor“ zahvaljujući želji aktera slikarstva da svoje pikturalne sadržaje reifikuje, da svoju krajnje subjektivističku ikonografiju učine stvarnom, postojećom, opipljivom. Proces reifikacije je imao svoju postupnost - prvo se u plastičkoj celini slike pojavljuje materijalizovana aplikacija, zatim se povećava uloga prostora i počinje se govoriti o prostornim

Sava Stepanov

SCULPTURE AT THE BEGINNING OF THE DECADE

*Actualities. Stone - possibility of bringing down to a form.
Sculpture of Petar Hadži Boškov. Contemporary
Hungarian sculpture.*

At present moment of events in fine art at Yugoslav area, sculpture "has fought" an important position by suggestive plastic effects found out in renewed own medium authenticities. Even more, the sculpture at the beginning of the 1990s has taken sovereign duty to be relevant and suggestive interpreter of the world and time we live at. It has not come to that position suddenly and unexpectedly and a sculpture "was preparing" itself for such role even on the eve of bygone decade when it was characterized by intensive checking and consolidation of its own principles. It was not than the matter of some semantic experiment or hermetic process of adjustment of one's own being with current movements in the world and art, or a process of finding right answer to demands of post-modern sensibility in permanent change. That is why reminiscence to some characteristics of development of plastic ideas in "the art of the 1980s" has an important role for understanding events in current Yugoslav sculpture. These ideas were based on extremely subjective approach toward art but also on permanent artist's desire to attain materialized expression. Such strivings were first realized in painting. After experiencing dematerialized expression in the 1970s, material piece of work and reestablished dignity of piece of art as an object, was brought back to art. Sculpture was reestablished through a "new picture" which at certain moment "had stepped forward in space" due to desires of doers of painting to revive their painting pieces, to make their extremely subjective iconography real, existing, tangible. Process of revival was gradual - first material application appeared in the plastic totality of a picture, then a role of space got more importance and space instalations started being mentioned and then objects already characterized by three-dimensional particularity

instalacijama, potom se javljaju objekti koji već poseduju trodimenzionalnu zasebnost, te autentična skulptura „dopunjena“ piktoralnim intervencijama i dodacima. Naravno, u tom završnom stupnju svojevrstne emancipacije pikto-plastike u skulpturu počinju se razmatrati autentična medijska načela i osobenosti skulpture u umetnosti osamdesetih i početkom devedesetih godina.

To stasavanje skulpture za devedesete godine dešava se u vreme kada ničin neobuzdavani subjektivizam „umetnosti osamdesetih“ počinje gubiti uverljivost i snagu, kada se počinje slutiti njegova nemoć pred zadacima jednog duhovnog prevladavanja opšteg osećanja epohalne krize i intelektualne beznađenosti. Umetnost je tražila nove odgovore.

Ponovni povratak geometrije, već sredinom osamdesetih godina, bilo je prvi znak o postojanju svesti da se na impulse savremenosti više ne može reagovati tek ekspresivnim izlivima i često nekontrolisanom gestualnošću. Izraziti spontanitet subjektivističkog pristupa svetu i umetničkom delu zamenjen je jednim znatno racionalnijim postupkom, promišljenim ostvarivanjem sintetičkog spoja ekspresivnog i geometrijskog, formiranjem delotvorne sprege subjektivizma i konstruktivizma. Sve je to rezultiralo kompleksnim iskazom u kojem se poruka tvorila kao spoj racionalnog i emocionalnog. Između tih radikalnih i oprečnih odrednica, tokom protekle i početkom ove decenije, dešavala se dinamična evolucija skulpture koja u aktuelnom trenutku, upravo u vreme održavanja Šeste pančevačke izložbe jugoslovenske skulpture, u prve redove aktuelnosti „izbacuje“ jedan plastički koncept u kojem dominiraju pravougaoni spojevi, tvrde ivice, pravilne linije, zategnute površine, jednostavnost, geometrijski kompaktni oblici. Taj strogi formalizam je sazdan, najčešće, od „ozbiljnih“ materijala koji garantuju čvrstinu skulpturalnih izdelaka.

Naravno, takve plastičke manifestacije upućuju na zaključke o ponovnom afirmisanju klasičnog konstruktivizma. Međutim, upravo se takvi zaključci o ovoj skulpturi uzdržanih i svedenih formalnih karakteristika ne smeju olako izricati, baš kao što se mora izbeći svako poistovećivanje sa duhom minimal-arta.

appeared and finally there was an authentic sculpture "supplemented" by pictorial actions and additions. Surely, authentic medium principles and characteristics of a sculpture in the art of the 1980s and at the beginning of the 1990s, started being examined at that final level of a kind of emancipation of picto-plastic into a sculpture. That sculpture's coming of age for the 1990s happened at the time when subjectivism of "the art of the 1980s" restrained by nothing, started losing its convincing look and strength, when its weakness for the task of a spiritual overcoming the general feeling of an epochal crisis and the intellectual hopelessness was boded. Art asked for new answers.

Repeated return of geometry almost in the middle of the 1980s, was the first sign of existence of awareness that expressive and often uncontrolled gestures could be no more reactions to impulses of contemporary art. Expressively spontaneous, subjective approach to the world and works of art was replaced by one more rational action, by thought-out achievement of synthetic connection between expressive and geometric, by making useful conjugation of subjectivism and constructivism. It all resulted in complex expression in which message was made as a connection between rational and emotional. During the last decade and in the beginning of the running one, between these radical and contrary entries there was a dynamic evolution of sculpture which at the right moment, just when the 6th Yugoslav Sculpture Exhibition of Pančevo was held, put ahead a plastic concept in which rectangular connections, hard edges, regular lines, tight surfaces, simplicity and geometric compact forms dominated. That strict formality very often consisted of "serious" materials which guaranteed hard sculptural pieces. Such plastic manifestations naturally lead to conclusions of renewed affirmation of classic constructivism. But one must not easily come to such conclusions of this sculpture of restrained and reduced formal characteristics, just as each identification with the spirit of minimal art has to be avoided.

In formal sense a certain extent of similarity is irrefutable. But, "any resemblance with real events and occurrences of the 1960s - is accidental!". Current sculpture has grown out of post-modern heart and atmosphere of "the art of

U formalnom smislu nepobitan je određeni stepen sličnosti. Međutim, „svaka sličnost sa stvarnim događajima i pojavama iz šezdesetih godina - slučajna je!“ Aktualna skulptura je izrasla iz post-modernističkog jezgra i atmosfere „umetnosti osamdesetih“. U njoj je još uvek važeća i delotvorna Olivina konstatacija o prožetosti umetnosti „značajnom dozom subjektivizma koji ne treba shvatiti kao autobiografski i privatni sindrom, već kao harmoniju umetnosti i individualnih motiva“. Zbog toga sadašnje skulpturalne konstrukcije pokazuju osobenosti koje nisu samo materijalne nego i ekspresivne. Ovaj novi, ipak - konstruktivizam, primenjuje geometrijske i konstruktivističke principe samo kao konceptualnu meru u kojoj se „geometrijsko markiranje prostora otvara kao jedna vrsta topologije duše“ (Peter Frank). Dakle, racionalna (geometrijska, konstruktivistička) su samo sredstva i postupci a rezultati su izrazito subjektivistički. U svojoj knjizi „Pohvala disharmoniji“ Đilo Dorfles piše da se „i u naše doba ne sme izgubiti mogućnost ostvarenja konstrukcije koja bi pokazivala obeležja koja bih da odredim kao mitopoetička“. Dakle, Dorfles zagovara takvo stanovište za konstrukciju koje se nalazi u području mitskog, imaginarnog, čak fantazmagoričnog. Iz takvog okružja imaginarno je posredovano racionalnim postupkom što rezultira čvrstim formalnim sklopom, geometrijski čistom formom. No, takva forma nikako nije sama sebi svrhom, ona nije krajnji cilj umetnikovog delanja, još je manje krajnja umetnička instanca. U toj i takvoj formi, u telu skulpture, sadevena je umetnikova subjektivnost, uloženi ekspresivitet. Dakle, forma nije samo vidljiva opna koja određuje vizuelni status skulpture kao oblikovanog izdelka već je neka vrsta „duhovnog agensa“ (termin Tomaža Brejca) koji čuva integritet, identitet i subjektivnost umetnine i time omogućava „protok“ transcedencije.

Aktuelna skulptura nastoji da se služi vlastitim izražajnim sredstvima te da istakne sopstvene osobenosti - ona nastoji da bude medijski pročišćena, da u što egzistentnijem i eksplicitnijem smislu ispuní postulate sudbinske trijade materijal-masa-prostor i time zadovolji sopstvenu medijsku uslovljenost. Skulptori nastoje da svojim ostvarenjima izbegnu sugerisanje bilo kakvih sadržaja izvan skulpturalnog gabarita. Time se ostvaruje

the 1980s". There is still present and efficient Oliva's statement about the art permeated by "substantial amount of subjectivism which should not be conceived as an autobiographical and private syndrome but rather as a harmoy of art and individual motives". Due to it, present sculptural constructions have got features which are not only material but also expressive. This new, but yet - constructivism applies geometric and constructive principles only as a conceptual measure in which "geometric marking of space is open as a kind of topology of spirit" (Peter Franck). So, rational (geometric, constructive) are only means and actions but results are extremely subjective. In his book "Praise of Disharmony" Gillo Dorfles writes that "ability of making construction which would have characteristics that I would define as a mythopoetic, must not be lost also at our time". So, Dorfles speaks in favour of such an attitude to construction which belongs to mythic, imaginary even phantasmagoric. In such circumstances imaginary is derived form rational and as a result there is a hard, formal structure with pure geometric form. But anyway, such form is not the aim for itself, it is not final target of the artist's action and it is the least an ending of the artistic level. In such a form, inside the sculpture there is subjectiveness of an artist and imbodyed expressiveness. So, form is not only the visible membrane which defines visual status of the sculpture as a shaped piece of work but also a kind of "spiritual agent" (term used by Tomaž Brejc) which keeps integrity, identity and subjectivism of the artistic piece allowing so "flow" of transcedence. Current sculpture is trying to use its own way of expressing itself and so distinguishing its own characteristics - it is trying to belong to refined medium and so in as existent and explicit way as possible fulfill postulate of triad of fate made of material - mass - space, fulfilling so its own medium condition. Sculptors are trying by their works to avoid implication of any other content then sculptural. Immanence of sculpture in real space is so achieved. Creators duty is to establish physical features of a sculpture and enable tactile experience. Making body of a sculpture the sculptor fill it with his own sensibility and his own self. This sculpture is not created on explicit or content basis. It is based on

imanentnost skulpture u stvarnom prostoru. Briga stvaraoca je da afirmiše telesnost skulpturalnog objekta, da omogućući doživljaj haptičkog i taktalnog karaktera. Stvarajući telo skulpture skulptor ga ispunjava sopstvenim senzibilitetom i sopstvenom vlastitošću. Ova skulptura nikako nije postavljena na izričito konceptualnoj ili sadržinskoj osnovi. Ona se zasniva na osećajnosti i to na osećajnosti koja se shvata vizuelno a ne pojmovno. U tim okolnostima javlja se onaj dvostruki osećaj telesnog o kojem govori Denegri a koji se manifestuje kod skulptora kao zadovoljstvo zbog nastanka tela skulpture a kod posmatrača kao autentični doživljaj skulpture u svojoj telesnosti.

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U osvit devedesetih godina skulptura se afirmiše kao relevantni činilac jednog posve ovovremenskog senzibiliteta, a kako u svom skulptorskom korpusu sadrži formalni racionalizam ispunjen emocionalnim nabojem, ona je i autoritativni „tumač“ aktuelnog sveta i vremena. Istovremeno, na početku ove decenije, skulptura je promotivni obavljivač novih plastičkih naznaka. Tako je izneverena neprikosnovena tradicija da se nove tendencije objavljuju prevashodno u slikarstvu - po prvi put se promocija ostvaruje u domenu skulpture. Ta promocija bila je „frontalna“ i ubedljiva. U više jugoslovenskih likovnih centara se, takoreći istovremeno, pojavio čitav niz autora, uglavnom pripadnika mlađe generacije, u čijim se skulpturama očitavao inovirani duh čvrste i stamene forme koja se tako suprostavila utisku privremenosti i netrajnosti „druge skulpture“ iz vremena punog elana „umetnosti osamdesetih“ te težnja ka „apsolutnoj skulptoralnosti“ (dakle, nimalno slučajan nije naslov novosadske vajarske grupe!) konfrontirane novobaroknim pikturalno-skulpturalnim tvorevinama. Na velikim jugoslovenskim likovnim manifestacijama (PIJS u Pančevu, Dokumenta u Sarajevu, Bienale mladih u Rijeci i dr.) te na „specijalizovanim“ izložbama u kojima je prezentovana skulptura („Beogradski mladi vajari“ u Beogradu, „Nova skulptura u Sloveniji“ priređenoj na Rijeci, u Splitu, Subotici i Varaždinu, „Skulptura u Vojvodini - nova situacija“ u Pančevu, „Početak

sensitivity which is felt visually not as a term. That dual feeling of physical which Denegri mentions and that sculptor feels as pleasure of creating a sculpture's body but a spectator feels as an authentic experience of sculpture in its physical feature, appears in such circumstances.

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At the beginning of the '90s, sculpture became an important factor of contemporary sensibility and having formal rationalism in its sculptural body which was full of emotional tension, it was also an authoritative "interpreter" of the existing world and time. At the same time, at the beginning of this decade, sculpture was a promoter of some new plastic characteristics. So, the untouchable tradition of declaring new tendencies mainly in painting failed, for the first time promotion was made in sculpturing. That promotion was "straight" and convincing. Almost at the same time, the whole lot of authors who belonged mainly to younger generation appeared in many Yugoslav painting centers and their sculptures were characterized by innovated spirit of hard and stable form which opposed impression of temporary "another sculpture" from the time of the enthusiasm of "the art of the '80s", and also by striving for "absolute sculptural form" (thus, name of the group of sculptors from Novi Sad is not at all unintentional) which was confronted to new-baroque, picturally-sculptural creations. Mosaic of the new situations "was being made" during great Yugoslav fine art manifestations ("PIJS" in Pančevo; "Documents" in Sarajevo; "Biennial of Young" in Rijeka etc.) and at "specialised" exhibitions where sculptures were exhibited ("Young Sculptors of Belgrade" in Belgrade; "New Sculpture in Slovenia" held in Rijeka, Split, Subotica and Varaždin; "Sculpture in Vojvodina - a New Situation" in Pančevo; "Beginning of the '90s: "Sculpture" in Apatin and at the Yugoslav exhibition "Geometries" held in many Yugoslav galleries as well as at the exhibitio "Materialita: Field of Geometry" in Belgrade). Aspirations of Apostolović, Joksimović, Petrović and Krgović in Belgrade, of Barši, Makše, Potrč, Rusjan, Posega, Zidar and others in Slovenian sculpture; of the group "Absolute

devedesetih: skulptura" u Apatinu, te na jugoslovenskoj izložbi „Geometrije" koja je obišla više jugoslovenskih galerija i izložbi „Materialita: polje geometrije" u Beogradu) „slagao" se mozaik nove situacije. Tako su se afirmisala nastojanja Apostolovića, Joksimovića, Petrovića i Krgovića u Beogradu, Baršija, Makšea, Potrčeve, Rusjanove, Posege, Zidara i drugih u slovenačkoj skulpturi, grupe „Apsolutno skulpturalno" u kojoj su Pantelić, Škulec i Todorović u Novom Sadu, potom Arapovića u Sarajevu, Klikovca u Titogradu, Lepena, Đukića, Čade, Jandrića i drugih u Zagrebu, a u Skoplju je stasala jedna izvanredno koherentna grupa stvaralaca koja je potpuno inovirala makedonsku likovnu situaciju a koja je u „punom sastavu" bila prisutna i na prošloj izložbi PIJS-a (Pavlevski, Ramičević, Adžijevski, Šumkovski), te ovogodišnje učesnice Kalajdžijeva-Kiselička, pa i Đuzelova.

U situaciji kada se razvija jedan novi koncept interesantno je prepoznavati autore koji su svojim opusima ranije anticipirali ono što je danas okosnica aktuelnih nastojanja. To su uglavnom oni autori koji su se većito bavili preispitivanjima medijskih osobnosti skulpture, njenih suštinskih karakterističnosti, njene materijalne telesnosti, uranjajući u njenu nutrinu, njen plastički sadržaj i jedan autentično medijski strukturalizam koji je, rezultirao suverenitetom forme i njene autentike (Kožarić, Bogdanović, Hadži Boškov, Vulcanović) ili grupe autora kod kojih proces plastičke geneze teče linijom razvoja čija je početna tačka u minimal-artu (Počivavšek, Vodopivec, pa i D. Sambolec). Grupa slikara koja je u ovogodišnjoj Pančevačkoj izložbi jugoslovenske skulpture predstavljena autentičnim skulpturalnim izdalcima dospela je do skulpturalne trodimenzionalnosti logičnim razvojem, u slici već usvojenog geometrizma kao osnovnog plastičkog načela imanentnog racionalističkom promišljanju likovno-plastičkih problema i izazova (Verbumprogram, Perčinlić, Petercol, Lušić). Polivalentnost aktuelne umetničke situacije podrazumeva apsolutnu „punopravnost" drugačijih stavova. Svakako najsnažnija struja koja teče paralelno sa novim konstruktivističkim težnjama je ona koja je iznikla iz neoekspresionističkog karaktera „umetnosti osamdesetih", pogotovo iz onih pozicija u kojima je

Sculptural Form" which members in Novi Sad are Pantelić, Škulec and Todorović, and then Arapović in Sarajevo, Klikovac in Titograd; Lepen, Đukić, Čada, Jandrić and others in Zagreb, acquired a reputation but in Skoplje a very coherent group of creators appeared which completely had innovated Macedonian situation in fine arts which was "completely" represented at the last exhibition of PIJS (Pavlevski, Ramičević, Adžijevski, Šumkovski) and also this year by works of Kalajdžijeva-Kiselička and Đuzelova.

In a situation when a new concept has been developing it is interesting to recognize the authors who much earlier anticipated by their opuses that what is nowadays considered to be a framework of current occupations. These are mainly the authors who have always been re-examining medium characteristics of a sculpture and its material features by examining its nature, its plastic content and an authentic medium structuralism which result was sovereignty of form and its authenticity (Kožari, Bogdanović, Hadži Boškov, Vulcanović) and also a group of authors for whom the process of plastic genesis follows development line which starting point is in minimal art (Počivavšek, Vodopivec and even D. Sambolec). This year, at the Yugoslav Sculpture Exhibition of Pančevo a group of painters represented by authentic sculptures, has reached sculptural three-dimension by means of logical development of geometrizm as a basic plastic principle typical of rational approach to fine art-plastic problems and chalanges already adopted in painting (Verbumprogram, Perčinlić, Petercol, Lušić).

