

baroque in the one

STANKO PAVLESKI

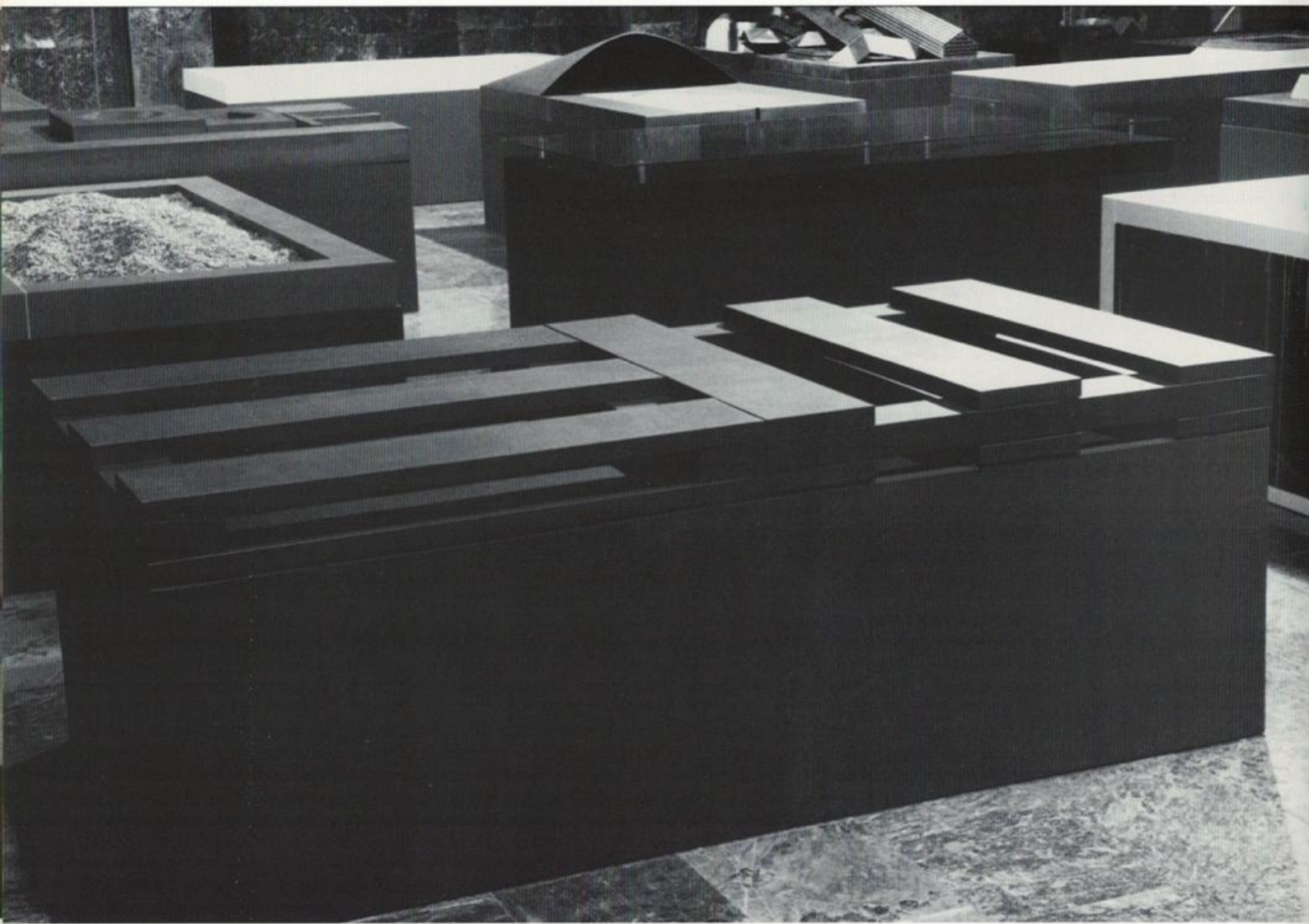
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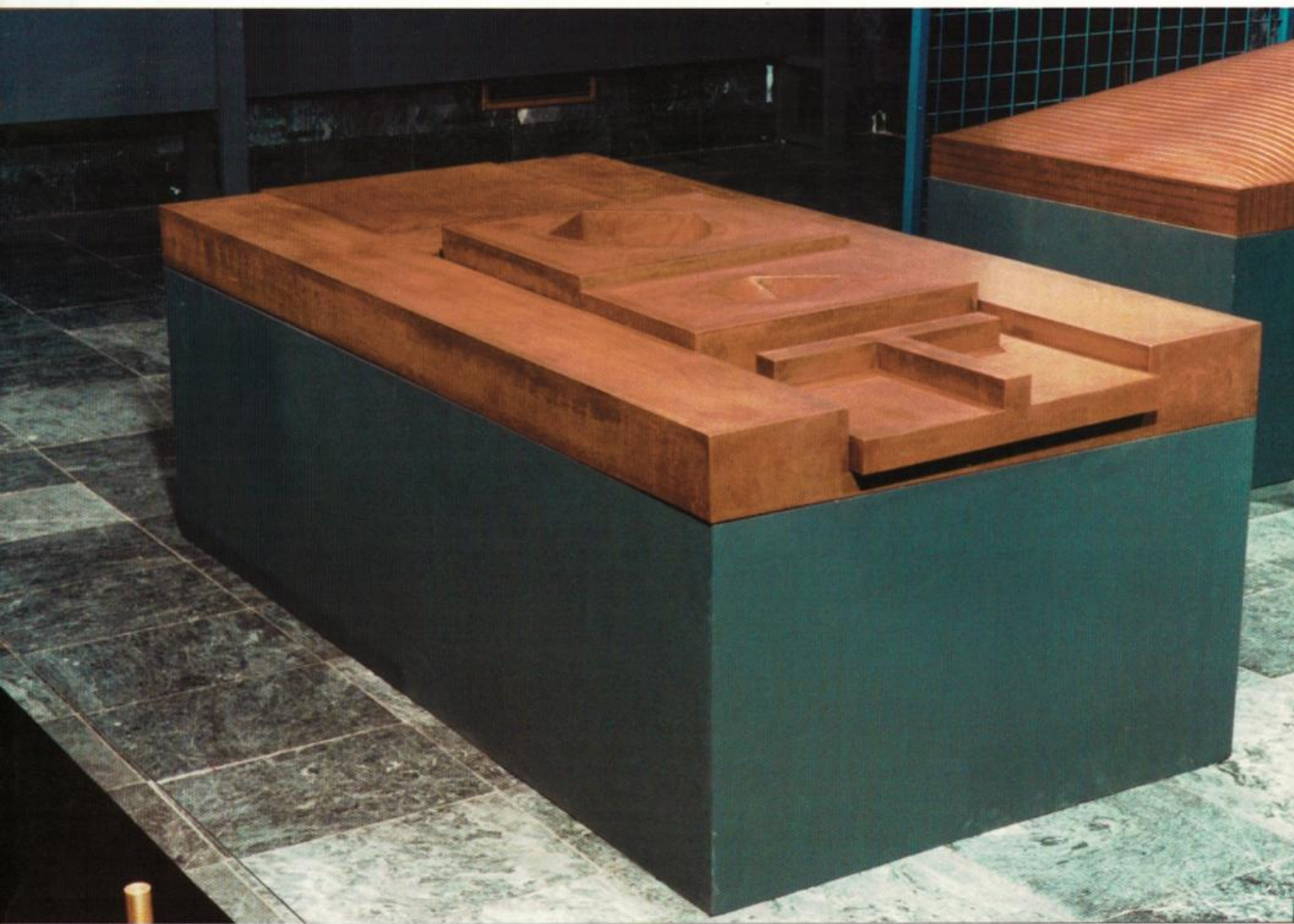