Polivalent current situation in art considers absolute "equality" of different attitudes. Certainly, the strongest tendency parallel to new constructive ideas is the one which arose from the neo-expressionistic character of „the art of the '80s", especially from these positions in which sculpture was characterized by rhetoric and sight (Mrđan Bajić, D. Kačić, Miroslava Kojić, authors belonging to younger generation such as Marina Vasiljević-Kujundžić and D. Jelenković) or by "loose geometry" (Slobodan Kojić, M. Marinkov), and these opuses which have got a kind of quite personal mythology (Zrinščak, Bukvić).

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skulpturu karakterisala retoričnost i prizornost (Mrđan Bajić, D. Kačić, Miroslava Kojić, mlađi autori Marina Vasiljević-Kujundžić i D. Jelenković) ili „labava geometrija“ (Slobodan Kojić, M. Marinkov), te oni opusi u kojima je uspostavljena nekakva sasvim lična mitologija (Zrinščak, Bukvić).

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Specifičnost ovogodišnjeg organizma Pančevačke izložbe jugoslovenske skulpture jeste zasebna izložba skulpture u kamenu. Razlozi obraćanju stvaralaštvu u ovom drevnom materijalu su višestruki. Pre svega - izložbom se ukazuje na postojanje kontinuiteta stvaralaštva skulpture u kamenu u nas. To stvaralaštvo, po prirodi stvari „sporo“, nije vidljivo kao konstanta na našim izložbenim manifestacijama. Pogotovo je kamena galerijska skulptura bila potisnuta iz „prvih redova“ aktuelnosti tokom poslednje dve decenije a u vreme konceptualističkog prezrenja materijalnog dela tokom sedamdesetih i u vreme osamdesetih godina kada je „druga skulptura“ zaobišla klasične skulptorske materijale. Ideja ponovnog uvažavanja načela izrazite materijalnosti i čvrstine oblika afirmisana u aktuelnom trenutku, konačno reafirmiše i skulpturu u kamenu i to u onoj meri u kojoj je ovakva vrsta vajarskog ostvarenja sposobna da korespondira sa novim formalističkim ustrojstvom. A ta je korespondencija uspostavljena u oblicima skulpture svedenih formi (Jančić, Lenassi, Vulcanović, Marinović, Bešlić, Denković, Karina, Lah, Halugin, Siladi, Vasiljević, Petrović, Verbumprogram). Ta svedenost oslobađa kameni oblik svih onih osobenosti koje odvlače pozornost sa neprikosnovene autentičnosti oblika, njegove čvrste unutrašnje strukture, materijalnosti i „kamenitosti“. U tim svedenim oblicima, u toj suzdržanosti forme naziru se, najčešće, načela redukcije i naglašavanje geometrijskog sklopa te unutarnje konstruktivne organizovanosti. Takođe, ova skulptura čuva onu „začudjuću praksu umetničke radionice“, čuva dignitet manuelnosti, uspostavlja simboličnost trajne egzistencije materije.

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What makes the Yugoslav Sculpture Exhibition of Pančevo specific this year, is a separate exhibition of sculptures made of stone. Reasons for calling attention to creations made of this ancient material are multiple. First of all - the exhibition points out to existence of continuity in creating stone sculptures in Yugoslavia. That creative work, "slow" by its nature, is not constantly present at our exhibitions. Especially the stone gallery sculpture has been removed from the "leading position" for the last two decades, at the time of the conceptual despising of material work during the '70s and in the '80s when "another sculpture" escaped classic materials for making sculptures. The idea of renewed respect to principle of extreme materialism and hardness of form, known at the current moment, finally has also re-established a sculpture made of stone to the extent at which such piece of sculpture was able to correspond to a new formal organization. And that correspondence was made in sculptures brought down to forms (Jančić, Lenassi, Vulcanović, Marinović, Bešlić, Denković, Karina, Lah, Halugin, Siladi, Vasiljević, Petrović, Verbumprogram). Stone forms were so released from all these characteristics which called one's attention away from authentic forms, its hard inner structure, materialism and "stone qualities". In these creations brought down to forms, in these restrained forms, principle of reduction and pointing out to geometric structure as well as inner constructive organization was very often perceived. That sculpture has also kept the "surprising practice of the artistic workshop", it has kept dignity of manual work giving so symbolic meaning to permanent existence of material.

...

Solo exhibition of Petar Hadži Boškov's sculpture organized at PIJS this year, points out to an outstanding, strong and vital personality of the author who has anticipated with his opus some most important characteristics of current events in Yugoslav sculpture, especially during the last two decades. With his dynamic but harmonious and logical continuity of development, Hadži Boškov has defined his sculptural work in which

Samostalnom izložbom skulptura Petra Hadži Boškova na ovogodišnjem PIJS-u ukazuje se na jednu izrazitu, snažnu i vitalnu autorsku ličnost koja je svojim opusom, naročito tokom poslednje dve decenije, anticipirala neke najznačajnije osobenosti aktuelnih zbivanja u jugoslovenskoj skulpturi. Dinamičnim ali skladnim i logičnim razvojnim kontinuitetom Hadži Boškov je definisao svoje skulpturalno delo u kojem se visokim stupnjem izvedbene ubedljivosti jasno definiše jedan plastički program. „Čisti“ i jednostavni formalni sklopovi, latentni geometrizam i konstruktivna čvrstina forme, snažno osećanje materijala, suverena ovladanost prostorom i njegovim izražajnim potencijalima - jesu konstantne vrednosti u ovoj skulpturi bez obzira na, takođe konstantne, „fasadne“ promene koje Hadži Boškov kontinuirano provodi, menjajući utisak ukupne plastičke koncepcije u rasponu od minimalističkih uspravni formilinja (izlaganih na prvom PIJS-u) do sadašnjim masivnih komponibilnih geometrijski organizovanih oblika-blokova. Naravno, geometrizam ovde nikako ne sme da se shvati kao krajnji cilj. To je pre svega način likovnog govorenja i obrazlaganja onih težnji koje su usmerene ka redukciji iskaza ili su plod potrebe za potvrđivanjem čistote jedne vajarske koncepcije. Ta koncepcija je, istovremeno, potencirana određenim konstruktivističkim elementima a mogućnost brojnih kompozicijskih varijacija „obežbeđuje“ slojevitost i vešeznačnost skulpturalnog dejstva. Istovremeno, takva skulptura Petra Hadži Boškova se karakteriše vidljivim balansom svesnog i nesvesnog, zanimljivim odnosom racia i emocija. Takva skulptura poseduje jednu potpuno promišljenu i razradenu formalnu energiju koja se ispoljava pre svega vizuelno, načinom izrazite likovnosti i oblikovne autentičnosti. Upravo zbog tih osobenosti skulptura Petra Hadži Boškova jeste uočena kao manifestacija svojevrstne anticipacije današnjih skulpturalnih zbivanja, kao svojevremena najava aktuelnog stanja. Međutim, ovom opusu, u aktuelnom trenutku se mora priznavati i status nezaobilaznog konstituenta skulpturalne savremenosti, status autentičnog plastičkog iskaza kao izuzetnog dometa stvaralačkog duha.

...

one plastic program is clearly defined by a very high level of convincing performance. "Clear" and natural formal structures, latent geometrism and constructive hardness of form, hard feeling of material, sovereign control of space and its expressive possibilities are constant values of this sculpture despite of, also constant, "facade" changes constantly made by Hadži Boškov what changes impression of the total plastic idea which varies from minimal, vertical forms-lines (exhibited at the first PIJS) to present massive compound geometrically arranged forms-blocks.

Naturally, geometrism in this case, should not be conceived as final aim. First of all, it is a way of fine art communication and explanation of these aspirations which are pointed to reduction of expressions or they are results of needed confirmation of a pure sculptural concept. That concept is, at the same time, emphasized by certain constructive elements and sculptural form made in layers with multiple meaning is "provided" by numerous possible variations of the composition. At the same time, such sculpture of Petar Hadži Boškov is characterized by visible balance of conscious and unconscious, an interesting relation between senses and emotions. Such sculpture has got quite skillful and developed formal energy expressed, first of all, through visual effects by means of very picturesque and authentic form. Just due to these characteristics, sculpture of Petar Hadži Boškov is observed as manifestation of a typical anticipation of current sculptural events, as an announcement of actual situation at the proper time. However, at the right moment, this opus must be recognized as one which has got a status of unavoidable constituent of contemporary sculpture, a status of authentic plastic expression as an exceptional range of creative spirit.

...

That what one selection of authors and their works from neighbouring Hungary is present at the 6th Yugoslav Sculpture Exhibition of Pančevo, should be understood, first of all, as an effort to expend the "offer" of the exhibition, to get a possibility of comparing and typical

To što je na Šestoj pančevačkoj izložbi jugoslavenske skulpture prisutna i jedna selekcija autora i njihovih ostvarenja iz susedne Mađarske treba prevashodno shvatiti kao nastojanje da se proširi izložbena „ponuda“, da se nametne mogućnost poređenja i svojevrsnog „proveravanja“, konačno, da se upoznaju i sagledaju dometi u savremenoj skulpturi naših najbližih suseda. Razlozi za izbor mađarske skulpture su se „ponudili“ sami po sebi. Jer, radi se o sredini bogatoj likovnom tradicijom, o sredini iz koje su iznikla mnoga značajna imena evropske i svetske umetnosti. U takav je milje bilo interesantno „zaviriti“ u aktuelnom trenutku kada se u Mađarskoj dešavaju značajne promene, kada se odvijaju dinamična politička i društvena zbivanja, kada je ostvarena atmosfera svojevrsnog otvaranja a što svakako nije bez određenih reperkusija na aktuelnu umetničku atmosferu.

Za pančevačku izložbu selektirani su oni mađarski autori koji su na 8. internacionalnom trijenalu male skulpture u Budimpešti tokom protekle 1990. godine, zapaženo reprezentovali mađarsku vajarsku umetnost. Izrazito senzibilna ali konceptno potpuno organizovana u neokonstruktivističkom duhu „viseća“ skulptura Valerije Sas (Sass Valéria), skoro minimalistički određen izraz u kojem je ispoljen zanimljiv odnos prema materijalu kod Janoša Šugara (Sugár János), te koherentna i čvrsta konstrukcija nabijena emocionalnim dejstvom Ildike Varnadi (Várnagy Ildikó) se, šta više, uklapaju u onu generalnu liniju PIJS-a koja bi da prezentuje skulpturu uzdržanih, svedenih formi i konstrukcija. Ovoj selekciji je Lajoš Nemet (Nemeth Lajos), jedan od najautoritativnijih poznavalaca i tumača savremene mađarske umetnosti, pridodao i skulpture rano preminulog Tibora Čikija (Csiki Tibor) u kojima je prepoznao korene aktuelnih neokonstruktivističkih nastojanja u mađarskoj savremenoj umetnosti. Tako je kompletirana jedna meritorna izložbena manifestacija a celokupnoj pančevačkoj prezentaciji znatno prošireno dejstvo i značaj.

“testing”, at last to forsee and to be acquainted with range of contemporary sculpture of our nearest neighbours. Reasons for choosing Hungarian sculpture were “self-explanatory”. For, it is a society with rich fine art tradition, a society from which many known names of European and world arts originate. It was interesting to “peer” into such circumstances at the current moment when there were significant changes in Hungary, when dynamic political and social events were on, when the atmosphere of typical opening was reached what certainly had some influences on atmosphere of contemporary art. Those Hungarian authors who had significantly represented Hungarian art of sculpturing at the 8th International Small Sculpture Triennial of Budapest in 1990 were selected for the exhibition in Pančevo. Extremely sensible but conceptually totally organized in neo-constructive way “hanging” sculpture of Valéria Sass, almost minimally defined form in which interesting attitude to material is expressed by János Sugár and coherent and hard construction filled with emotional effects of Ildikó Várnagy are even got into that general line of PIJS which would like to represent sculpture of reserved, brought down forms and constructions. Lajos Nemeth, one of the most authoritative experts and interpreters of Hungarian modern art added to this selection also sculptures of too early died Tibor Csiky in which he had recognised roots of actual neo-constructive tendencies of modern Hungarian art. So, a meritorious exhibition was completed but influence and importance of the total presentation in Pančevo was considerably expanded.

(Prevod G. V.)

Ješa Denegri

SKULPTURA POČETKA DEVEDESETIH: DVOSTRUKI
OSEĆAJ TELESNOG

Postoje mnogi pokazatelji koji potvrđuju da je poslednjih desetak godina, uporedo s opštim duhom postmoderne epohe, poput ostalih kulturnih područja i umetnost postojala u stadijumu dekonstrukcije i diskontinuiteta, a u skladu s time trebalo bi se zapitati šta je u takvim prilikama bilo s pojedinim umetničkim disciplinama jednu od kojih predstavlja i disciplina skulpture. Dok je za modernizam, kako ga tumači Kliment Grinberg, karakteristično da insistira na samostalnosti i čistoti svake discipline za sebe, da teži preciznim podelama između jedne i druge (na primer između slikarstva i skulpture), prirodno je bilo da kao reakciju na to postmodernizam rado dopušta njihovo mešanje, ukrštanje, prožimanje; otuda granice među disciplinama ne samo da ne mogu da budu čvrste i jasne nego se u samoj praksi nastanka umetnosti sva moguća prekoračenja ukazuju kao sasvim dopuštena i legitima. Da li smo, dakle, danas uopšte u stanju postaviti prepoznatljive pojavne oznake onog problemskog i medijskog polja unutar kojega bi mogla da se smeste dela za čiju je prirodu nepobitno moguće reći da pripadaju disciplini skulpture? Imajući u vidu samu noviju umetničku produkciju odgovor bi mogao da bude sledeći: naravno da je to moguće, ali s jednom ogradom; s time da se pojam skulpture shvati vrlo široko, iznad svih unapred zadatih definicija o tome pojmu, da se, dakle, shvati u smislu „skulpture u proširenom polju“, kako tu situaciju tumači Rosalind Kraus u svom vrlo uticajnom tekstu, ključnom za razumevanje problema sa kojim se ovde susrećemo. „U poslednjih su deset godina - tvrdi ona - sasvim neočekivane stvari nazivane skulpturama: uski hodnici s TV monitorima na kraju; velike fotografije koje dokumentuju šetnje prirodom; ogledala postavljena u uglove običnih soba; privremene linije utezane u tlo pustinje. Ništa, čini se, nije toj šarenoj zbirci napora moglo dopustiti da polaže pravo na kategoriju skulpture, ma šta

Ješa Denegri

SCULPTURE IN THE EARLY NINETIES
DOUBLE SENSE OF THE PHYSICAL

Numerous indicators point to the fact that in the past ten years, parallel with the general trend of the postmodernist epoche, art has been in the phase of deconstruction and discontinuity like the other cultural branches. Accordingly, the question is what in such circumstances has happened to particular art disciplines one of which is represented by sculpture. Whereas it was characteristic for modernism, as explained by **Clement Greenberg** to insist on the purity and independence of each discipline for itself, it was natural for postmodernism to permit gladly in reaction to that their mixing, cross-link and intermingling. Hence it is not only that no firm and clear boundary lines between the disciplines can exist, but also all sorts of oversteps appear to be allowed in the practice of art. Are we able, therefore, in spite of the fact, to mark today any recognizable distinctive features of the problematic and the medium that cover art works which by their nature could indisputably be said to pertain to the discipline of sculpture? With the most recent artistic production in mind, the answer could be affirmative, provided that the notion of sculpture is understood very widely, irrespective of any classical definition, that is, as the "sculpture in a widened field", as suggested by **Rosalind Krauss** in her very influential text, which is the most important for understanding the problem we are dealing with. "In the past ten years," she comments "quite unusual things have been called sculptures: narrow corridors with TV monitors at their ends, big photographs illustrating strolls through the countryside, mirrors in the corners of ordinary rooms, temporary lines engraved in the soil of a desert. Nothing in this motley collection of endeavours seems to have the right of being classified as sculpture, no matter what this category may denote, unless it is made almost immensely extensible." It is worth mentioning, however, that this wider meaning of sculpture has been about much earlier

ko pod time mislio. Osim ukoliko se ta kategorija ne učini gotovo beskonačno rastegljivom“.

Valja, međutim, primetiti da to proširenje pojma skulpture datira znatno ranije od nastanka oblika koje u navedenom pasusu opisuje Rosalind Kraus. Zadore, naime, još u vreme istorijskih avangardi, kada u futurizmu, dadizmu, konstruktivizmu, nadrealizmu nastaju tvorevine od različitih materijala smeštene u prostoru, za koje je teško tvrditi da pripadaju kategoriji skulpture u klasičnom smislu toga pojma; reč je o fenomenima asamblaža, **ready-madea**, konstrukcija, nađenih i modifikovanih predmeta, dakle u nizu materijalnih tela koja nisu nastala tehnikama svojstvenim postupcima izrade skulpture ali koja ipak nesumnjivo poseduju i time sa skulpturom dele status objekta u prostoru i zato se danas s više ili manje opravdanja vrlo često mogu naći uključeni u prošireni pojam skulpture, u fenomen „skulpture u proširenom polju“. A kada se tome dodaju posleratne pojave umetnosti koja u svojim osnovnim intencijama teži zaposedanju prostora, bilo svojim moćnim geometrijskim oblicima (u **minimal-artu**), bilo nakupinama prirodnih i tehnoloških materijala (u **arte poveri**), ovaj raspon izvođenja umetničkog predmeta izvan svakog zadatog termina skulpture biće upotpunjen nizom dobro poznatih primera. Ne treba se, dakle, čuditi ako danas među skulpturom kao disciplinom i među skulpturama kao objektima nađemo na predmete koji nipošto nisu u skladu s nekom od klasičnih definicija ove discipline i ove kategorije predmeta. Tome doprinosi, videli smo, ne samo današnja sklonost postmodernog duha ka prekoračenjima granica svih mogućih vrsta, tome je još ranije doprinela modernistička permanentna težnja za inovacijama koje su u svom nezaustavljivom zamahu prekinule mnoge ograde među umetničkim disciplinama uvodeći kategoriju skulpture i kategoriju umetničkog predmeta u prostoru u područje zajedničkog ili makar vrlo bliskog postojanja. Postojeći, dakle, kao „skulptura u proširenom polju“, skulptura danas ipak pristaje na omeđivanje raspona toga polja; ono jeste prošireno ali nije beskonačno, oblici nastali u takvom polju još se uvek pridržavaju nekih karakterističnih obeležja svojstvenih istorijskom pojmu discipline skulpture. Uostalom, sama Rosalind Kraus biće o tome sasvim precizna: „Skulptura je istorijski određena