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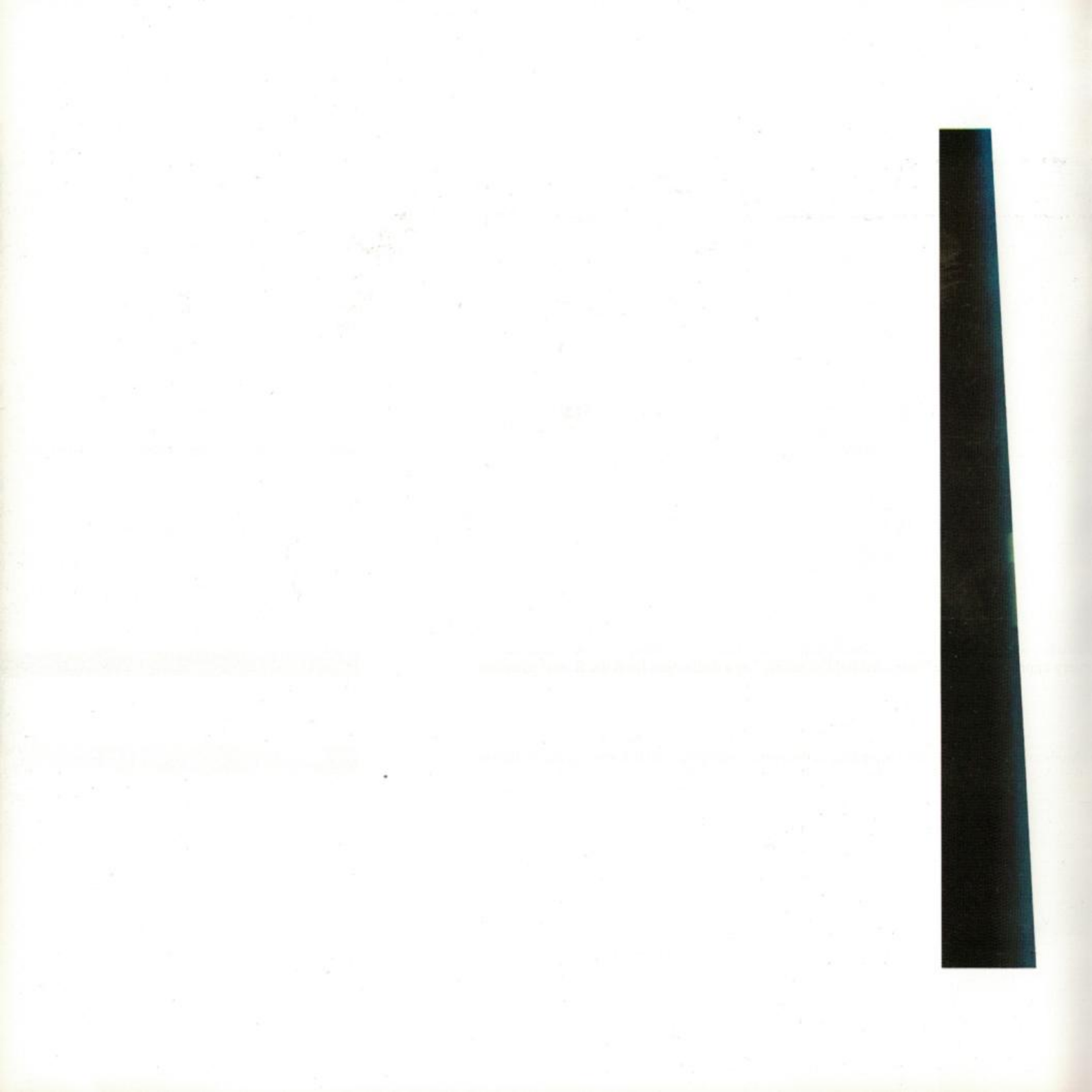
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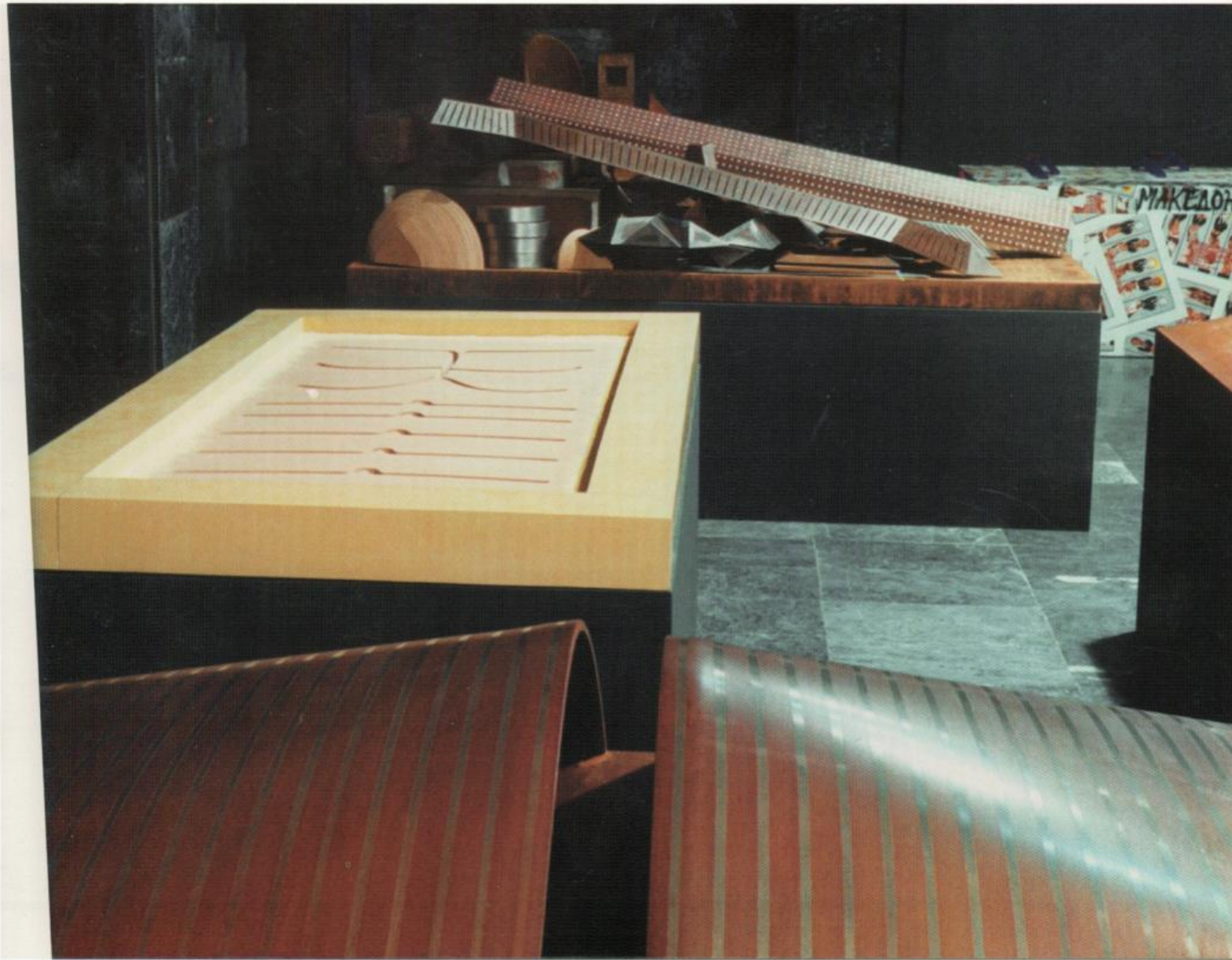