*than the forms described by **Rosalind Krauss** appeared. It has its roots in the time of historic avant-gardes, when in Futurism, Dadaism, Constructivism and Surrealism emerged works of various materials that were put in space and could be hardly said to belong to the classical conception of sculpture. The reference is made to such phenomena as assemblage, ready-made, construction, found and modified objects - a great many forms which were not the result of typically sculptural techniques, but which, no doubt, had and shared with sculpture the status of spatial objects. For that reason, more or less righteously, they are now very often included in that wider field of sculpture. If we add the post-war works in plastic arts which basically tended to occupy space either by their powerful geometric shapes ("minimal art") or by gleanings of natural and industrial materials they were made of ("arte poveri"), the range of works of art that do not fit the classical term of sculpture may be completed by a lot of well-known examples. No wonder, therefore, that within the sculpture-as-discipline and among sculpture-objects, there are also those works which in no way conform to any classical definition. As we have seen, the situation did not only result from the postmodernist tendency to erase all the possible boundaries, but also from the modernist permanent preference for innovations which in their unrestrainable rise pulled down many fences among artistic branches introducing sculpture and artistic spatial object into the common field or at least closely related categories.*

*Nevertheless, today's sculpture in that widened field, does admit that the field is limited. It is widened but not endless. The forms within it still meet some characteristic requirements for the classical notion of sculpture. After all, **Rosalind Krauss** is very explicit when she says: "The sculpture is a historic not a universal category. Like any other convention it has its inner logic and rules applicable in various manners." The historic moment of the sculpture that interests us here is the one of the past ten years, that is, the one prevailing in the period of post-modernism, as it has been interpreted in the plastic arts since the early eighties. Those years were characterized by a sudden expansion of painting, a suddenly released "will to paint", a true "hunger for painting". The art critics of that time*

a ne univerzalna kategorija. Kao i svaka konvencija, skulptura ima unutarnju logiku, svoj skup pravila koja se pri tome mogu primenjivati na različite načine". Istorijski trenutak skulpture koji nas ovde zanima upravo je onaj poslednjih desetak godina; dakle, trenutak skulpture u vremenu postmodernog stanja, kako se ono tumači u području plastičkih umetnosti počevši od ranih osamdesetih godina. Te su godine, sećamo ih se dobro, protekle u znaku nagle ekspanzije slikarstva, bilo je to vreme neke odjednom oslobođene „volje za slikanjem“, prave „gladi za slikama“, a - jezički modeli tog slikanja i tih slika u tadašnjoj kritici imenovani su terminima poput transavangarde, novog ekspresionizma, slobodne figuracije... U vreme tog s jedne strane lakog i opojnog, s druge pak strane žestokog i divljeg slikarstva malo je kome ostalo dovoljno mira i strpljenja da se bavi postepenim i polaganim radom gradnje plastičkih oblika; čak i kada su pravljene oblici za prostor, bili su to nestalni i privremeni ansambli instalacija. Ali već ubrzo javiće se i oblici u punopravnim kategorijama skulpture, ali i skulpture kakvu ranije umetničko iskustvo nije poznavalo; oblici skulpture osamdesetih i ranih devedesetih godina u njihovim vrlo različitim ali i dovoljno karakterističnim oznakama u pogledu forme, ikonografije, izbora materijala. Kako se decenija odmicala, kako se primicala kraju i prelazila u rane devedesete godine, iz same umetničke prakse proizišla je situacija određene ravnoteže među pojedinim disciplinama: pokazalo se da savremena umetnost ne može bez potrebe za predstavama, za slikama, ali u otprilike podjednako meri ne može niti bez potrebe za oblicima, za predmetima, za plastičkim telima u prostoru.

Govoriti o skulpturi osamdesetih i ranih devedesetih godina zahteva, naravno, prepoznavanje njenog karakterističnog sveta oblika, a drugim rečima to znači imenovanje makar nekih njenih vodećih predstavnika. To bi mogli da budu nekolicina među istaknutim slikarima istog razdoblja koji su se podjednako uspešno bavili skulpturom: Bazelic, Penk, Liperc, Imendorf, Kia, Kuki, Paladino... To je već po tradiciji jaka britanska skulptorska scena gde su protagonisti Kreg, Vudrov, Dikon, Kapur, Opi, Ušari... Među skulptorima iz raznih sredina u prvim redovima su Solano, Jetelova, Muha, Princ, Nuncio...

described the painting and the pictures using a lexicon such as "trans-avant-garde", "new expressionism" and "free figuration." At the time of such easy and intoxicating painting on the one hand, and wild and violent on the other, very few artists had enough peace and patience to practice a slow and gradual building up of plastic forms. Even in the case of those intended for space, there appeared but inconstant and temporary assemblages of installations. But soon appeared the shapes as rightful categories of sculpture, as well as those that had been quite unknown in the plastic practice before - the sculptural forms of the eighties and the early nineties. They had different but adequate features as to their form, iconography and selection of materials. As the decade passed by and at the turning into a new one, a certain balance among the art disciplines was restored as the result of the artistic practice itself. It was made clear that contemporary art could not do without concepts and images, but just about to the same extent it could not do without forms, objects and plastic bodies either.

To speak about the sculpture of the eighties and early nineties naturally calls for the identification of its characteristic world of forms. In other words, it requires the nomination of at least several of its leading representative artists. There could be a few of the outstanding painters of the same period who were as successful in sculpture as in painting: Baselitz, Penck, Immendorff, Chia Cucchi, Paladino. It is by all means a traditionally powerful group of British sculptors with Cragg, Woodrow, Deacon, Kapoor, Opie, Houshiary. Among the sculpture from different milieux, the first to mention are Solano, Jetelova, Muha, Prinz, Nunzio. It is the matter of choice and preference whether and where the works by Koons, Bickerton, Steinbach, Schütte of Vercryse should be sorted out in contemporary art. The authors of older generations that are still very active must not be omitted either, as well as the early minimalists with Serra above all, Flanagan from Britain, Rikrim from Germany and the earlier Italian "poverists" such as Merz, Kounellis, Anselmo, Zorio, Penone. All of them (though the list is not final), are the creators of material objects or spatial assemblages bearing features of what has been accepted and generally recognized as sculpture or

Stvar je izbora i opredelenja gde će se i da li će se uopšte u savremenoj skulpturi naći mesta za objekte Kunsaa, Bikertona, Štajnbaha, Šitea, Verkrijsa... Ne treba izgubiti iz vida još uvek vrlo aktivne autore iz prethodnih generacija: ranije minimaliste, pre svih Seru; od Britanaca Flanagan, od Nemaca Rikrima; nekadašnje italijanske poveriste Merca, Kunelisa, Anselma, Zorija, Penonea... Svi su oni (uz otvorenu mogućnost imenovanja niza drugih) tvorci materijalnih oblika ili prostornih ansambala za koje važe karakteristike već prihvaćenog i ustaljenog pojma skulpture ili pak one evidentirane u pomenutom pojmu „skulpture u proširenom polju“.

Iz oba ova izvora, dakle iz područja ustaljenog pojma skulpture i iz područja „skulpture u proširenom polju“, a možda još pre iz njihovih međusobnih ukrštanja, razvija se produkcija koja čini svet plastičkih oblika karakterističnih za skulpturu poslednje decenije. Već znatno ranije od razdoblja koje razmatramo skulptura je izgubila jednu od bitnih funkcija kakve je u prošlosti imala: to je funkcija spomenika, uloga „komemorativnog prikaza“, kako će taj zadatak skulptorskog dela imenovati Rosalind Kraus. Posledica gubitka te istorijske obaveze dovela je skulpturu do njene definitivne isključenosti iz sveta namenskih predmeta i kao naličje toga do njene potpune uključenosti u svet estetskih, možda bolje reći umetničkih predmeta, dakle predmeta čija je jedina svrha izlaganja u zatvorenim ili otvorenim prostorima prepuštenim prikazivanju savremene umetnosti. Današnja skulptura je, po pravilu, svetovni predmet bez ikakve određene kolektivne misije; ta skulptura plod je imaginativne sposobnosti i sposobnosti realizacije skulptora kao pojedinca, umetnika koji sebe smatra specijalistom jedne svojevrstne umetničke discipline ili se po potrebi zadovoljenja sopstvene vokacije skulpturom kao disciplinom povremeno bavi. To, nadalje, znači da pri izvođenju svojih tvorevina savremeni skulptor treba da vodi računa o nekim temeljnim zahtevima discipline u čije se područje upušta: da razmišlja o načinima ponašanja odabranih materijala, da razmatra mogućnosti kako oblik valja smestiti u prostoru u cilju kako da odgovori zahtevima gravitacije ili pak kako da te zahteve izigra nekom neobičnom invencijom forme i njenom prostornom postavkom. Pri tome je svestan da je izbor materijala koji

*“sculpture in a widened field.” The production that made the world of plastic forms typical of sculpture in the last decade sprang from both these categories or rather from their mutual cross links. It was much earlier than the period under review that sculpture lost one of its essential functions of the past - the function of “commemorative presentation”, as **Rosalind Krauss** has put it for this assignment of the plastic work of art. Deprived from that historic obligation the sculpture definitely left the world of purpose-made objects and entered the world of aesthetic, better say, artistic objects with one purpose only - to be exhibited in chamber and open-air-ambiances. As a rule, today's sculpture is a secular object with no definite collective mission. It is a fruit of imaginative and creative ability of each individual artist who regards himself a specialist in a particular art form or the one who deals with the sculpture occasionally in order to satisfy his own vocation. This also means that in creating his work of art the contemporary sculptor ought to respect certain fundamental requirements for the discipline he is treating, to ponder over the question how selected materials will behave and to consider the possibilities of placing an object in its proper space. By inventing a peculiar form and choosing peculiar space he can either meet the gravitation demands or avoid them. In addition, he is aware of the fact that the selection of material, especially that of the last decade, has become very limited. With the exception of classic materials and those offered by industrial technology, there are also those that were rejected in the previous practice or deliberately left out for that purpose so that a chance had to be sought for the use of all those numerous things in making up a new plastic creation - a construct (not at all construction) with new physical features of the spatial form unknown hitherto.*

But figural problems are not the focus of contemporary plastic arts. These problems are closely related, rather permeated with the problems of meaning, marking and noting the essential signification of the art work. According to Tomaž Brajc, the body of sculpture can be understood as a “vessel of hidden symbolism”, a special “retoric figure” which materializes and brings to light the most different obsessions, enigmas, phantasmas, wishes,

služe pri nastanku savremene skulpture, posebno skulpture poslednjih desetak godina, došao do krajnjih granica svih raspoloživih sredstava: pored klasičnih skulptorskih gradiva i onih koje nudi industrijska tehnologija, u opticaju su najrazličitije vrste odbačenih stvari ili stvari namerno za ovu priliku stavljenih izvan dotadašnje upotrebe, kako bi se iz svih tih mnogobrojnih mogućnosti tražila šansa izgrađivanja neke novonastale plastičke tvorevine, konstrukta (nipošto konstrukcije) koji poseduje dotle nepoznate osobine telesnosti oblika u prostoru.

Ali nisu samo oblikovani problemi ti koji čine osnovno težište savremene skulpture; ovi su problemi tesno povezani, upravo prožeti s problemima značenja, označavanja, beleženja smisla dela. Telo skulpture može se shvatiti, kako to predlaže Tomaž Brejc, kao neka vrsta „posude skrivenog simbolizma“, poput specifične „retoričke figure“ koja materijalizuje i iznosi na videlo najrazličitije opsesije, enigme, fantazme, želje, mitske i arhetipske slike, drugim rečima projekcije mnoštva teško odredivih i odgonetljivih sadržaja kojima su zaokupljeni tvorci ovih umetničkih predmeta. Skulptura poslednje decenije nije, dakle, samo oblik u prostoru; ona je i predstava, **imago** a razlika između nje i slike kao umetničkog predmeta prevashodno je u tome što se skulptura kao vrsta materijalizovane predstave ne samo gleda nego se i dodiruje, što nije u ophođenju jedino s našim vidom, okom, nego i s našom rukom, telom. Kada smo pred skulpturom mi smo uvek s našim telom u kontaktu s nekim drugim telom; jedna od razlika između tih tela je u tome što je prvo (skulptura) zadato u svom prostornom položaju a drugo (naše telo) je u stanju stalne promene položaja, voljnog biranja visine, blizini ili daljine, jednom rečju traženja tačke viđenja/dodira, mesta pristupa telu skulpture. Skulptor koji je svestan svih ovih osobina discipline kojom se bavi, a takav je skoro bez izuzetka današnji skulptor, namerno i često vrlo lucidno operiše upravo s tim našim pristupom i kretanjem u gravitacionom polju okoline skulpture: on zna da se tek odatle - iz te prve čulne etape komunikacije koja počinje s uočavanjem tvrdoće ili mekoće, glatkoće ili hrapavosti, ravnine ili zakrivljenosti, trajnosti ili privremenosti materijala, s doživljajem labilnosti ili stabilnosti položaja

mythic and archetypical images. In other words, it represents in material form numerous hardly determinable and guessable contents with which the creators of these works are preoccupied. The sculpture of the last decade is not a mere object in space but a conception, an image, too. The difference between sculpture and painting is above all in that the former as a materialized conception is not only viewed but also touched; it is not only made communicable to our eyes and ears but to our hands and body, too. Facing a sculpture our body is in contact with another body, the difference between the two being in that the former (sculpture) is always in its assigned spatial position and the latter (our body) in constant change of positions and in voluntary state of choosing height, vicinity or distance. In one word, it is in search of a proper stand point and a suitable position to touch and approach the body of sculpture. The sculptor who is aware of all the characteristics of the discipline he is dealing with, deliberately and often very lucidly manoeuvres our approach and movement within the field of gravitation surrounding the sculpture. He knows that this first stage of sensitive communication beginning with our perception of hardness or softness, smoothness or roughness flatness or roundness, durability or ephemerality of material, and stability or instability of the object in space, leads to our dialogue with a work of art and to a necessary access to it as to the "guardian of a symbol." It also leads to the knowledge of the character of complete experience necessary for understanding the significance of a specific job done by the artist.

The sculptor of the last decade is in the least the one who elevates the technical component of his work, either that classical - artistic, or that contemporary - industrial. To him, a technique is a necessary means of visualizing the mental image of his work: he sets himself a task to materialize, form and embody the image. That is what has made him a sculptor after all, one of the last "manual workers" of the time when ideas, intentions and concepts were often sufficient factors in art. The sculpture of the eighties and the early nineties is not a counteraction to the prevailing mental factor in the art of the previous period; it is a supplement for a one-sided interpretation of the mental as being something exclusively immaterial and

oblika u prostoru - nužno dopiranje do dela kao „kuće znaka“, kao „čuvara simbola“, do spoznaje o karakteru celovitog iskustva uključenog u razumevanje smisla jednog od strane umetnika obavljenog specifičnog rada. Skulptor poslednje decenije ponajmanje je neko ko uzdiže tehničku stranu sopstvenog rada, podjednako onu klasičnu zanatsku, kao i onu savremenu industrijsku. Za njega je tehnika onaj nužni stadijum vizualizacije mentalne slike koju o izgledu rada najčešće prethodno poseduje ali pri tome sebi ipak postavlja zadatak da ta slika obavezno bude materijalizovana, oformljena, otelovljena. To ga, uostalom, čini skulptorom, jednim od poslednjih ubedenih „manuelaca“ u vremenu kada su u umetnosti često bile dovoljne zamisli, intencije, koncepti. Skulptura osamdesetih i početka devedesetih godina nije reakcija suprotnosti na prevagu mentalnog faktora u umetnosti prethodnog razdoblja; ona je pre dopuna jednostranosti tumačenja mentalnog kao isključivo amaterijalnog, dematerializovanog. Mentalno je u ovoj vrsti umetničkog posla misaono, a savremeni skulptor onaj je koji prevashodno misli, ne samo rukuje, formom, materijalom, telom skulpture. To proizlazi iz potrebe današnjeg skulptora da u posao kojim se bavi uključi što više raspoloživih energija: svoj duh i telo, um ali i ruku, želeći da proveri šta upravo ruka u direktnom kontaktu s materijom može da uradi u vremenu kada se u mnogim područjima ljudskih aktivnosti teži njenom zapostavljanju, čak njenom potpunom zamenjivanju. Još jednom će skulptura, na kraju ovog veka koji je u umetnosti upoznao mnoge pohvale tehnici, biti disciplina koja govori u prilog ruci, govori o „pohvali ruci“. I neće zbog toga da bude manje savremena, manje u skladu s duhom (moderne ili postmoderne) epohe od svih ostalih načina fizički više ili manje olakšanog načina izvođenja umetničkog dela. Biće, štaviše, bogatija za jednu spoznaju, potpunija za jedno iskustvo: po njima, skulptura je u današnjoj porodici umetničkih disciplina možda ponajpre ona koja i svoga tvorca i svoga gledaoca ubeđuje da umetnost ove pozne, umom hipertrofirane civilizacije još uvek ima načina i mogućnosti da obojici - skulptoru i gledaocu - donese osećanje užitka u telesnom: to je zadovoljstvo procesom nastanka tela za prvog, to je zadovoljstvo doživljaja nastalog tela za drugog.

dematerialized. The mental component of this kind of work of art is a thought and the contemporary artist thinks first and then handles a form, treats material and deals with the body of sculpture. This state of being is conditioned by the sculptor's need to Transmit to his work as much of his own energy as possible - his spirit and mind but his body and hand, too. He wants to check what his hand is able to do with a material and all this takes place at the time when the hand becomes more and more neglected even completely replaced in many human activities. Once again, at the end of this century which has known too much appraisal of technology, shall the sculpture talk in favour of the hand, the praiseworthy hand. This shall not at all make the sculpture less contemporary or less in harmony with the spirit of the epoche (modernist or post-modernist) than all the other forms that use relatively easier and less tiring techniques of making a work of art. On the contrary, the sculpture will be richer and more experienced and in today's family of art disciplines it may be the only one able to convince both its author and observer that in the art of this late civilization hypertrophied with brain, there are still modes and possibilities for both the artist and the observer to enjoy the physical form. The former will be thrilled by the process of creating a body, the latter by experiencing it.

(Prevod G. V.)

Sreto Bošnjak

SKULPTURA KAO ČISTO UMETNIČKO DELO

U preobilju pojava, tendencija i ličnosti u savremenoj skulptorskoj umetnosti nije ni lako ni jednostavno naznačiti neke od osnovnih pravaca kretanja. U sveopštem napuštanju klasičnih principa mišljenja o skulpturi kao trodimenzionalnom obliku u prostoru, događa se i pomeranje unutar samih ideja o suštini i sudbini ove likovne discipline.

Jedinstvo plastičkog i ikonografskog sloja oduvek je u skulpturi bila primarna kategorija vrednosti, ali - u istorijskim prostorima - ovo jedinstvo bilo je u funkciji definisanja jasnih estetskih principa koji su uključivali u sebe i religijska, i mitološka i uže ideološka određenja. Danas to jedinstvo nije više ni obavezno ni potrebno - „ideja“ je često posledica procesa kojim se uspostavlja oblik u prostoru kao nešto izvan autora. Materijal neposredno prerasta u materiju od koje se gradi delo, a prostor postaje deo akcije „iznutra“ pa tako i deo čina: trajnost nije kategorija na koju se obavezno računa. Materijal (materija) skulpture može postati sve što se može na bilo koji način uklopiti u čin ili proces, pa čak i živa priroda u stalnim promenama, nastajanju i nestajanju. No ono što je značajnije za utvrđivanje suštine fenomena nije ni sloboda prema istovremenoj upotrebi različitih medija, ni pravo na posezanje za vrednostima ostvarenim u nekim bivšim epohama, već princip oblikovne i značenjske ambivalentnosti zbog čega je delo upućeno na dodatni (ili naknadni) komentar, teoriju, deskripciju, kao na svoj konstitutivni deo. Kao da je uspostavljen izvestan verbalno-racionalni primat nad elementarnim, izvornim karakterom dela i kao da je negde, u procesu realizacije „preskočena“ ideja vodilja koja rađa oblik i daje mu smisao. Ovakva situacija posebno se reflektuje na umetničku kritiku koja sve manje delo „kritikuje“ a sve više postaje njegova svetlost iznutra - sa delom se poistovećuje. Može li to biti posledica kreativne skepse, sumnje u vlastite sadržaje i jedne i druge discipline, oblik nonšalancije prema trajnom, nepoverenje u plastičnu činjenicu, ili je u pitanju

Sreto Bošnjak

SCULPTURE AS A PURE WORK OF ART

The overabundance of events, creative efforts and personalities in contemporary art makes it neither easy nor simple to mark some basic trends. In general departure from classical attitudes toward sculpture as a three-dimensional form in space, there has also been a shift of ideas of the essence and fate of this branch of figural art.

The unity of plastic and iconographic aspects of sculpture has always been the primary category of value judgement, but in historical terms this unity has served to determine clear aesthetic principles which included religious, mythological and more limited ideological definitions. Today, this unity is neither obligatory nor necessary - an „idea“ is often the result of a process by means of which a form in space is assumed as being set aside from the author. A material immediately becomes a matter of which a piece of work is made and space becomes part of an action from „within“ and thereby part of a creative activity: duration is no longer a category to count on by all means. The material (or the matter) of sculpture may be anything that can in any way fit into the creative activity or process, even the living things and nature in its constant changes - appearance and disappearance. But what is more essential for determining the fundamental nature of the sculptural phenomenon is neither the freedom of simultaneous use of various materials nor the right of pursuing the values established in the past epochs, but the principle of ambivalence of the figuration and meaning of a piece of work for which reason it is subjected to additional (or subsequent) comments, analyses and descriptions as its constituent parts. It seems as if a verbal and rational supremacy were instated over the elementary and authentic character of a piece of work and as though a guiding idea giving birth and the meaning to a form „skipped out“ somewhere in the process of creation. This situation reflects particularly on art criticism which is less and less „critical“ to a piece of work and increasingly

kreativne skepse, sumnje u vlastite sadržaje i jedne i druge discipline, oblik nonšalancije prema trajnom, nepoverenju u plastičnu činjenicu, ili je u pitanju pristajanje na opštu duhovnu nesigurnost vremena? Davno naznačena ideja o oslobodilačkom karakteru moderne umetnosti kao da se u postmodernom dobu potvrđuje kao ideja o velikoj sintezi svih slojeva i svih nivoa kreativne svesti suočene sa velikim izazovima vremena, ili sa novim skepticizmom? Jedno je sigurno: ni „novo“ ni „drugo“ već primarno subjektivno, svejedno da li je usmereno na tradiciju ili savremenost, određuje karakter i sadržaj čina, izbora materijala, ideja i konačnog smisla skulpture danas.

Jedne od bitnih vrednosti pančevačke izložbe jugoslovenske skulpture (pored već utvrđenih i javno priznatih) krije se i u činjenici njene koncepcijske određenosti, u analitičko-sintetičkom prilazu složenoj problematici jugoslovenske skulpture protekle decenije, što je omogućilo istorijsko-kritičkoj misli da uspostavi relevantan red stvari i donese meritorne zaključke. Možda je, posle ovih pregleda, došlo vreme da se postavi pitanje: nije li došlo vreme za jedan ozbiljan, sintetički sud o suštini skulptorske umetnosti u nas, na jednom višem značenjskom i kritičko-filozofskom nivou? Možda je na pomolu jedna nova estetika kao deo nove filozofije umetnosti? Za sve ono što se desilo (ili bolje: što se dešava) u jednom krilu skulptorske umetnosti unazad dvadesetak godina, mogla bi se otvoriti sasvim nova riznica pojmova kojima bi se, možda, više opisala no što bi se objasnila nova situacija. Klasici modernog filozofskog skepticizma otvaraju dilemu tezom da su se desile neke ozbiljne promene unutar osnovnih filozofsko-estetskih pojmova, tvrdeći (kao na primer Gadamer) da se estetska svest kreće u pravcu ukidanja povezanosti umetničkog dela i njegovog sveta u pokušaju da ostvari „čisto umetničko delo“. I na kraju: da li treba da nam smeta što se umetnost spaja sa teorijom, što nastavlja da živi pokatkad kao misao o umetnosti, kao ideja iskazana kroz tekstove u katalozima više no kao stvaralački trag u vremenu. Ako ništa drugo, ovaj proces doprinosi, sasvim sigurno, misli o umetnosti, širi granice i sadržaje pojmova kojim se određuje sudbina dela.

becomes its inner light identifying with it. Could it be a consequence of creative scepticism, a suspicion about the contents of the both disciplines, a kind of nonchalant attitude toward the everlasting, a disbelief in a plastic fact, or is it an agreement with the general spiritual uncertainty of the time? An old idea of the liberating character of modern art seems to be acknowledged in the postmodernist period as an idea of great synthesis of all aspects and levels of creative spirit faced with great challenges of the time or with new scepticism? One thing is certain: it is neither a „new“ nor „different“ but primarily a subjective state of mind that determines the character and contents of the action, selection of materials, ideas and final purpose and meaning of today's sculpture. One of the most important values of the Pančevo exhibition of Yugoslav sculpture (besides those that have already been acknowledged and publicly recognized) is its clearly outlined conception and analytical and synthetic approach to a complex problemacy of the Yugoslav sculpture of the past decade, which made it possible for art historians to establish a relevant order of things and arrive at competent conclusions. It may be right, after this survey, to put a question: has the time come to give a serious, synthetic judgement about the essence of our art of sculpture based on more meaningful, critical and philosophic grounds; For all that has happened (or has been happening) in plastic arts over the past twenty years, quite a new treasury of notions could be opened, which would, perhaps, describe rather than explain the new situation in sculpture. The classics of contemporary philosophic scepticism open up a dilemma with their thesis that serious changes have occurred in philosophic and aesthetic notions. They claim that aesthetic awareness is directed to a discontinuity between a work of art and its world in an attempt to create a „pure work of art“. Finally, should we be concerned by the fact that art joins the theory and sometimes continues to exist as an idea of art, an idea expressed in the texts of catalogues rather than a creative trace in time? At least, this process certainly is a contribution to the idea of art expanding the boundaries and contents of notions which determine the destiny of a piece of work.

(Prevod J. R.)

Berislav Valušek

KAVEZ I ZAMKA

Prostorne konstrukcije i konstrukcije prostora u kiparstvu osmog desetljeća

Na samom početku minulog desetljeća bili smo zatečeni pojavom potpuno novih pravila igre u umjetnosti; umjesto avangarde - retrogarda, umjesto pravolinijskog napredovanja - spiralno poniranje u prošlost, umjesto novog i originalnog - revival viđenog i iskušenog, umjesto dominacije jednog stila - paralelna egzistencija gotovo svih relevantnijih povijesnih stilova, umjesto dematerijalizacije umjetnosti - njezina materijalna egzaltacija ... umjesto očekivanog - neočekivano. Bilo je potrebno određeno vrijeme da se povijest umjetnosti i kritika snađu u vrtlogu vlastitih predmeta promišljanja koji su se odjednom počeli događati kao predmeti umjetničke prakse. U tim su okolnostima nastali pojmovi Nova slika i Druga skulptura.

Nakon što je u prostorima Nove slike istrošena sva energija koja se mogla sažeti na površinu platna, nagomilavana tokom skoro dva desetljeća, došlo je do iskoraka slike u prostor, do stvaranja tzv. pikto-plastika, što je primijećeno i na prethodnom PIJS-u. Bila je to, i u jednom dijelu umjetničke produkcije još uvijek jest, slikana skulptura, tradicionalna trodimenzionalna forma čije su površine bile oživljene bojom. No između medija slikarstva i medija kiparstva nalazilo se bezbroj varijacija kombinacije slike, skulpture i prostora od kojih je većina referirala pojmove kao što su instalacija, ambijent, ambijentalna intervencija, environment itsl.

Za razliku od Nove slike koja je i u svojim oprostorenjima baratala bogatim literarnim konotacijama, u vremenu paralelna pojava Druge skulpture bila je asketski pandan eruptivnom ekspresivitetu slikarskog toka. Zatvorene, pune i čvrste forme, tradicionalni materijali ili oni industrijskog otpada, ali bez posebnih oblikovnih intervencija, povratak na temeljna pitanja kiparstva, propitivanja mogućnosti materijala, primarni oblici, male dimenzije radova ... - bili su osnovni elementi

Berislav Valušek

CAGE AND TRAP

Space constructions and constructions of space in sculpturing of the 80s

At the very beginning of the bygone century we were caught by the appearance of quite new game rules in art; instead of avant-garde there was retro-garde, instead of rectilinear progress - spiral sinking in the past, instead of a new and original - revival of seen and experienced, instead of the domination of one style - parallel existence of almost all relevant historical styles, instead of expected - unexpected. Some time was needed by history of art and its critics to get used to the maelstrom of its own subject of thinking which suddenly started happening as objects of practice of art. Ideas of New Picture and Second Sculpture appeared in such circumstances. After all energy, which could have been expressed at the surface of painting canvas, had been accumulated almost during two centuries in the field of New Picture, what happened was the appearance of picture in the space, picto-plastic was invented as noted at the last PIJS. It was, and in a part of art production it still is painted sculpture, a traditional three-dimensional form which surface came to life through colors. But, between painting medium and sculpturing medium there have been innumerable variations of combinations of picture, sculpture and space and most of them referred notions such as instalation, environment, environmental intervention etc. In contrast to New Picture which at the process of appearance in space had rich literary connotations at the same time there was parallel appearance of the Second Sculpture as ascetic companion piece of eruptive expressiveness of painting process. Closed, filled and strong forms, traditional materials or these of industrial waste but without special interventions in shape, coming back to the basic points of sculpturing, examination of the ability of materials, primary forms, small dimensions of works... - these were the basic elements of recognition of the Second Sculpture

prepoznatljivosti Druge skulpture na početku prošlog desetljeća. Krenuvši od primarne i u biti analitičke redukcije izražajnih i izričajnih sredstava i mogućnosti, skulptura tog vremena kao da se vratila na mjesto i u vrijeme slikarstva kraja 70-ih godina; u vrijeme koje je prethodilo slikarskoj eksploziji boja i oblika, u vrijeme primarnog i analitičnog slikarstva. Naime, to je slikarstvo bilo temeljem i pripremom za nove mogućnosti slike, ali je njegova minimalna, i u svojim referencijalnim dosezima gotovo tautološka analiza gramatike jezika slike, bila naglo prekinuta posvemašnjim neredom i kakofonijom jezičkog i stilskog Babilona Nove slike. Skulpturi, ovoj o kojoj je riječ, to se nije dogodilo. Nakon početnih sređivanja i inventiranja novih mogućnosti koje su joj stajale na raspolaganju, nakon malih pomaka ostvarenih na polju likovne sadržajnosti, te poslije vrlo opreznih literarno-asocijativnih naglasaka (koji su prije bili rezultat opće klime težnji ka prepoznatljivijoj opisnosti, nego li imanencije radova), cijeli korpus oblikovnih zahvata poznat pod nazivom Druga skulptura pretvorio se u novi, bogati i originalni doprinos kiparstvu. Prevedeno na jezik stila, to su manje ili više racionalne strukture, oblici koji u svojoj pojavnosti, u krajnjoj oblikovnoj konstanti, imaju pravilnu (ravnu ili zavojitu) liniju, glatku plohu i pravilno oblikovan kut, ali su im idejna izvorišta i mentalna ušća katkad vrlo daleko od konstruktivističkih, minimalističkih i geometrijskih prethodnika.

Što se u osamdesetima dogodio sa prostorom skulpture? Kao što je već rečeno, slikana skulptura ili pikto-plastika, ako nije bila bojeni objekt, upotrebljavala je (sa visokom sviješću i neospornim znanjem), tada već usvojena, tradicionalna iskustva prostornih dilatacija iz 60-ih i 70-ih godina. U onom smislu koji nas zanima nije rekla ništa novo, osim što je prostoru dala lice novog umjetničkog stila. Druga je linija skulptorskih istraživanja dotadašnju situaciju potpuno izokrenula. Nova ključna riječ kiparstva u drugoj polovici 80-ih jest šupljina. Još 1962. g. Ivan Kožarić stvara projekt za „Oblik prostora“ (neizvedeno) koji se sastojao od četiri ispupčenja na zidovima, podu i stropu galerije. Slijedeće godine, u okviru „Kolektivnog djela“, članovi zagrebačke grupe „Gorgona“ zapisuju: „Kolektivno učiniti odljeve u

at the beginning of the last decennial. Starting from the basic and essentially analitic reduction of abilities and means of expression and testification, the sculpture of that time seemed to be back to place and time of the painting at the end of the 70s, the time which preceded painting explosion of colors and forms, the time of primary and analitic painting. Namely, that painting was basic one and preparation for new opportunities of picture, but its minimal and in its referencial ranges almost tautologic grammar analysis of the language of picture was suddenly stopped by chaos and cacophony of linguistic and stylistic Babylon of New Picture. It has not happened to this sculpture we are talking of. After initial arrangements and inventions of some new abilities which were at its disposal, after small movements referring to fine-art contents and after very careful literary-associative accents (which were results of general efforts to recognized description rather than immanence of works), the whole corps of shaped forms known as the Second Sculpture turned to a new, rich and original contribution to sculpturing. Translated in style language, there are more or less rational structures, forms which in its appearance and finally shaped constant have regular (straight or curved) lines, smooth surfaces and regularly shaped angles but its springs of ideas and mental mouths are sometimes far from its constructive, minimal and geometric predecessors.

What happened to the sculpture space in the 80s? As already mentioned, if painted sculpture or picto-plastic was not colored object, it used (highly conscious and with indisputable knowledge) at that time already adopted traditional experience of space dilations of the 60s and the 70s. It was nothing new in a sense we were interested in, except a new artistic style was given to space. Another trend of sculpture research work totally changed the former situation. A new key word of sculpturing in the second half of the 80's was hollow.

Back in 1962 Ivan Kožarić made a project for „Form of Space“ (uncompleted) which consisted of four bulges in the walls, floor and ceiling of the gallery. Next year, within

gipsu unutrašnjosti glava svih Gorgonaša. ... Učiniti, diskretno, odljeve unutrašnjosti nekoliko značajnijih automobila, unutrašnjost garsonijera, stabala, unutrašnjost jednog parka itd., uglavnom svih značajnijih šupljina u našem gradu." Osim ludičkog, ironičnog, pa čak i angažiranog tona ovih zapisa, svijest o prostoru kao omeđenoj šupljini, o prostoru koji je do tada uglavnom izmicao kiparskoj praksi, evidentira spoznajne naboje koji će svoju kulminaciju doživjeti unutar svjetskog minimal-arta kasnih 60-ih i dijela 70-ih godina. Serija Kožarićevih skulptura iz 60-ih, pod zajedničkim nazivom „Oblici prostora“, plkušaj je tog uosjećavanja i definiranja praznine - njezina materijom oduhovljena ekvivalencija. U ostalom dijelu svijeta, „šupljinama“ se bave autori čiji se rad smješta pod pojmove minimalizma, primarnih struktura i strukturalizma: Sol Le Witt, Robert Morris, Donald Judd, Tony Smith, Richard Serra i drugi. Fascinacija unutrašnjim prostorom skulpture samo je jedan od elemenata značenjskog spektra radova ovih autora, tj šupljine nisu uvijek temeljni postulati gradnje, ali su u svakom slučaju jasno naglašene kao dijelovi problemskog sklopa.

Da bismo na neki način sistematizirali odnose na relacijama vanjski prostor - materijalna činjenica - unutrašnji prostor, krenut ćemo od praznine ka šupljini, od praznog, sveobuhvatnog prostora ka njegovom definiranju materijom; od minimalnih intervencija do maksimalnih zaokruživanja. Ovdje više nije riječ o dodavanju ili oduzimanju kao tipičnim kiparskim pretpostavkama, već o građenju prostora, o njegovom naznačavanju, uobličavanju i zatvaranju - o njegovoj arhitektonici.

Dorđe Jandrić i Ademir Arapović spadaju u one autore koji se prema prostoru odnose sa najviše respekta. Njihove su prostorne konstrukcije tek geometrijske naznake mogućih prostornih određenja, sistem znakova koji na umjetnički individualiziran način određuje izbor. Jandrić to čini konstrukcijom željeznih šipki u obliku piramida (označeni su samo bridovi) i njihovim pravilnim linijskim rasporedom. Arapović izabire dijelove arhitektonskih sklopova (spoj zida i poda, kut zida ili vrata, stepenica i ograde...) i intervenira na njima omeđujući ih bijelim drvenim letvicama, u onom segmentu i obliku koji

the „Collective action“ members of the Zagreb group „Gorgona“ wrote: „To make collective gypsum print of the interiors of heads of all Gorgona members... To make, discretely, prints of the interiors of a few important cars, interiors of one-room apartments, trees, interior of one park etc. mainly of all important hollows in our city.“ Apart from insene, ironic and even engaged tone of these observations, consciousness of space as marked hollow, of space which till that time mostly slipped out of sculpturing practice, noted perceptive energy which would culminate within minimal-art adopted by the world of the late 60s and a part of the 70s. A series of Kožarić's sculptures of the 60s under the name of „Forms of Space“ is an attempt of feeling and defining a gap - its spiritual equivalence stimulated by substance. Authors whose works were defined by terms of minimalism, primary structures and structuralism such as: Sol Le Witt, Robert Morris, Donald Judd, Tony Smith, Richard Serra and others, delt with the hollow in the rest of the world. Fascination by the interior of a sculpture was but one of the elements within meaningful spectrum of these authors' works i.e. hollows were not always basic postulates of building but in any case were clearly emphasized as parts of a problem composition. In order to systematize in a way relations between exterior - material facts - interior, we shall start from a gap towards hollow, from empty, universal space towards its definition by substance; from minimal interventions to maximal surrounding. Here is no more delt with addition or deletion as typical sculpturing assumptions but with building of space, its indication, formation and closing - about its architectonics. Dorđe Jandrić and Ademir Arapović belong to these authors who have the greatest respect to space. Their space constructions are just geometrical marks of possible space determination; a system of symbols which in artistically individualized way determine the choice. Jandrić does it by constructing steel rods in form of pyramid (only edges are marked) and their regular linear arrangement. Arapović takes parts of architectonic constructions (juncture of wall and floor, corner of a wall, door, stairs, fence...) and borders them by white wooden strips in the segment and form which he chooses himself (with the additional effect of perceptive

sam odabere (sa dodatnim efektom perceptivne varke). U svim od ovih slučajeva prostor je ostao isti, ali niti jedan od radova ne može funkcionirati sam za sebe (bez prostora - kao materijalna činjenica), dok premješten u neki drugi okoliš dobija sličan, ali nikada identičan smisao. Ove geometrijske zamke su mjerne jedinice prostora, pa time i vremena, slično kao i, napr. prostorno puno zahtjevniji projekt Dragana Srdića u kome je selotejp-trakama povezivao dva stupa i time stvarno spajao dvije materijalne činjenice i prazninu između njih. Kao zapreke u prostoru funkcioniraju i metalne konstrukcije Mirka Bratuše koje sadrže jaka biomorfna potsjećanja. Ali bez obzira na njihovu asocijativnost, to su u prvom redu rešetke koje prostor dijele na onaj „u“ i „izvan“, iako je penetracija u prostor „u“ moguća. To još uvijek nisu šupljine, niti rupe, ali su zabrani koji se služe našom psiho-percepcijom i računaju na mogućnost iskustvenog nadopunjavanja bridova plohamama i njihovog spajanja u geometrijska tijela. Najdoslovniji i najilustrativniji u ovom smislu bio bi rad Brucea Naumanna - „Dupli čelični kavez“ (1974. g.) u kome je gustom i pravilnom čeličnom mrežom u obliku jednog kaveza umetnutog u drugi, sugerirano postojanje dva (umjetnikovom odlukom) oblikovana transparentna prostora. Posebno zanimljiv i netipičan primjer je onaj Aleksandra Bukvića koji svoje metalne konstrukcije organizira kao figurativne, prepoznatljive situacije, ali na istom principu sugeriranja samo osnovnih, bridnih situacija.