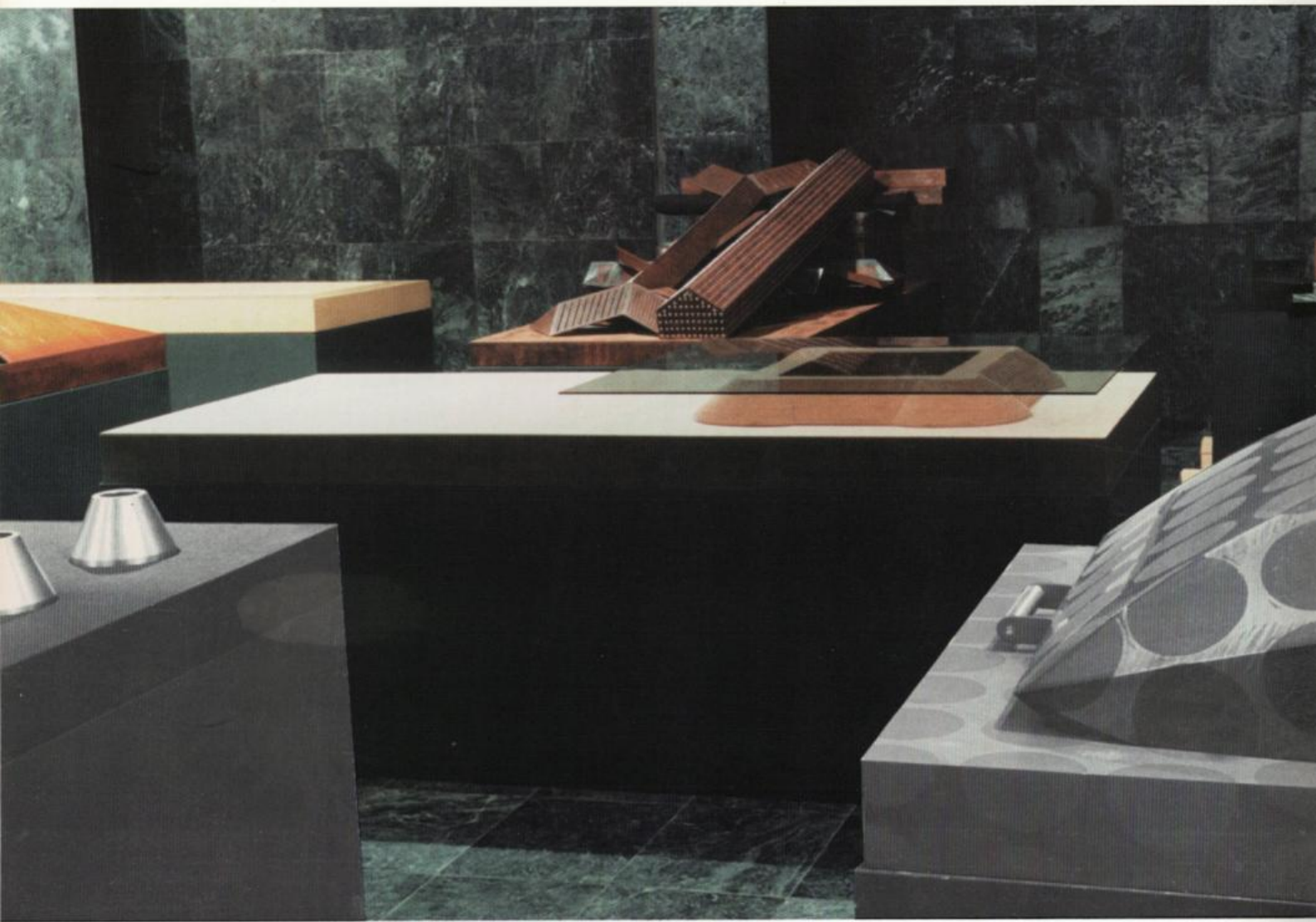








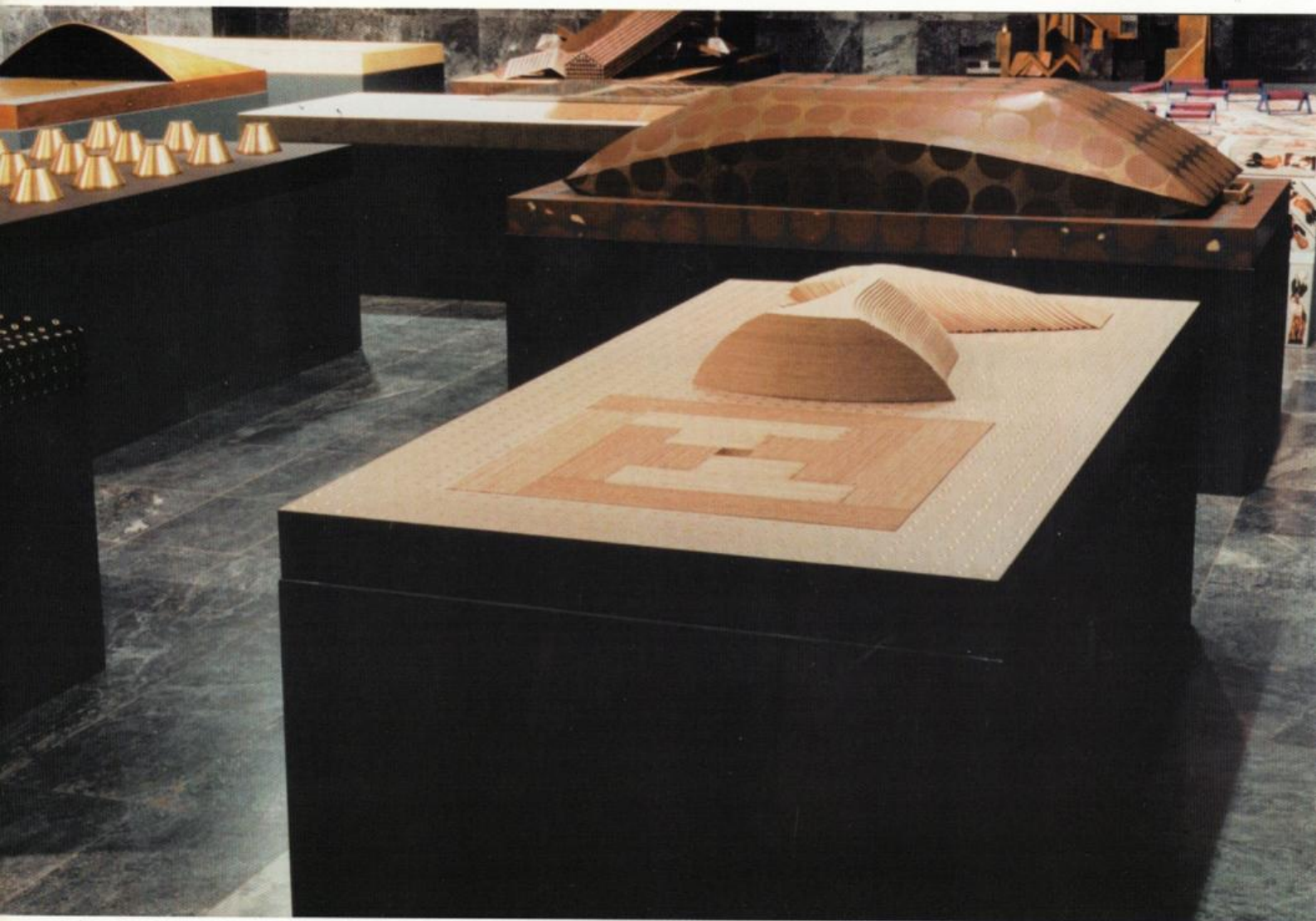
















Lazo Plavevski
ORDER AS BAROQUE

Sixteen parallelepipeds the size 68 x 200 x 100 cm are surrounding the space in the form of a square. Their arrangement presents the basic position of the project: the sixteen elements are arranged in four groups composed of four parallelepipeds, that is, the mentioned square form (900 x 900 cm) additionally divided (disassembled) into four squares (400 x 400 cm) that are separated (or linked) by an inscribed cross. Pavleski came to that arrangement basically by elaborating the dynamic arrangement of four rectangles (proportions 2 : 1) into one square. The arrangement is repeated four times while in the large square (composed of sixteen rectangles) the four elements imaginary form or materialize the empty dynamic space created in each square with the size 400 x 400 cm. The composed picture metaphorically leads to the presentation of a labyrinth. The precise arrangement and the previously determined proportions and dimensions of the basic elements of the works are making the working hypothesis for this exhibition: to present heterogeneous and diverse contents of tendencies, ideas, materials, metaphors, obsessions over the cubical volume of the parallelepipeds in the context of given geometric rules. The employment of the entry Baroque in the title of the exhibition is a moment of surprise when it comes to an artist whose works have been continually based upon the experiences of the minimalism. The artist recalls that the initial impetus for his future works was the idea of a method and materials that would have to be applied "...the way Stanko never intended to work". He has been working long and hard for this exhibition. The impression stays, however, that in the milieu of the recent artistic production in Macedonia this project is marked with the personal effort of Pavleski to structure a concept that would reexamine most of this possibilities and waste all his energy. The great project always posses these parameters, but in this case it was also an element of the concept.

I suppose that this dimension of his work is his reaction (dissatisfaction) with the ongoing occurrences at our artistic scene. In his short text considering the intentions for the exhibition, written before or at the very beginning of the creation of the works, Pavleski said the following: "The details of the particular elements of the labyrinth are an offer made of pictures of life, pictures of the art and they are still underlying "pro" and contra, pictures and one and the other – accumulation of forms and meanings, as a confession, attitude, reaction and revolt, as a reference to what is happening and what is happening to me, thus proceeding into the extended field of "telling".

But, the turbulence is not directed only outwards. In an other paragraph of the mentioned text the artist, who was recognizable by his strict analytical method of working, states the crucial challenge in the work that is ahead of him: I am intending to make happen an abundance of material, form, contents, craft, to the very extreme, to the edge of the control of the "doze".

In the end, it all happened...but in a Stanko's way. Changed into material and into a view, they still posses his abstract ideas from the 80s, maybe even more than in some works that preceded this period. Therefore, in order to read more carefully the procedures and the forms, we must relate, i.e. interpret the very approach into the "extended field of telling" as a distinction from the formal solutions applied in his works from the ninth and the beginning of tenth decade.