Kao granična situacija između stvaranja šupljikavih, transparentnih geometrijskih konstrukcija i stvarnih šupljina, odljeva koji aktivnije, obuhvatnije i konkretnije određuju svoju unutrašnjost (rupa), može nam poslužiti rad Dube Sambolec, instalacija „Nebo Zemlja“ (1987. g.). U gornjem dijelu rada, onome koji visi sa stropa, to je obrnuta piramida kod koje su samo bridovi materijalne činjenice, dok je donja polu-lopta kupolasto obuhvaćen prostor, dakle unutrašnjost ili šupljina (rupa) koja je konstitutivni dio djela. Snagu ovakvog unutrašnjeg, izdubljenog, obuhvaćenog, natkrivenog ili usisanog prostora - rupe - najsnažnije je do sada elaborirao Anish Kapoor, radovima sa posljednjeg Biennala u Veneciji - i u slučajevima kada se radilo o pravim rupama i u pigmentom sugeriranim bezdanima.

illusin). In all these cases space remained the same but none of the works can function by itself (without space as material fact), but moved into some other surrounding it gets similar but never identical meaning. These geometrical traps are measuring units of space, time as well, similar to, for example, a project of Dragan Srdić which has more demands for space and in which he joined two columns by scotch tape, really joining so two material facts and a gap between them. Metal constructions of Mirko Bratuša which have strong biomorphous reminder functions as obstacles in space. But regardless of their association these are above all bars which divide space into the one „in“ and „out“, although penetration into the space „in“ is possible. These are yet neither hollows nor holes but preserves which use our psycho-perception and account on possibility of experienced supplementation of edges by surfaces and their joining into geometric object. The most literal and illustrative is a work of Bruce Naumann - „Double Steel Cage“ (1974) where is by means of thick and regular steel net shaped like one cage inbodied into another, suggested existance of two shaped transparent spaces (by decision of the artist). Extremely interesting and untypical example is one of Aleksandar Bukvić who organizes his metal constructions as figurative, known situations but at the same principle of suggesting only basic edge situations.

As an boundary situation between making transparent geometric constructions full of holes and real holes, prints which determine more actively and concretely its interiors (of holes...) we can take work of Dube Sambolec, an instalation „Heaven and Earth“ (1987). Upper part of the work, the one hanging from the ceiling, is a reversed pyramid which material facts are only edges but lower hemisphere is space surrounded by a cupola, therefore an interior or a hollow (a hole) which is a constituent part of the work. The strength of such inner, hollow, encircled, covered or absorbed space - a hole - Anish Kapoor has elaborated it the most strongly by new, in the works at the last Biennale in Venice - and in cases when real holes were in question and in infinity suggested by pigments. In the works by Darko Golija, Zmago Poseg and some works of Rene Rusjan, space gets very concrete casing;

U radovima Darka Golije, Zmaga Posege, te u nekim djelima Rene Rusjan, prostor dobija već vrlo konkretni omotač; kod Golije, to je metalna tlačenica koja nije samo objekt po sebi, već i stiješnjeni prostor u njoj; kod Posege, kanal koji sugerira smjer kretanja prostornog tunela i izvan svojih fizičkih datosti - korito koje ne može držati vodu, ali može u zamku uhvatiti naše vizuelno iskustvo, tj. iskoristiti našu naviku da doživljavamo jednom sugerirani smjer i oblik i kada njegova materijalna definicija prestaje, te u ambijentalnim instalacijama Rusjanove, u kojima metalne kutije (sa jednom otvorenom stranom), sa okolinom komuniciraju prvenstveno svojim šupljinama. Na neki način, mada puno kompleksnije i konceptualno zahtjevnije, slične su metalne kutije Branka Lepena; geometrijski precizne, simetrične, deindividualizirane i krajnje reducirane u formi i izražajnosti materijala. Umjesto sa šipkama i šupljinama (kao kod Jandrića, Arapovića ili Bratuše), ove konstrukcije barataju plohama i šupljinama, ritmizirano zatvarajući i otvarajući prostor. U radovima Stanka Pavleskog iz 1988. g. („Arhitektonske senzacije“) događa se nešto slično, mada sa puno više subjektivnog, čak poetiziranog naglaska; njegovi čelični omotači, pravolinijski usmjereni ili sferično zaobljeni, postoje samo kao akcenti ka mogućim situacijama. Pavleski prazninu ne zatvara, već naglašava njezinu samostalnost, ali i senzaciju arhitektonike u kojoj je unutrašnji prostor povlašteni dio cjeline. Za sve ove radove i autore (u nekim fazama rada), karakteristično je da prazninu ne zatvaraju sa svih strana, već uvijek, barem u jednom dijelu, ostavljaju mogućnost interferencije vanjskog i unutrašnjeg prostora. I tako smo došli do šupljine. Do definiranog, obuhvaćenog, određenog, zatvorenog prostora. Taj prostor je neutralan, sadržajno potpuno nedefiniran u sebi (kod većine autora), ali postojeći. U objektima načinjenim od željeznog lima, Ramičevića, Stjepana Jerkovića, Pavleskog, Apostolovića i Stipeševića, on je prisutan u zvuku metalne praznine, sugeriran velikim dimenzijama radova, naglašen napetim i lagano zakrivljenim plohama... Svojom tišinom proizvodi zvuk koji više oduzvanja sjećanjem, nego li stvarnim zračnim vibracijama. I mada se možemo složiti da su senzacije površine i njezinog oblika ono na što autori prvenstveno

in case of Golija it is a metal press which is not only object for itself but also narrow space in it; for Poseg it is a canal which suggests direction of movement of space tunnel and out of its physical characteristics - a trough which can not keep water but can trap our visual experience i.e. use our habit to experience once suggested direction and shape even when its material definition expires; also in environmental instalations of Rusjan in which metal boxes (with one end open) communicate with surroundings first of all by its hollows. Similar in a way, though more complex and demanding by concept are metal boxes of Branko Lepen; geometrical precise, symmetrical, reduced in form and expressionism of material. Instead of rods and holes (as in case of Jandrić, Arapović or Bratuša) these constructions deal with surfaces and holes which rhythmically close and open the space. In works of Stanko Pavleski from 1988 („Arhitectonic Sensation“) something similar happened though with much more personal, even poetic emphasis; his steel casings, with rectilinear direction or spherically rounded, exist only as emphasis towards possible situations. Pavleski does not close the gap but emphasizes its independence and also sensation of architecture in which the interior is an authorized part of totality. For all these works and authors (in some stages of work) it is typical that they do not close a gap totally but always, at least at one part, leave possibility of interference of exterior and interior space. So, we have come to a hollow, to defined, determined, interior space. That space is neutral, with totally undefined content (for most of authors), but existing one. In the objects of Ramičević, Stjepan Jerković, Pavleski, Apostolović and Stipašević made of sheet steel it is present in the sound of metal gap, suggested by large dimensions of works, emphasized by tense and slightly twisted surfaces. By its silence it makes sound which rather rings in memory than in real air vibration. Although we may agree that sensations of surface and its form are what the authors expect first of all, yet hollows are inevitable constituent parts of the works. At Stipešević's that concentrations to interiors of casings (rectangular metal object) are evident in their names which vary the term labyrinth as well as at Apostolović's („Collector“,

računaju, ipak šupljine čine nezaobilazne konstitutivne dijelove radova. Kod Stipeševića je ta koncentracija na unutrašnjost omotača (pravokutni metalni objekt) evidentna i u nazivlju koje varira pojam labirinta, jednako kao i kod Apostolovića („Sakupljač“, „Protočnik“, „Taložnik“...) čije su skulpturalne forme (uvjetno rečeno) mišljene iz unutrašnjosti prema ovojnici, iz funkcija koje se događaju (i ostaju) unutra, prema van. Od radova Damira Babića iz 1989. g (četvora vrata koja tvore kubus), sa duhovitom beznadežnošću koja se ostavlja radoznalima, do najnovijih djela Dušana Zidara i Marjetice Potrč („Jest usta“, 1990) čija je autorska osvještenost uspela dati konceptualni razlog postojanju praznog unutar skulpture, šupljine sve više dobijaju na smislu. Na ovoj razini promišljanja djela, riječ je o odnosu subjekt-objekt, gdje se u subjektu nalaze stvaralac i gledalac. Ako je prvi kipar bio Bog koji je stvorio čovjeka prema vlastitom sliku, tad svi potonji kipari nose u sebi taj dio potrebe prijenosa vlastite tjelesnosti na materijal oko sebe. Davanje vlastite unutrašnjosti, vlastite fizičke opstojnosti (u ovim slučajevima kao negativ) nečemu što je izvan njih, kipari skulpturu pretvaraju u svoje drugo tijelo, u otisak vlastitosti. Ovo prostorno iskustvo „iskakanja iz vlastite kože“ vraća nas potrazi za čovjekom (ne onoj poetiziranoj), što će reći za komunikacijom. Tim problemom posebno su se bavili Marko Kovačić i Bojan Štokelj. Sistem ogledala koja izvrću pogled u Kovačićevim skulpturama ili pogled u unutrašnjost objekta (pogled koji je također ozrcaljen) Štokelja, jasne su poruke o nedefiniranosti ili upitnosti naše pozicije kao gledalaca. Krug ovih razmatranja zatvara rad duala „Veš slikar svoj dolg?“, rad koji je sav šupljina, unutrašnjost u koju se ulazi i u kojoj se nalazimo pri gledanju. Total-art, total-ambijent, čak „Total-Gesamtkustwerk“ ili barem želja za njegovim ostvarenjem. Pozicije autora, gledalaca i objekta (umjetničkog djela), subjekta i objekta su izjednačene i ponovo smo se našli na početku rane moderne – u unutrašnjosti jednog od „Merzbau-a“ Kurta Schwitersa, u ambijentu koji je promijenio svoj smisao, svoju gramatiku, leksiku, ali ne i oblik. Plodni paradoks. U svom otporu slici, dominaciji vizualnog, strategija jednog dijela plastičkih iskustava 80-ih godina može se označiti slijedećim osobinama: racionalnost, taktilost

„Groove“, „Depositor“...) whose sculptural forms (conditionally said) are thinking from interior to casing, from functions which are happening (and staying) inside toward exterior. Hollows get more sense going from works of Damir Babić made in 1989 (four doors making cube), through spiritual despair left to curious ones, to the latest works of Dušan Zidar and Marjetica Potrč („Jest usta“, 1990) whose author's freshness has managed to offer the conceptual reasons for existence of hollow inside a sculpture, hollows getting so more sense. At this stage of work analysis the relation is subject - object, where both creator and spectator are within the subject. If God was the first sculptor who had created a man in accordance with his own face then all following sculptors had got inside themselves such need to transfer their own body to material around them. By giving their own interior, own physical characteristics (in these cases as negative ones) to something outside themselves, sculptors turn their sculptures into their other bodies, in the print of their own. This space experience of „leaping out of one's skin“ takes us back to search for man (not a poetical search) in other words search for communication. Marko Kovačić and Bojan Štokelj specially dealt with that problem. System of mirrors which turn glances in sculptures of Kovačić or Štokelj's look at the interior of an object (also reflected in mirror) evidently means that our position of spectators is undefined. The cycle of these observations is closed by the work „Veš slikar svoj dolg?“, a work which is completely a hollow, inner space to which one steps and in which we are while watching. Total-art, total-environment even „Total-Gesamtkustwerk“ or at least a wish to become that. Positions of author, spectators and an object (a piece of art), of subject and object, became equal and now we are again in early modern period - inside one of „Merzbau“-s of Kurt Schwiters, in an environment which has changed its sense, its grammar, lexicon but not its form. A prolific paradox. With its opposition to picture, domination of visual, strategy of a part of plastic experiences of the 80s may be described by the next characteristics: rational, tactful (tangible, material), constructiveness (building, architectonic) rusticity (rawness, primarity) and basic

(haptičnost, opipljivost, dodirljivost, materijalnost, u krajnjoj liniji), konstruktivnost (građenje, arhi-tektoničnost), rustičnost (sirovost, primarnost) i elementarna dekorativnost. Intelektualnost je najčešće izvedenica. Prostor ove skulpture preseljen je u unutrašnjost djela i tamo se nalazi njegov najbitniji dio. Riječ je o skulpturalnom iskustvu koje potječe iz predmetnog, crpi iz predmeta poticaje i služi se njime, ali se predmetu ne vraća, već ga u širokom luku zaobilazi i zaustavlja se iza njega - u memoriji, potsjetu ili prediskustvu. Skulptura je ponovo postala (i) omotač, ali sada sa unutrašnjošću koju nastanjuje duh - jednako vrijedan i značajan (ako ne i vrijedniji i značajniji) kao i plašt.

decoration. Intellectual characteristics are most often derived. Space of this sculpture is moved inside the work and there is its essential part. Sculptural experience is in question, one which comes from object, takes stimulus from it and use it without coming back to object but going around it to stop behind - in memory, reminder or pre-experience. Sculpture again became (and) casing but now with interior at which spirit settled - spirit as worthy and important (if not more worthy and important) as mask itself.

(Prevod G. V.)

Lidija Merenik

SKICA ZA PRIČU O „NOVOJ SKULPTURI“

O. „Ponekad sam sebe vraćao veoma daleko unazad, dalje nego do konja Partenona, do drvenog konja moga detinjstva“. (Gogen)

I - Priča o beogradskoj mladoj skulpturi počinje, paralelno, u Radionici galerije SKC-a i na Likovnoj akademiji u Beogradu, početkom osamdesetih. Dvojtvo akademskog obrazovanja i temeljno savladavanje lekcija rada u materijalu s jedne strane, i oslobađanje kreativne sile, s druge strane, bilo je naglašeno izložbama Dragoslava Krnajskog, Vere Stevanović, Mrđana Bajića, a zatim i onih umetnika koji nisu bili čvrsto vezani za skulpturu, poput Vlaste Mikića, Milovana Markovića, Mileta Prodanovića i drugih. Za razliku od Dragoslava Krnajskog i Vere Stevanović, na primer, čiji je rad posedovao visoku svest i afinitete prema umetnosti šezdesetih i sedamdesetih (novi realizam, environment, minimal ili siromašna umetnost), Mrđan Bajić je učinio radikalni zaokret ka figuraciji, utemeljenoj, pre svega, na različitim civilizacijskim poimanjima figurativnog. Sinteza jezika i namerna, slojevita zbrka materijala i medija, odvela je Bajića ka graničnim oblastima skulpture i približila ga pikturalno-plastičnom, učinivši tako da njegova imaginativna nadgradnja figuracije postane značajna referentna tačka domaćeg postmodernog stanja umetnosti. On je već oko 1984. g. redukovao figuru (onu koja je karakteristična za rane Sobe i Kupačice) do određujućih elemenata – nosilaca vizuelnog značenja. Od Majskog stuba ('83) i Leteti ('83) skulptura čini sastavni deo kompozicije raznorodnih elemenata, kombinovanih suprotstavljenih materijala i oblikovnih postupaka (bojenje skulpture, kolažiranje i umetanje materijala, odnos poliester-terracotta i dr.). Svi takvi postupci pomogli su stvaranje snažne struje imaginativnog i retoričkog u skulpturi, a važni su i za one mlade autore koji rade krajem osamdesetih i početkom ove decenije. Skulpture Mrđana Bajića se, oko 1987, kreću ka „modelima³. On kao dominantni oblik koristi „kućer“¹ -

Lidija Merenik

THESIS FOR THE TALE OF „NEW SCULPTURE“

O. "I used to return myself very far back, further than to Parthenon's horse, to the wooden horse of my childhood" Gogen

I - At the beginning of the 1980s, a story of a young sculpture of Belgrade was started parallelly in the Workshop of the SCK Gallery and at the Academy of Fine Arts in Belgrade. Duality of the academic education and thorough knowledge of work with materials on one side, and release of creative power on the other side, was pointed out at exhibitions of Dragoslav Krnajski, Vera Stevanović, Mrđan Bajić and then at exhibitions of these artists who had not been firmly tied to sculpture, such as Vlasta Mikić, Milovan Marković, Mileta Prodanović and others. Apart from Dragoslav Krnajski and Vera Stevanović for example, whose work had high conscience and affection for arts of the 1960s and 1970s (new realism, environment, minimal or poor art), Mrđan Bajić made an extreme turn to figuration based above all on different civilian comprehensions of figurative. Synthesis of language and an intentional, stratified confusion of materials and medium took Bajić to boundary areas of sculpture and brought him to pictural-plastic, so that his imaginative superstructure of figuration became an important referent point of domestic post-modern state of art. Almost in 1984, he reduced the figure (the one typical of early Rooms and Swimmers) to defining elements - the carriers of visual meaning. Since Column of May ('83) and To Fly ('83) a sculpture has been a constituent part of composition made of different elements, combined opposed materials and forming procedures (painting of sculpture, making collage... and inserting of material, relation polyester-terracotta etc.). All such actions helped making a strong trend of imaginative and rhetoric in sculpture and they were also important for those young authors who worked at the end of the 1980s and beginning of this decade. About 1987, sculptures of Mrđan Bajić moved to

model koji obuhvata etno ili primitivnu građevinu, sa oblicima imaginarne arhitekture. Varijacije na temu „kućera“, ili varijacije na temu imaginarne utopijske kuće ili kule, kao omiljenog „modela“, važne su i u radu Dragana Jelenkovića i Marine Vasiljević.