In that period his works were expected to achieve a strong presence in the space acquired through reduced, compact forms. It is all that relate them to the minimalism. From that point on they are individualized through the tendency towards the mark ("Black King, Shiny Queen", from 1987 or "Architectones-psychofobic III", from 1989/1990) or they concentrate on the problem points of the media (the serial "Dynamy-independent Static Medium", from 1989) etc. Compared to the current exhibition, at the level of distinction or continuity, we must pay attention to the fact that they were earlier (1) placed directly on the floor, where the context of their structure further on resulted in (2) the active relation ship of the works with the space they were arranged in (architectural space, space with active geometric coordinates), and all the time under the pressure of the desire (3) to present the works with a dense, sometimes hermetic metaphor of certain obsessions, that is, they always have to bear a referential relation towards something that is outside them. The occurrence of the parallelepipeds in this project is probably referred to his last notion. They were announced in "Ritual Architectons III – sensual sacrificial altar", from 1991. The sculpture obeys the basic forms of the square and with small interventions (fracture of the upper surface, a vertical protrusion and the sign of the cut cross on the front side) it is a formed artifact that bears the idea of the sacrificial altar. It is a compact dark object placed on the floor. The influence of the primary form is redirected towards the symbolic dimensions of the work. Referring, probably, not only to his solo exhibition in the Museum of Contemporary Art in Skopje in 1991, Sonja Abadzjeva notes in the catalogue: "His frequent encounters with the thoughts of existence (that rarely spare any of us) are deadly real. The necrophilic dimension of these works is too serious and cold to be unreal or indefinite, utopian or ironic". Since a certain complex of these notions could be found in his latest works we must focus on this problem.

My impression is that Pavleski's engagement in geometric forms possesses or is being stirred by his internal needs that were able, by destiny, to identify at a certain moment with some existing art disciplines. The mentioned urges could be identified or paralleled by Worringer's (Wilhelm Worringer. *Apstrakcija i uosecavanje*. Samostalno izdanje: Bogovadja, 1996) analysis of the abstract tendencies with the nations of the Orient. "In tending towards the abstraction the intensity of the urge for self-denying is disproportionately larger and consequent" (p.53), states the author, and concludes in with the attitude: "Was this urge towards the abstraction anything else but an effort to create, in the temporary-ness of the phenomena, a point of stillness, a necessity inside the self-willing, a salvation from the torture of the relative?" (p.95). Pavleski seems to be constantly occupied by the thoughts of the One, judging by the impression his artistic, activity makes, and the primaries of the forms that were used for its plastic realization are a happy overlapping of the artistic concepts with the internal needs. In this context the form of the sacred in his works is a model, a medium of the relation with the transcendental that is usually set close to the monotheistic or, in Pavleski's variant, to the One. But, at this exhibition we are encountering a strange, questionably happy, multiplied variant. Its title is "Baroque in the One".

I already quoted his sentence of "...the intention to make happen an abundance of material... at the edge of the control of the "doze", that is, to work in the direction he "...never intended to work". The urge to liberate from the stiff forms got a strange direction – they are supplemented by multiplying the reduction. "Baroque in the One" is an ambience equipped with 16 segments grouped into four units, where the position and the proportion of the parallelepipeds (the basic volume mass if his works) are in state of dynamic disassembling of the square whose imaginary sides surround their external edges. Each segment possesses a formal problem and elaboration, and whole of the ambience is the total influence of all sixteen parts.

The description from the previous sentence is dealing with the problem of the whole of the completed project and in that context were employed the notions: segment, parts, units. In a focused view over each of them we might see that the parts, the segments or the works are in the indefinite zone between independent artistic achievements and parts of a larger whole. It is also possible that they could achieve the requested effect in the position of quadruplets in an imaginary square, but the particular exposing, that is, the particularity is probably not enough to represent the urge for their creation.

This position of the parts/works is directing the reception towards a permanent active supplementing, projecting, comparing or annihilating. The duality segment/work has a chain influence in blurring the borders between the sculpture and the object. In the final variant these are not objects, but in their creation, in the plastic experience, in the dimension of the "abstract thinking" one might feel the general sliding of the media and the procedures towards each other or one into another, which raises this problem to the level where the formal defining does not have logically applicable aim. This is probably a doomed position of an artist who is educated as a sculptor. The confusion in defining or in the need to define is mentioned here because of the necessity to point out an other tension that is in it – the segments/works are constantly in the space of reflecting the relation between the phenomenon of the cubicalness of the sculpture and its surface elaboration. But, first a short description.