II - U isto vreme kada se u radu Mrđana Bajića razvijaju oblici figuracije - znaka i „modela“ (imaginarne arhitekture), oko 1987, Feđa Klikovac materijalizuje svoje parageometrijske, do tada uglavnom samo slikane oblike, u preciznu geo-skulpturu. Ipak, uprkos znatnim vizuelnim sličnostima i površnim analogijama, skulptura Feđe Klikovca se kosi sa nekim bazičnim postulatima one geometrijske skulpture koja svoj snažni oslonac ima u minimalu. Ovo se odnosi pre svega na egzaktan odnos između ideje i njene materijalizacije u minimalu - nedostatak „ličnog“ rukopisa ili traga emocije, serijsku izradu i dr. S druge strane, skulpture Feđe Klikovca zadržavaju neke vizuelne karakteristike minimala - nereferentnost forme, jednostavnost (nedekorativnost) i sasvim značajnu meru preciznosti „oštre ivice“ i pravog ugla, koje uspešno skreću pažnju sa veoma ličnog pečata (dobro „pokrivenog“ geo-imidžom) - rukopisa, traga delanja, taktalnog. Ovo je vidljivo i kod Feđinih skulptura, ali još i više kod slika. Bojene skulpture (u drvetu) ili one u kombinaciji drvo-staklo (ili drvo-staklo-neon) oslikavaju se, ili se na njih nanosi boja uglavnom kao i slike: boja (često žuta) ili ne-boja (različite bele i crne) nanosi se vrhovima prstiju, veoma sporo, u jednoličnom, monotonom ritmu koji do apsurdna dovodi repetitivnost slikarskog postupka. Između ideje i njene materijalizacije u umetničkom radu, kod Feđe Klikovca postoji čitav jedan mali ritual „pakovanja emocija“ u stroge pravougaone oblike, jedan, u suštini, ekspresivni postupak slikanja ili oslikavanja. Ova vrsta osećajne geometrije spada u krug autentičnih primera savremenih geo-tendencija, daleko od geometrije-po-svaku-cenu, sasvim dosledno razvijanog umetničkog puta, još od ranih izložbi Feđe Klikovca, 1982/83. g.

III - U međuvremenu

Aprila 1987, u beogradskoj galeriji SKC-a izlaže mladi

„models“. As a predominant form he used „dilapidated house“ (kućer)¹ - a model which includes an ethno or primitive structure with forms of imaginary architecture. Variations of „dilapidated house“ (kućer) or variations of an imaginary (utopian) house or tower as a favorite „model“ are also important for work of Dragan Jelenković and Marina Vasiljević.

II - At the same time while forms of figuration of symbol and „model“ (imaginary architecture) were developing in work of Mrđan Bajić, about 1987, Feđa Klikovac was materializing his parageometric, at that time the only painted forms, into precise geosculpture. Yet, despite of many visual resemblances and superficial analogies, the sculpture of Feđa Klikovac opposed some basic postulate of that geometric sculpture which had its strong support in minimal. First of all it referred to an exact relation between an idea and its materialization in minimal - a lack of „personal“ manuscript or trace of emotion, assembly-line production etc. On the other side, sculptures of Feđa Klikovac kept some visual characteristics of minimal - unreference of form, simplicity and a very important extent of precision of a „sharp edge“ and a right angle which successfully calls ones attention away from very personal seal (well „covered“ geo-image) - manuscript, trace of action, measure. This is also noticeable in Feđa's sculptures but even more in his paintings. Painted sculptures (made of wood) or these combinations of wood-glass (or wood-glass-neon) are painted or covered by painting as well as pictures: color (often yellow) or non-color (different variations of white and black) is deposited by fingertips very slowly, in same, monotonous rhythm which makes repetition of painting procedure absurd. Between an idea and its materialization through work of art there is at Feđa Klikovac a whole small ritual of „emotions packing“ into strict rectangle forms, essentially speaking an expressive way of painting or covering by paint. Since the first exhibitions of Feđa Klikovac (1982/83), this kind of emotional geometry has belonged to a circle of authentic examples of modern geo-tendencies, which is quite consistently developed artistic way, far from geometry at any price.

nemački skulptor Klaus Kumrow i gostuje vrsni nemački kritičar mlađe generacije Stephan Schmidt Wulffen.² Maja 1987, u beogradskoj galeriji SKC-a, izlaže Nunzio di Stefano, jedan od najznačajnijih mlađih italijanskih skulptora generacije „controcorrente“ u jeku transavangarde.³

Izložba Nunzia bila je neophodna za upoznavanje one vrste skulpture osećanja, koja je svoje primere tih godina dala i u našoj sredini: „materijal je samo sredstvo da se stvore moćne slike, predstave... da se radi ne znajući šta se pravi... ali znajući šta se ne želi...“⁴ Rečju, da se izgradi ili materijalizuje Sentiero.

I predavanje S.S. Wulffena odnosilo se na predstavnike umetničke generacije „controcorrente“. U nemačkom slučaju, to nije bila transavangarda, već „novi divlji“. Kumrow je svojim radovima ukazao na pojave kojima je govorio Wulffen - na „skulpturu modela“. U sasvim neophodnom tekstu za razumevanje savremene skulpture, Wulffen pominje krucijalni termin - „retorika prostora“.

IV - Retorika prostora - ili, „prevara ima svoj metod, a ništa nije toliko zabavno kao paradoks“. (S.S.W)

Izvesna „retorika prostora“ se u radu Dragana Jelenkovića i Marine Vasiljević ukazuje u spoju iskušenja konvencionalnih predmeta i prizora s jedne, i mašte, detinjstva i mita s druge strane. Izbegavanje trenutka kada predmet ili priča gube svoju mitsku, čarobnu dimenziju jeste odbijanje da se bude vrlo ozbiljan u veoma ozbiljnom i još jedan od uspešnih pokušaja da se bude radostan u stvaranju. Ovo izbegavanje preterano racionalnog pristupa delimično ih udaljava od nekih aktuelnih (paralelnih) tokova skulpture, kojima su bliži radovi Srđana Apostolovića ili Feđe Klikovca, ili pak, nekih mlađih slovenačkih autora. I Dragan Jelenković i Marina Vasiljević neguju skulpturu modela, dominantnih oblika „kuće“, „kule“ ili „ciborijuma“ („pejzaža“). Ovi oblici evoluiraju „kućere“ verovatno zato što je to oblik koji im se dopada, koji obećava maštovitu igru oblika imaginarne, utopijske arhitekture i kućice za lutke, na primer. I kod njih, ali i kod Srđana Apostolovića prisutan je zanos oblicima, predmetima rasprostrtim u prostoru.

III - In the Meantime

In April 1987, a young German sculptor, Klaus Kumrow exhibited in Belgrade Galery of SKC and an excellent German critic of the new generation, Stephan Schmidt Wulffen² was a guest.

In May 1987, Nunzio di Stefano, one of the most important younger Italian sculptors of the „controcorrente“ generation in sound of transavant-garde³, exhibited at Belgrade Galery of SKC.

Nunzio's exhibition was necessary to get acquainted with a king of sculpture of emotions which at that time had its examples in our circles as well: „material is nothing but means of making impressive pictures, imaginations... working without knowing what is being made... but knowing what is not wanted...“⁴. In other words, to make or materialize Sentiero.

Lecture of S.S. Wulffen also related to representatives of artistic generation „controcorrente“. In case of Germany it was not transavant-garde but rather „new savages“. By his works, Kumrow pointed to appearances that Wulffen had talked about - to „sculpture of models“. In the text needed for understanding modern sculpture Wulffen mentioned a crucial term - „rhetoric of space“.

IV - Rhetoric of space - or, „fraud has got its method, and nothig is as amusing as paradox.“ (S.S.W.).

In the works of Dragan Jelenković and Marina Vasiljević some „rhetoric of space“ appears in union of temptations of conventional objects and sights on one side and imagination, childhood and myth on the other side. Avoiding the moment when an object or a story is loosing its mythical, magical dimension is refusing to be very serious in a very serious moment and a try more among succesful tries to be happy in creating. This avoiding of an exaggerate rational approach, partly takes them away from some current (parallel) trends in sculpture to which works of Srđan Apostolović or Feđa Klikovac or some younger Slovenian authors are closer. Both Dragan Jelenković and Marina Vasiljević charish the sculpture of model, dominant forms of „a house“, „a tower“ or „a ciborium“ („landscape“). These forms evolve „dilapidated house“ probably due to the shape they like, and which

Apostoloviću metal (mesing, zardali lim, čelik), guma, staklo... pružaju nebrojene mogućnosti kombinovanja i „pravljena“ novih predmeta - skulptura, rezanjem, šrafljenjem, oduzimanjem, spajanjem, preklapanjem, kolažiranjem... Poznavanje osobina i mogućnosti obrade različitih vrsta drveta u radu Dušana Petrovića izuzetno je u krugu ove grupe mladih skulptora. Kod Petrovića se radi o istinskom razumevanju materijala, o usklađenosti postupka i obrade sa odgovarajućom vrstom drveta. Zato njegove skulpture poseduju onaj neophodni utisak transparentnog, harmoničnog, ili, u svakom slučaju, veoma dobro izvedenog (rad). Ujedno, stalno uvođenje prostora u skulpturu (praznina, šupljina), poput ljske i vidljive utrobe, čini da se Dušanove skulpture „ponašaju“ onoliko prirodno koliko je prirodno i drvo u svom pejzažu: one su integrisane sa prostorom, one ga obavijaju, baš kao što prostor obavija njih. Možda je rad Dušana Petrovića više od ostalih dotakao Nunziov „sentiero“: gde je materijal samo sredstvo da se stvore moćne predstave...

V - Stilsku polivalenciju prisutnu na domaćoj vajarskoj sceni povezuje takav indikativni odnos prema stvarnosti koji je odvodi u utopijsko, maštovito, infantilno, prividno, i takav odnos prema umetnosti kao jedinstvenom utočištu, bašlarovskom prostoru „izvesne neposredne sreće“.⁵ Za razliku od osamdesetih, ovaj umereni avanturizam umetnosti prkosi suludom avanturizmu stvarnosti, a modeli utopijskog, imaginarnog, „ideologija“ kućera (skloništa za čobane, zalutale namernike i nomade) prevariće, makar samo na trenutak, svojim zaraznim osećanjem neposredne sreće, graditelje piramida od plastike i kovače lažnog novca...

napomene:

1. v. „Knjiga“, Kolubara, Beograd 1987.
2. v. S.S. Wulffen, Tekstovi, Galerija SCK-a, Beograd 1987.
3. v. intervju „Verovati u umetnost“ (Nunzio-L. Merenik), Moment, br. 8, 1987.
4. v. isto
5. v. katalog izložbe: Dragan Jelenković, Marina Vasiljević, Božica Rađenović, galerija Doma omladine, februar 1991.

promises fanciful game of the imaginary, utopian forms of architecture and a small doll house, for example. In them as well as in Srđan Apostolović exists fascination by forms, by objects spread in space. Metal (brass, corroded sheet iron, steel), rubber, glass... offer to Apostolović endless opportunities to combine and „make“ some new objects - sculptures, by cutting, screwing, subtracting, joining, folding... Knowing characteristics and possibilities of treating different kinds of wood, as in work of Dušan Petrović, is very typical of the group of these young sculptors. Real understanding of material, coordination of an action and processing with the appropriate kind of wood is about at Petrović. Therefore his sculptures reflect an important impression of transparent, harmonious or, in any case, very well done work. Also permanent introduction of space into the sculpture (gaps, hollows) such as shell and visible inside make Dušan's sculptures „behave“ as natural as a tree is natural in its landscape: they are integrated with space, they surround it as well as space surrounds them. It might be that more than others Dušan Petrović's work had touched Nunzio's „sentiero“: where material is just a mean for creating impressive ideas...

V - Stylistic polyvalence present at domestic sculpturing scene is connected by means of such indicative relation with reality which takes it to utopian, fanciful, infantile, illusory and such relation toward the art as unique shelter of „some natural fortune“⁵. Apart from the 1980s, this moderate adventure of art defies foolish adventure of reality and models of utopian, imaginary, an „ideology“ of dilapidated house (shelter for shepherds, unexpected guests and nomads) will, even for a moment, deceive constructors of plastic pyramids and blacksmiths of false coins... by its infectious feeling of sincere luck.

References:

1. „Book“, Kolubara, Belgrade, 1987
2. S.S. Wulffen, Texts, Gallery of SKC, Belgrade 1987
3. Interview „To Believe in ART“ (Nunzio - L. Merenik), Moment no. 8, 1987
4. Same as 3
5. Catalog of exhibition: Dragan Jelenković, Marina Vasiljević, Božica Rađenović; Gallery of Youth Club, February, 1991

AKTUELNOSTI

ADEMIR ARAPOVIĆ
TOME ADŽIJEVSKI
SRĐAN APOSTOLOVIĆ
APSOLUTNO SKULPTORALNO
MRĐAN BAJIĆ
KOSTA BOGDANOVIĆ
PERUŠKO BOGDANIĆ
RADOMIR BRANISAVLJEVIĆ
ALEKSANDAR SAŠA BUKVIĆ
SANDRO ĐUKIĆ
LILIANA ĐUZELOVA
STANISLAV GRANIĆ
ĐORĐE JANDRIĆ
MIRSAD JAŽIĆ
DRAGAN JELENKOVIĆ
STJEPAN JERKOVIĆ
ZDRAVKO JOKSIMOVIĆ
DARIJA KAČIĆ
MARGARITA KISELIČKA KALAJDŽIJEVA
FEDA KLIKOVAC
MIROSLAVA KOJIĆ
SLOBODAN KOJIĆ
IVAN KOŽARIĆ
DOBRIVOJE KRGOVIĆ
DRAGOSLAV KRNAJSKI
TAHIR LUŠIĆ
ROMAN MAKŠE
MLADEN MARINKOV
STANKO PAVLEVSKI
LJUBOMIR PERČINLIĆ
FRANCE PURG
MUSTAFA SKOPLJAK
RASTISLAV ŠKULEC
JOVAN ŠUMKOVSKI
ISMET RAMIČEVIĆ
RENE RUSJAN
MARINA VASILJEVIĆ KUJUNDŽIĆ
MIRKO ZRINŠČAK



TOME ADŽIEVSKI

Rođen 1958. godine u Strumici. Završio Akademiju
likovnih umetnosti u Zagrebu
Adresa: Skoplje, Partenij Zogravski 39

SVETO DRVO, 1990, drvo, 170x30x50 cm



LILIANA ĐUZELOVA

Rođena 1935. godine u Čačku. Završila Filozofski fakultet.

Adresa: Skoplje, Karaorman 24

KOMPLEMENTARNOST, 1990, obojeni metal,
promenljive dimenzije



MARGARITA KISELIČKA KALAJDŽIJEVA

Rođena 1962. godine u Skoplju. Završila Fakultet likovnih
umetnosti u Skoplju.

Adresa: Skoplje, Georgi Dimitrova 64 III/9

BEZ NAZIVA, 1990, drvo,, 120x35 cm



STANKO PAVLEVSKI

Rođen 1959. godine u Prilepu. Završio Fakultet likovnih
umetnosti u Skoplju.

Adresa: Skopje, Makedonska prerodba 100

DINAMI – STATIČKI MINIMUM, 1989, zavarivano železo,
170x200x160 cm



JOVAN ŠUMKOVSKI

Rođen 1962. godine u Skoplju. Završio Akademiju likovnih umetnosti u Skoplju.

Adresa: Skoplje, Titovoužička 13

SANDUK III, 1990, drvo, metal, ulje na platnu,
112x208x60 cm



ISMET RAMIČEVIĆ

Rođen 1960. godine u Sjenici. Završio Fakultet likovnih umetnosti u Skoplju.

Adresa: Skoplje, Čelopek 57 A

TREPERENJE, 1991, metal, 70x150x125 cm

PETAR HADŽI BOŠKOV
SKULPTURA
IZBOR IZ OPUSA

Dr Boris Petkovski

SMISAO VAJARSKOG TRAGANJA PETRA HADŽI
BOŠKOVA

Petar Hadži Boškov spada u one makedonske umetnike koji u brižljivom traganju za svojim stvaralačkim identitetom, teže ka jednoj aktuelnoj formi razmišljanja o bitnim komponentama mediteranskog područja, kao njihov temeljni podsticaj. Sa produbljenim smislom za istoriju, ali pre svega neopozivo ugrađeni u svoju epohu, oni sopstvenim opredeljenjima izgrađuju posebne oblike ljudskog, a time i duhovnog, kulturnog bića makedonskog naroda. Rađa se tako i jedan aktivni kosmopolitizam u današnjoj makedonskoj intelektualnoj, pre svega likovnoj, sferi: on se ostvaruje kao poštovanje za tuđe stvaralaštvo, jer se tako doosmišljava sopstveno kretanje ka punijoj usaglašenosti svoje ličnosti sa svetom. Tako razmišlja i deluje i Hadži Boškov: celo njegovo dosadašnje stvaralaštvo čini se kao nepomirljiva borba protiv bilo koje efemernosti; kao težnja da se kroz radikaln preobražaj umetnosti prošlosti i sadašnjosti, dokuči smisao sopstvene i opšteljudske upućenosti ka budućnosti. Ovog puta ću naznačiti samo neke suštinske etape prethodnog vajarskog traganja makedonskog vajara, koje mi se čine organski uvod i uslov njegovih današnjih istraživanja.

Posle završene Likovne akademije u Ljubljani (1953, kod Z. Kalina) Hadži Boškov je pristupio smišljenom prevazilaženju akademskih znanja. Tako je već sredinom šeste decenije njegovo preuzimanje sugestija iz mediteranskog areala (egipatska i arhaična grčka skulptura), dovelo do svodenja vajarskih formi na jednostavniju figuraliku. Ovakvo sažeto, značenjskosimboličko iskazivanje, bilo je koncepcijski uvod za prihvatanje sugestija i od Henri Mura (njegova izložba održana je u Skoplju 1955), Arpa, Viana itd. Pri tome podvlačim da je i sam Mur snažno upio mediteransko-klasticističke potsticaje, da bi izgradio jedan specifično moderan način ugrađivanja svoje organičko-apstraktne skulpture u prostor. Hadži Boškov je i pre svog drugog odlaska za Englesku (1959/60), prihvatio je i ono

Boris Petkovski, Ph.D.

THE MEANING OF SCULPTURAL INVESTIGATIONS
OF PETAR HADŽI BOŠKOV

Petar Hadži Boškov belongs to the group of Macedonian sculptors who, in painstaking search for their own creative identity, endeavour to think topically about the essential features of the Mediterranean region, their basic stimulus. With a great endowment for history, but above all tied to their epoqe irrevocably, they establish special characteristics of human, spiritual and cultural entity of Macedonian people. Thus an active cosmopolitanism is being born in the Macedonian intellectual milieu of today, especially in the sphere of visual art. It is achieved by showing respect for the creative work of others, as the only way of conceptualizing a full accordance of one's selfhood with the rest of the world.

*This is the way of thinking and acting of Hadži Boškov. His complete creative activity up to now seems to have been a continuous struggle against ephemerality of all kinds, an effort to reach a true meaning of one's own and the general human advancement to the future. This time I shall only mark those essential stages of the sculptor's earlier investigations in sculpture that seem to be an organic introduction to his present investigations. After graduating from the Academy of Fine Arts in Ljubljana in 1953, as the student of Z. Kalin, Hadži Boškov worked thoughtfully on surpassing the academic knowledge. Thus in the mid-sixties, he already accepted suggestions of the Mediterranean milieu (the Egyptian and ancient Greek sculptures) reducing sculptured forms to a more simple figurality. This concise expression with a symbolic meaning was a preliminary conception for accepting Henry Moore's suggestions (his exhibition was held in Skoplje in 1955) and those of **arp**, **vian** and others. I would like to emphasize here that Moore himself absorbed the mediterranean - classical stimuli in creating a specific up-to-date way of locating his organic and abstract sculptures in space. Before his second visit to England (1959-60), Hadži Boškov also accepted Moore's thoughtful way of bringing sculptural masses into*

Murovo smišljeno saobražavanje vajarskih masa sa prirodnim ambijentima i njihovom konfiguracijom. To je Hadži Boškovu osobito bilo važno kod nekoliko intervencija, koje je krajem pedesetih godina izveo u nekim lokalitetima skopskog gradskog prostora (skoro su sva ta dela uništena).

Boravak u Engleskoj na specijalizaciji, omogućio je Hadži Boškovu neposredno savlađivanje najaktuelnijih tendencija tadašnje engleske skulpture: već na izložbi u Londonu (1960), on je pokazao (u raznovrsnom materijalu) izuzetni smisao za izražajno razgrađivanje oblika, savladavši logiku vitalističko - nadrealističkog vajarstva. Po povratku u Skoplje, sve do 1963. Hadži Boškov je razvijao, maštovitim preplitanjem stilskih matrica prošlosti (insinuacije na arhaične ili srednjovekovne objekte), sa tadašnjim formama „estetike ružnog“, neodadaizma (Adenore Fabri, Kavalieri, Roždak, Medouz, Paoloci, Rišje), razuđenu ikonografiju svojih dela. Često je za njih koristio i „gotove predmete“, uglavnom metalne, čija ih je brižljiva fakturalna obrada ipak izdvajala iz opšte evropske stilske usmerenosti.

Posle skopskog zemljotresa (1963) nastupio je izuzetno dinamičan i plodan period u stvaralaštvu Hadži Boškova. Već u avgustu 1963. godine umetnik je (na predlog autora ovih redova), dobio „porudžbinu“ od grada Skoplja: da oblikuje privremeni spomenik u spomen žrtvama zemljotresa. Hadži Boškov je od posledica katastrofe (ruševina), sa osećanjem i maštom saznao upečatljivu, dramatičnu akumulaciju, kao neki ritualno-žrtvenički objekat (formalno: u blizini siromašne umetnosti). Srušen je posle nekoliko meseci! Nastale su i mnogobrojne metalne skulpture: one otkrivaju izuzetni smisao da se psihološka trauma, osećajni potsticaj i očiglednost katastrofe, sažmu u metalne sastave koji sugerišu razlomljene građevine, ljudska trupla, ukrasno-kulturne objekte, makete fantastične arhitekture...

Posle studijskog boravka u SAD (1965/66), Hadži Boškov je još više opsednut problemom uranjanja vajarske mase u prostor. Tako je nastao veliki broj metalnih skulptura u kojima je umetnik nastojao da ugradi vrlo raznovrsne i razbijene ritmove, saopštene u izobilju sugestija: kristalaste, biljne, antropomorfne, mehanističke, zrakaste itd. oblike, Hadži Boškov maštovito izukršta i

conformity with natural ambiances and their configuration. This was particularly important for Hadži Boškov in several interventions in some local city areas of Skoplje (almost all those works have been destroyed).

His advanced training in England made it possible for him to master the most topical trends in the English sculpture of that time. Having mastered the logic of the vitalist and surrealist plastic arts, he showed an extraordinary sense of expressiveness in decomposing the forms in various materials at the London exhibition in 1960. Back to Skoplje and until 1963, Hadži Boškov developed an indented iconography of his works interweaving imaginatively the stylized matrices of the past with the forms of "aesthetic of ugliness", new dadaism (**Adjenore, Frabri, Cavalieri, Roždajk, Meadows, Paoloci, Rišje**). He often used "ready-made" objects, mainly made of metal, whose careful treatment excluded them from the general stylized European art. An exceptionally dynamic and fruitful period of activity of Hadži Boškov came after the earthquake in Skoplje in 1963. In August 1963 at the proposal of the author of this text, the artist received an "offer" from the city of Skoplje to make a temporary monument in memory of the victims of the earthquake. With great sensibility and imagination Hadži Boškov used the ruins and made an impressive dramatic accumulation, a ritual - sacrificial object, formally close to poor art. It was destroyed a few months later! Then appeared numerous metal sculptures. They revealed an extraordinary sense of expressing traumatic experiences, sensational stimulus and the evidence of the disaster by means of metal structures suggesting destroyed buildings, dead bodies, ornamental and ritual objects and fantastic architectural models.

After his studies in the United States in 1965 and 1966, Hadži Boškov became more obsessed with the problem of penetrating space with sculptural masses. Thus a great number of metal sculptures came into being into which the artist tried to build rhythmically different broken forms rich in messages. Crystal, plant-like, anthropomorphic, mechanical, radial and other forms were fancifully interwoven and carefully treated by Hadži Boškov. The same idea and treatment go for the simultaneous graphic works and drawings. Then there came into being

briljivo obrađuje. To sprovodi i u jednovremenim grafikama i crtežima. Nastala je zatim, praktično sve do danas, ogromna količina minijatura, studija, većih skulptura izvedenih u teraktoti ili livenom cementu, u koje je utkana rafinirana plastična mašta na antičke podsticaje: ona stvara neku modernu klasiku, koja je spojila vekove. Paralelno, Hadži Boškov je izuzetnom radoznalošću (u raznovrsnom materijalu) istraživao i druge tretmane forme: otvoreno-rastvorene, sečene-sažete, ritmizirano-spokojne itd.; a uz naglašavanje vertikalnosti, uvlačeći biljne ili ljudske sugestije u svoje metalne sastave, težio je ponovo sintezi prostora i vajarskog ostvarenja.

Monumentalna dela Hadži Boškova: počev od njegovih drvenih objekata u Kostanjevici (1961), prate ovu nemirnu morfološku promenljivost umetnikove mašte. To je vidljivo u njegovim mermernim ili metalnim simboličnim ambijentima ili objektima, nastalim u osmoj deceniji: od Arandelovca, do Mežica i Labina.

Izdvađa se svojim odlikama crna granitna figura, u nadprirodnoj veličini, „Klimenta Ohridskog“ (Skopje, 1972): tu su zbijene sugestije počev od drvene figure ovog sveca sa kraja XIII veka, do ekspresionizma i Ivana Meštrovića. Naglašena je stamenost, voluminoznost figure, bogata draperija koja preuzima simbolično-emosivnu ulogu. Drugi je spomenik (u hromiranom čeliku) posvećen Koruškim brigadama (Ravne, Slovenija, 1977). Ovo je nesumnjivo jedno od najupečatljivijih ostvarenja posle Drugog svetskog rata u evropskoj skulpturi, u onoj koja se odnosi na otpor i borbu protiv fašizma. U spomeniku je postignuta ona stalno željena sinteza: celovite modernosti plastične misli u iskazivanju simboličnih ideja o nekoj istorijskoj, političkoj itd., pojavi. To je umetnik izrazio jezikom futurizma, ekspresivnim preobražajem ljudskog oblička u čiste geometrijske forme. Na Bijenalu u Veneciji (1978) Hadži Boškov je izveo raznobojnu konstruktivističku intervenciju: njen cilj je bio usklađivanje zgrade jugoslovenskog paviljona sa prirodnom okolinom.

Produbljujući ova nastojanja, vrlo složeno u istraživanjima koja ga uslovljavaju, najnovije stvaralaštvo Hadži Boškova pretstavlja danas jednu od najznačajnijih pojava u savremenom jugoslovenskom vajarstvu. Njegova slojevita poetika podvlači težnju ka punoći sklada između

(practically the practice has continued up to now) a considerable number of miniatures, studies, larger sculptures made in terra-cotta or cast cement, which revealed a subtle imagination for plastic expression and inspiration based on the stimuli exerted by works of art from the ancient times. They make a kind of modern classical art which joins the centuries together. Parallel with that kind of art, Hadži Boškov experimented with extreme curiosity with other treatments of form: open-unfolded, cut-compressed, rhythmical-tranquil, etc. By emphasizing verticality and inserting plant-like and human motifs into his metal structures, he tried to remake a synthesis of space and the work of sculpture.

Hadži Boškov's monumental works beginning with his wooden objects in Kostanjevica (1961), followed restless morphological changes of the artist's imagination. This becomes visible in his symbolic marble and metal ambiances or objects of the eighties, exhibited in Arandelovac, Mežice and Labin.

A black granite figure of "Kliment Ohridski" in a supernatural size stands out by its characteristics. The work suggests condensed influences exerted by the wooden figure of the saint from the end of 13th century, by the expressionists and Ivan Meštrović.

The solidness and voluminosity of the figure and a luxuriant drapery which has a symbolic and emotional role are emphasized. The other monument in chromium coated steel is dedicated to the partisan brigades of Koruška (Ravne, Slovenia, 1977.) It is no doubt the most impressive creation in European sculpture referring to the resistance movement and anti-fascist struggle made after the Second World War. A long-wanted synthesis was finally made, a synthesis of all contemporary ideas and trends in plastic arts referring to the symbolic presentation of historic, political or other issues. The artist expressed those ideas using the language of futurism transfiguring in the most expressive way human figures into geometric forms.

At the Biennial Exhibition in Venice in 1978, Hadži Boškov made a multi-coloured constructivist intervention aimed at reconciling the building of the Yugoslav pavilion with the natural environment. The most recent works of Hadži Boškov represent the most significant issues in Yugoslav

svojih stvaralačkih traganja i njihovog konačnog ostvarenja. Kod Hadži Boškova je sve to zasnovano na jednoj transistorijskoj koncepciji i na izuzetno promišljenom odnosu sa današnjim svetom. Najnovija dela Hadži Boškova (nastala posle višestrukog zanimanja za spomenute „klasične“ inspiracije) ostvarena su i kao neobični zidovi - stene (u bvrestalu, sintetičkom materijalu), a koji sadrže više sugestija. Sazdani sa izuzetnom ekonomijom sredstava, odbacujući bilo kakav bučan plastičan efekat, u ovim blokovima je ugrađen izoštrani smisao za svečanu, spokojnu izražajnost masa. Uz delikatnu reljefnu intervenciju na njihovim površinama (različito izukršteni zrakasti zaseci), ovi se „zidovi“ predlažu i kao projekti neke dostojanstvene „novoklasične“ arhitekture. Kod Hadži Boškova se ostvaruje i drugi uzbudljivi spoj osobitog ekspresionizma i jedne „hladnije“ plastične vizije: vrlo jednostavni prizmatični sastavi u metalu, zamišljeni u blizini minimal arta ili primarnih struktura, postaju delovi neobično sugestivnih gradnji - ambijenata, u kojima umetnik postiže skoro „magičnu“ sintezu. Opet je to spajanje nekih složenih impulsa: između podsećanja na gradnje u staroj Mikenji (no i na ostatke pajonskih staništa i na Samuilove kule u Makedoniji) - ili na, možda, praiistorijska kulna mesta u Engleskoj i Francuskoj (Stounhendži, Dolmeni); i (bez pomodnog saobražavanja) obnovljenog zanimanja za geometrijsko-konstruktivističku izražajnost. Hadži Boškov, kao i njemu srodni umetnici, jasno pokazuje svoju srođenost sa savremenim naučnim i tehničkim razmišljanjima. Ali kod ovog umetnika logika minimalističke (ili pojednostavljene organske) skulpture, biva spojena sa jednim skrivenim „romantizmom“. Njegovi sastavi (ambijenti, instalacije) otkrivaju ekspresionističko-futuristička razmišljanja; ali se, sa druge strane, oblikuju i kao prostori nekog ritualnog, posvećenog ambijenta. Ovi se sastavi mogu tako shvatiti kao beskonačno otvoreno polje, za neograničeni broj različito postavljenih prostornih kompozicija.

contemporary sculpture of today. His multiple poetics is stressed on a tendency to make a full accordance with his creative investigations and their final results. In his works, this idea is based on a trans - historic conception and exceptionally contemplative relationship with the present world. The most recent works that came into being after a multiplex dealing with the mentioned "classical" monuments have also been realized in a very unusual way, as walls - rocks in synthetic material, suggesting more different ideas. The artist economized most skillfully as far as the use of material is concerned, and the works are free of any pompous figurative effect. A sharp sense of solemn and serene expressiveness of masses has been built into these blocks. The "walls" with relief-like surfaces are treated with delicacy and are proposed as projects of dignified "new-classical" architecture. Another exciting union of a remarkable expressiveness and "colder" plastic vision has been realized in his works: very simple prism-like structures in metal conceptually approaching minimal art or primary sculptures become parts of unusually suggestive constructions - ambiances, in which almost a "magic" synthesis is made by the artist. Her again, the artist works on a union of some intricate impulses; between resemblance of the old Mycenaean structures (as well as of the remains of Panonian residences and Samuilo's Tower in Macedonia), or, perhaps, of the prehistoric ritual places in England and France (Stonehenge or dolmens) and revived interest in geometric-constructivist expressiveness without imitating faddish trends. Like the other artists close to him, Hadži Boškov explicitly shows his intimate relationship with contemporary and technological reasoning. But the logic of minimalist or simplified organic sculptures is related to hidden "romanticism" in the works of this artist. His structures (ambiances and installations) reveal the expressionist and futurist ways of thinking, but, on the other hand, they are also formed as spaces of ritual and consecrated environments. Thus they can be understood as an endless open field with an unlimited number of differently located spatial compositions.

(Prevod J. R.)

Sonja Abadžijeva

KA BESKONAČNOSTI

Sintetizovani pogled kroz istoriju moderne umetnosti otkriva bogatu matematičku terminologiju: sečenje (Degas), vađenje (M. Duchamp), umnožavanje (Braque), ponavljanje (Brancusi), perspektiva (Matisse), redukcija (Maljević). Šta je cilj ove leksičke gustine? Da li je, kao što se obično veruje, ontološka struktura dela ovih umetnika rezultat radikalnih zahvata sa nemerljivim dimenzijama ili obrnuto? Malo, često beznačajno pomeranje (od pravila) nečeg poznatog, proizvodi novo (sa imanentnim genom drugog koje predstoji) pomeranje. Degas je presekao već postojeću figuru i repetirao balerinu, Duchamp je izvadio pisoar (iz konteksta) i preneo ga u galeriju, Braque umnožio perspektive, Brancusi ponovio istu formu, Matisse je anulirao perspektive, Maljević reducirao stvarnost u osećaj neobjektivnosti.

I pored toga što priča o fudbaleru William Webb Ellis (vidi: Kirk Varndoe, *A Fine Disregard*, Harry N. Abrams, INC., Publishers, New York 1990, 9), koji je igrajući na fudbalskoj utakmici, neočekivano uhvatio loptu rukama i istovremeno „otkrio“ jednu drugu igru, sa novim imenom - ragbi, naizgled banalizuje problematiku, ponavlja na svoj način logiku beznačajnih „pomeranja“, logiku onih malih „gluposti“ (nestašluka) kao što bi rekao pisac Peter Handke, koji su okrenuli stvari-koje već-poznajemo, prema drugom, za normu tuđ, za oko čudan i nov pisac. Te „neposlušnosti“ - preobraživače poznatog-pronalazimo i u instalacijama makedonskog skulptora Petra Hadži Boškova. Život u formi njegove stvaralačke kuće potvrđuje u malom istoriju savremene skulpture: godine prolevanja, lomljenja, bušenja, dekomponovanja, vreme kada skulpturu izvlači u arabesknju konturu i najzad trenuci kada joj daje prostor imenujući beskrajnu-skulpturu što teče, ne završava se.

Prvo delo ciklusa „No ending sculpture“ (kome će se, kao

Sonja Abadžijeva

TO INFINITY

A concise survey of the history of contemporary art reveals a rich variety of mathematical terms such as "cutting" (Degas), "extraction" (Duchamp), "multiplication" (Braque), "repetition" (Brancusi), "perspective" (Matisse), "reduction" (Maljević). What is the point of such a lexical density? Is the ontologic structure of the works of these artists, as it is usually believed, the result of radical dealing with immeasurable dimensions or the other way round? A small, often insignificant exception to the rule of the generally known, leads to a new exception (with an inherent gene of what is to come). Degas cut off the existing figure and repeated his dancing girl, Duchamp took the pissoir out of its environment and moved it to an art gallery, Braque multiplied perspectives, Brancusi repeated the same forms, Matisse annulled the perspective and Maljević turned reality into nonobjectiveness. Although the story of William Web Ellis, a football player¹ who unexpectedly touched the ball with his hands during the match and "invented" a new game - rugby, only seemingly makes the topic banale, it does repeat in its own way the "logic" of insignificant "exceptions", the logic of small foolish acts ("mischiefs"), as the writer Peter Handke has put it, that turn well-known things into something new, odd to the eye and unknown to a norm.

These "mischiefs" - modifiers of the well-known, are found in the installations of the Macedonian sculptor, Petar Hadži Boškov. His creative work is the history of contemporary sculpture in miniature; the years of casting, breaking, drilling, decomposing, turning a sculpture into an arabesque contour and finally giving it space and introducing a flowing, no ending sculpture. His First work from the series "No ending sculpture" (followed by other projects based on the same concept as the author himself has anticipated) is premiered at this solitary exhibition in

što predviđa sam autor, kontinuirano nadovezati drugi, u tom duhu koncipirani projekti) se prezentira premijerno na ovoj samostalnoj izložbi Petra Hadži Boškova u Pančevu. To podrazumeva složeni proces izgradnje, počinjući od jednostavnih skulptorskih struktura i njihovog komponovanja u celinu, sve do konotacione dimenzije. Delovi instalacije (ispred i u galeriji): kubus, piramida, lopta, su u osnovi primarne arhetipske forme. Šta se događa zatim? Da bi izvršio ekstenziju (u osnovi) ograničavajućeg likovnog manevra (što je svojstveno ovim osnovnim formama), autor preuzima akcije tipa: preseći - ili - zaseći - formu - pod određenim uglom i sa diferentnom dimenzijom zaseka. Samo oduzimanjem jednog komada od celine (kubus, lopta, piramida) dobija se širok registar drugih rešenja. Ovim načinom dobijeni arhetipski fragmenti („varijacije na temu“) predstavljaju strukture gradnje za sledeću instalaciju i kao takvi gube identitet, odnosno pretapaju se u totalitetu. Fragmentacija - ne - više - integralnog - je metafora „rasparanja“ / otopljenja individue od opšteutvrđenog reda. Istovremeno to je rezultat dualizma Gradnje/Razgradnje sadržan u specifičnostima podneblja (istorijsko, geografsko, kulturno). Treba priznati da je brzi ritam kretanja u pomenutom binomu jedan od makedonskih „specijaliteta“: arheološki artefakti što se stalno otkidaju iz utrobe zemlje uglavnom u njihovom fragmentarnom javljanju, zemljotresni karakter zemlje, istorijske deobe itd., kao razgradnja, su u procesu konstantne zamene sa iz-gradnjom. Ove „rane“ reflektovane u fragmente arhetipskih oblika kod Hadži Boškova (inače u osnovi poštovalac geštalt psihologije), pozivaju drugu stranu sukoba - konzistentnost celine. Akt postavljanja fragmenta na relaciji putem ritmičkih PONAVALJANJA je akt rađanja metafore savremenog (kolektivnog) reda /konsenzusa/ zajedničkog ideala generiranog kroz šemu : progres - mehanička reprodukcija - traka. Integritet dela, ako možemo zaključiti, je mirenje između „neposlušnosti“ /fragmentacije (željom da se probije norma) i poslušnosti /ponavljanje (sentimentalna veza sa konvencijom). Spominjemo PONAVALJANJE. Da podsetimo sada na njegovu genezu. Nadovezujući se na empiriju René Descartes-a i Claude Bernard-a, Etienne - Jules Marey (u naučnom cilju) razrađuje celinu fotografije: analitički je

Pančevo. It implies a complex process of construction beginning with simple sculptural structures composed in a whole to the connotational dimensions. The morphemes of the installations (in front of and inside the Gallery) - the cube, the pyramid and the ball, are primarily archetypical forms. What follows next? To prologn actually a very limiting figurative manoeuvre characteristic to these basic forms, the author undertakes the following actions: he cuts open or makes a notch of a different size and at a certain angle. By taking away only one part of the whole (the cube, the pyramid or the ball), a wide range of other solutions is found. Thus the archetypical fragments ("variations on the main theme") become substructures for the building up of another installation and as such they are losing their identity, i.e., become assimilated in totality. Fragmentation of what is no longer intergral is a methaphore of cutting off and tearing an individual item from the generally established order of things. At the same time, it is the result of dualism: Construction and Deconstruction inherent in the specificity of the environment (historic, geographic and cultural). One should admit that the fast rhythm of motion in the mentioned binomial is one of the Macedonian "specialties". Archeological artefacts tearing from the earth s womb mainly as fragmentary occurrences, the land liable to earthquakes, historic divisions, etc., referred to as the process of deconstruction, take turns with the process of construction. These "injuries" reflected in the fragments of archetypical forms of Hadži Boškov (who is, by the way, the follower of Gestalt psychology) bring about another conflict: consistency of the whole. The arrangement of fragments by means of rhythmical repetition gives birth to a metaphore of contemporary (collective) order (concensus) of a mutual ideal generated in the pattern: progress - mechanical reproduction - assembly line. The integrity of work, if we way conclude, is a reconciliation between "disobedience" - fragmentation (intended to refute the norm) and obedience - repetition (a sentimental relationship with a convention). We are mentioning REPETITION. Let us recall its genesis. Following the empirism of Rene Decartes and Claude Bernard, Etienne - Jules Marey (for the sake of a scientific study), broke up the whole of photography reducing it

svodi na oblike kretanja. Njegovo iskustvo (u poređenju sa onim Edward Muybridge-a), koliko ukazuje na procesualnost nizanja struktura, toliko i inauguriira princip repetitive. U „Građani Kalea“, Rodin (ili u slikarstvu Degas) ponavlja bliske forme, za razliku od Brancusi-ja čija tvorevina anticipira repetitivu jednog istog elementa, što se kasnije paradigmatično čita u objektima Donald Judd-a (ili u slikarstvu Andy Warhol-a).

Od ove dve tradicije Hadži Boškov prati prvu i umnožava strukture prema principu sličnosti, a ne prema identičnosti. Serijalnost je suviše hladna (distancirana i monotona) isključiva da bi mogla da se spoji sa likovnom etikom autora dosledno „prilepljena“ za ravnotežu kao estetska paradigma. Ponavljanje više decenija (ili ritam) je osnovna koncepcija njegovog stvaralaštva i tako reći bez izuzetka je taj ritam beležio vibracije sličnog, a ne jednakog. No to se odnosi na skulpturu (manje ili više klasično shvaćenu) kao samostalnu formu - entitet. Repetitivu kao pojavu, u instalaciji Hadži Boškov uvodi prvi put u svom delovanju, i to baš na ovoj izložbi u Pančevu.

U ovom projektu se komplikuje „igra“ ponavljanja. Ritmičko redukovanje struktura teče paralelno sa ritmičkim raspoređivanjem većih ili manjih rastojanja između njih. Postaje jasno da je prostor uključen na pravi način: izjednačuju se značenja (onih na skulpturnim elementima, sa onima u prostoru). Nije reč samo o davno prevaziđenoj sintagmi-skulptura u prostoru-niti o - prostornoj plastici-, već o integralnosti obeju kategorija, o spajanju. Instalacija se čita kao tekst u kojem pauze (gušća ili reda rasojanja), kao i u literaturi, otkrivaju suštinu samo dobrim čitaocima. Vazduh koji struji između „fragmenata“ oformljuje onu finu nervaturu koja izvodi kretanje u instalaciji. Međutim, „naše perceptivno polje je urađeno od „stvari“ i od praznina između stvari (vidi: Maurice Merleau-Ponty, Fenomenologija percepcije, Veselin Masleša, Sarajevo, 1978, 33).

Bez obzira na određeni koncept koji može usloviti „razumevanje“ instalacije, ne postoji jedna jedinstvena pozicija iz koje ona treba da se posmatra. Moguća su pomeranja iz raznih uglova. Paradigmatični duh paralakse odvezuje nam ruke, vodi oči neprestano u nove situacije, forme, transformacije, prekršaje, igre svetlo-tamno.

analytically to the morphemes of motion. His experience compared to that of Edward Maybridge indicates to a creative process of sequencing structures and inaugurates the principle of repetition. In the "Citizens of Calais", Rodin (or Degas in painting) repeated closely related forms, unlike Brancusi whose creations anticipated repetition of exactly the same patterns, a paradigm to be found in the objects of Donald Judd (or Andy Warhol s painting).

Between the two traditions, Hadži Boškov chose and followed the first one multiplying structures according to the principle of similarity rather than identity. Sequencing is much too cold (distant and monotonous) and too exclusive to be related to the author s ethic, "stuck" consequently to the balance as an aesthetic paradigm. Repetition or rhythm has been the basic conception of his creative activity for decades, and, so to speak, the rhythm has recorded with no exception the vibrations of similar rather than identical structures. But this goes for the sculpture as an independent form - entity, more or less understood in its traditional meaning. Repetition as event has been introduced by Hadži Boškov for the first time in his installations displayed at this Pančevo exhibition. But the "play" of repetition becomes intricate in this project. The rhythmical arrangement of the structures is parallel with the rhythmical arrangement of larger and smaller distances between them. It becomes obvious that space has been included in a proper manner. The meanings of the sculptured and spatial elements have been equalized. It is no longer merely the question of old-fashioned syntax - sculpture in space or spatial plastics but rather of their association and integrity. The installation is read as a text in which pauses (frequent and rare gaps) like in literature reveal the essence to good readers only. The air flowing through the "fragments" forms a fine nervous network moving within the installation. However, our field of vision is filled with "things" and "voids" between them. (Maurice Merleau: Ponty, Phenomenology of Perception, Veselin Masleša, Sarajevo, 1978, 33).

Irrespective of a definite concept that conditions the understanding of the installations, there is no a unique position form which it ought to be viewed. It is possible to

Odsustvo fasade, glavnih i sporednih strana-hijerarhijskim redom- argumentuje ideju o beskonačnosti, konceptijsku vodilju autora.

Kao prilog beskonačnosti može se smatrati i zalaganje za omekšavanjem napete forme.

1) EIDETIČNO/NOETIČNO: žrtvovanje nevinosti arhetipskih formi (još uvek geštaltički označeni)-fragmentacije, je mali trik koji sakriva (a ne denuciira) metafizičku tajnu ikonoloških glasova (strujanja energije, kretanje, relacije).

2) GRADNJA/RAZ-GRADNJA: momenat gradnje, eksplicitno prikazan u ponavljanju „fragemnata“ se ostvaruje simultano na pravljenju (razdvajanju celine: ka raz-gradnji. Osnovna veština Hadži Boškova se obeležava/čita baš u tom uravnoteženju oba suprostavljena procesa. I da ne bi obrazlagali druge opozicije (racionalno /emocionalno, kretanje/ mirovanje, fragmentarno/ celo, kulturno/ prirodno, kontinuirano, diskontinuirano), zaključićemo da crno-belu boju do krajnosti autor ne prihvata kao polaritet. Naprotiv bliži je istočnom mudrom prihvatanju suprotnosti kao nadopunjavanje, saradnje, nedeljivost-kao postizanje mogućeg balansa.

Projekat Hadži Boškova u Pančevu ima dve celine. Prva je na otvorenom prostoru i predstavlja direktno nadovezivanje instalaciji prezentiranoj njegovom monografskom izložbom u Muzeju savremene umetnosti u Skoplju (1989). Osnovna ideja se zasniva na postavljanju kubusnih formi u prostoru sa različitim rastojanjima između njih: jedan vid mandale kroz koju cirkuliše i telo i misao posmatrača. Hadži Boškov načinje identitet primarne forme. Likovna intervencija, kao što smo rekli, sastoji se u „otkidanju“ jednog komada kubusa (paralelopipeda) različite veličine i pod različitim uglovim. „Oštećeni“ deo tela skulpture dobija visoki sjaj koji akcentira promenu i premešta fokus pažnje. Smisao instalacije se potvrđuje jedinstveno putem ulaska posmatrača u meandre prostora između oblika. Intimnost koju pri tome doživljava oslobađa/potiče čula, osećaje i misli - delo je otvoreno za razna „konzumiranja“. Druga celina počinje jednom horizontalom koju uslovno možemo nazvati „kaldrmom“. U početku je monolitna, a zatim sastavljena od dva približena bloka. Postepeno, u

change angles of viewing. Paradygmatic nature of the parallax gives us free hands, leads our eyes to new situations, forms, transformations, violations and plays of light and dark shades. The lacke of the facade and main secondary sides proves in hierarchic order the author's guiding concept - te idea of infinity.

Hadži Boškov's project displayed at this exhibition consists of two wholes. The first is exhibited in the open air is a direct sequel of the installation seen at his monographic exhibition at the Museum of Contemporary Art in Skoplje (1989). The main idea is based on cube-shaped forms delicately "deformed" and placed in space at different intervals between them, a kind of a mandala through which both the body and thought of a spectator circulate. Hadži Boškov only begins to treat the identity of the primary form. Figurative intervention mainly includes tearing off of one part of the cube different in size and at a different angle. The damaged part of the body of sculpture gains high shiness which accentuates the change and shifts the focus of attention. The meaning of the installation is unanimously confirmed when the spectator enters the meanders of space between the forms. Intimacy between the spectator and the installation stimulates senses, feelings and thoughts; the work is open to various kinds of "consumption".

The second whole begins with a horizontal extention which could be conditionally called "pavement". It is monolithic at first and then composed of two blocks brought close to each other. Gradually, the blocks become smaller and smaller and the distances between them bigger and bigger. In the last sets the parts of the installation are shifted, displaced. As a result of this act of deconstruction, some structures leave the horizontal position and become diagonal or vertical. The final consequence of this disarrangement is a new composition of forms carefully lined up to suggest reversibility but this time in a new order. At this point of the restored order reading can begin again but in the opposite direction. The circle which we consider closed extends to infinity. At the second junction, the installation should mean the visualisation of the path along which energy travels from its potential state through the start of motion and its climax - collapse to the restoration of peace and order

daljem toku se redaju sve manji i manji blokovi, a rastojanja između njih se uvećavaju. U poslednjim „kadrovima“ instalacije dolazi do pomeranja/razmeštanje delova. Kao rezultat ove raz-gradnje, pojedine strukture prelaze iz horizontalnog u dijagonalni ili vertikalni položaj. Finalna konsekvencija pomeranja sačinjava novu kompoziciju oblika pažljivo poredanih da bi sugerisali vraćanje, ali sada u novom redu. Sa ove tačke ponovnog uspostavljanja reda može ponovo početi čitanje, ali u suprotnom pravcu: krug koji smo mislili da se zatvara, produžava se u nedogled u prilog beskonačnosti. U drugom spoju, instalacija treba da označava vizuelizaciju puta kojim prelazi energija od faze potencijalnosti, preko otpočinjanja kretanja i njegove kulminacije (rušenja), do uspostavljanja mira/ređa (sa u njemu sačinjenim genom ponovljene animacije). Određeni delovi celine liče na čakre u kojima se koncentrišu energije. Horizontala „drži“ energiju zemlje, visoki sjaj pojedinih struktura - vode, kulminacija u raz-gradnji - vatre, a vertikale - vazduha. Treba da se dobije utisak da je energija onaj generator koji ocrta arabesku prostora unutar instalacije, sila koja rascvetava/rastvara i pokreće integralnost kompozicije. Kretanje je sugerisano i metafizičko, ostavljeno dobroj volji oka/misli, da bi se došlo do onih „arhetpskih struna koje upravljaju našim emocijama“. Tražeći jezike za ono što se ne vidi (mase energija, transfer, privlačenje, polje sila), Hadži Boškov se „prikrada“ trenucima ili tačkama gde počinju/završavaju kategorije kretanja/mirovanja. Istražuje mogućnost materijalizovanja stanja poznatog pri buđenju, treptaj kada oči dotiču konkretni svet. Taj mig, ta vremenska ništavnost (nula) u kojoj se spaja unutrašnje-spoljašnje, sakriveno-pokazano, vidljivo-nevidljivo, je permanentno aktuelno pitanje na koje Hadži Boškov traži odgovor, putujući po BESKONAČNOSTI ovog pitanja u skulpturi.

(with the inherent gene of repeated animation). Some parts of the whole look like huts in which energy is concentrated. The horizontal "holds" the energy of earth, the high shiness of some structures - water, the culmination of deconstruction - fire, and the vertical - air. This should give an impression of energy as being the generator which outlines the arabesque of space within the installation, the force that brings into bloom, dissolves and sets in motion the integrity of the composition. Motion is suggested and metaphysical, left to the eye's good will and thought to reach the "arhetypical strings which rule our emotions." Looking for a language of what is unseen (mass, energy, transfer, attraction, field, of forces), Hadži Boškov "steals up" to the points where the categories of motion and stillness begin and end. He investigates the possibilities of materializing the state of being known during awakening, a wink when eyes touch the concrete world. That wink, that nothingness of time (zero-point) where the inner and theeouter, the hidden and the revealed, the visible and the invisible meet is always a topical question which Hadži Boškov tries to answer travelling across the infinity of this question in sculpture.

(Prevod J. R.)

¹ - Kirk Varndoe, A Fine Disregard, Harry N. Abrams, Inc., Publishers, New York, 1990, 9).







PETAR HADŽI BOŠKOV

Rođen 1928. godine u Skoplju. Završio Akademiju
likovnih umetnosti u Ljubljani.
Adresa: Skoplje, Karaorman 24

KRETANJE OD KVADRATA DO KRUGA I, 1991,
instacija, metal, dimenzije promenljive
KRETANJE OD KVADRATA DO KRUGA II, 1991,
instacija, metal, dimenzije promenljive
KRETANJE OD KVADRATA DO KRUGA III, 1991,
instacija, metal, dimenzije promenljive
KRETANJE OD KVADRATA DO KRUGA IV, 1991,
instacija, metal, dimenzije promenljive

NA IZLOŽBI
NE UČESTVUJU
SLEDEĆI POZVANI
AUTORI

DOSADAŠNJI DOBITNICI NAGRADE
PANČEVAČKE IZLOŽBE
JUGOSLOVENSKE SKULPTURE

DOSADAŠNJI DOBITNICI NAGRADE ZA LIKOVNU
KRITIKU
PANČEVAČKE IZLOŽBE JUGOSLOVENSKE
SKULPTURE

Jože Barši
Ana Bešljic
Dalibor Čada
Ljubomir Denković
Ljubomir Karina
Branko Lepen
Goran Petercol
Matjaž Počivavšek
Marko Pogračnik
Dragan Popovski
Marjetica Potrč
Zmago Posega
Duba Sambolec
Ilija Šoškić
Lujko Vodopivec
Šime Vulas

prva izložba

DUŠAN DŽAMONJA
IVAN KOŽARIĆ
RATKO PETRIĆ
DUBA SAMBOLEC
MUSTAFA SKOPLJAK

druga izložba

DRAGICA ČADEŽ-LAPAJNE
TOMISLAV KAUZLARIĆ
MILIJA NEŠIĆ

treća izložba

ANTE MARINOVIĆ
LJUBOMIR DENKOVIĆ
SLAVOMIR DRINKOVIĆ

četvrta izložba

RATKO VULANOVIĆ
JAKOV BRDAR
MRDAN BAJIĆ

peta izložba

MIRSAD BEGIĆ
RENE RUSJAN
SLOBODAN KOJIĆ

druga izložba

ALEKSA ČELEBONVIĆ

treća izložba

SAVA STEPANOV

četvrta izložba

ZORAN MARKUŠ

SAVET ŠESTE PANČEVAČKE IZLOŽBE
JUGOSLOVENSKE SKULPTURE

GLAVNI SELEKTOR
SAVA STEPANOV
likovni kritičar
Novi Sad

SRETO BOŠNJAK
predsednik
likovni kritičar
Beograd

VLADIMIR TOMIĆ
mr slikarstva
Pančevo

MILENKO PRVAČKI
akademski slikar
Pančevo

SVETLANA MLADENOV
likovni kritičar
Pančevo

ZORAN ROTAR
pravnik
Pančevo

ŽIRI ŠESTE PANČEVAČKE IZLOŽBE
JUGOSLOVENSKE SKULPTURE

SAVA STEPANOV
likovni kritičar
Novi Sad

Dr. JURE MIKUŽ
likovni kritičar
Ljubljana

Dr. LJUBA GLIGORIJEVIĆ
vanredni profesor
Fakulteta likovnih umetnosti
Beograd

BERISLAV VALUŠEK
likovni kritičar
Rijeka

NERMINA ZILDŽO
istoričar umetnosti
Sarajevo

LIDIJA MERENIK
likovni kritičar
Beograd

SVETLANA MLADENOV
likovni kritičar
Pančevo