The parallelepiped is the basic mass of the works/segments. The forms, the presentations are located, that is, they are happening on their upper surface, that, regardless of the fact that it is a part of the square, is visually separated. As a space for a discourse, the upper rectangle is, in this case, 10 cm high. The shallow horizontal spreading of the forms is disturbed only in two cases: "Accumulation 3..." and partly in "East...". Both works/segments have some relation to the previous opus of the artist – as already exhibited or reshaped works. The materials used for them are additionally processed industrial products – tin, mediapan, chopwood, glass, brass, industrial leather textile.... The tendency is that they are not to be mixed too much in the same space. Their diversity is spread all around the ambience. This concept (a parallelepiped with plastic forms in shallow horizontal spreading on the upper surface), by some paradoxical similarity, reminds of a notion of the sculptor Adolph Hildebrand in the book "Problems of the Form", published more than a century ago – in 1893. The notion goes: "As far as something is proved to be cubical, the plastic figure is still in the initial stadium of its shaping; it acquires artistic form, i.e. it acquires the meaning of a visual presentation only when it influences on the surface, although it is cubical" (the quotation is taken from book by Worringer, p.53).

In the artistic experience of Pavleski the phenomenon of the influence of primary forms is constantly present. It occurred when some of his phases came to be close (but not identical) to the minimalism, but also when he stepped out of this closeness. "Baroque as One" is a work where, at the level of the project, deliberately or as a result of sedimenting of artistic experiences, a real tension is transparently disassembled. The works/segments in this ambience are compact black (dark) parallelepipeds (bodies) with a formal expression going on the surfaces, that is, a metaphoric layer is being placed over the basic cubic mass. The phenomenon of enjoying in the created position (the transparency of a dualism) is obvious in the choice of the first word in the title of the exhibition.

The parallelepipeds are functioning as a base, that is, a part of their references is aimed towards it. The works that were created before this exhibition were placed directly on the floor. In "Baroque as One" there is an order of given relations and dimensions. The initial conditions are obligatory in all the coming cases. It is relatively independent from the coordinates of the environment, it has the tendency of absorbing or being indifferent for what is going on out of it. The dimensions of the base place it at the level of identicalness with the artifact. The distinguishing of the works from the reality and the references to the sphere outside the nature is aimed, in this model, towards bringing them back on the gallery floor as black parallelepipeds whose arrangement could remind of a labyrinth. And the labyrinth is a spatial riddle.

The ambience "Baroque in the One" is composed in sixteen elements with dimensions (70-100) x 200 x 100 cm, individually titled as:

1. Read as "written" – interpret as understood; 2. In addition interpreting, everything is a piece, everything is transparent or getting of the cross; 3. Absurd I or the essence of the particle "or" that is searching for pendant of the title; 4. Absurd II, simulation or on a golden story; 5. Identity card of the wise man or the protection is not his priority task; 6. Smell and taste of the material or everything comes back to the initial; 7. End and beginning in the diary of the masochist; 8. Scandalous or not, the author is always "contra" or "across"; 9. "East" – reshaped object of meaning or how an element amortizes the presence of the object; 10. I could not wipe the board thoroughly – first feeling of the relation between the stroke and the matter; 11. Instead of a sign, through the skeleton lines a morning light; 12. Presence – I did not forget my arms but my head or on the material through the fingers; 13. On the surface, light, sign, layers, twinkling, one or the composition and the associative retreat before the sensation; 14. Instead of a picture a presence but not only that; 15. Accumulation III – "Auto-quotation 91"; 16. Accumulation IV – and the one that could not get a place the result of my freedom and imprecision

Materials: iron sheet, brass rivets, pop-rivets, brass sheet, brass bars, pigment with connective tissue, fixed pigment, cotton jersey, cotton velvet, artificial leather, glass, metal handles, polyester putty with pigment, mediapan, wooden boards, chopwood, crumbled hay, modeled fibrewood, wooden planks.

The ambience was arranged in January-November 1998.

Born in Erekovci, Prilep (Macedonia), 1959. Faculty of Fine Arts in Skopje, BFA 1984. Academy of Fine Arts in Belgrade (Yugoslavia), MA 1992. Member of DLUM (The Macedonian Association of Fine Artists) since 1984.

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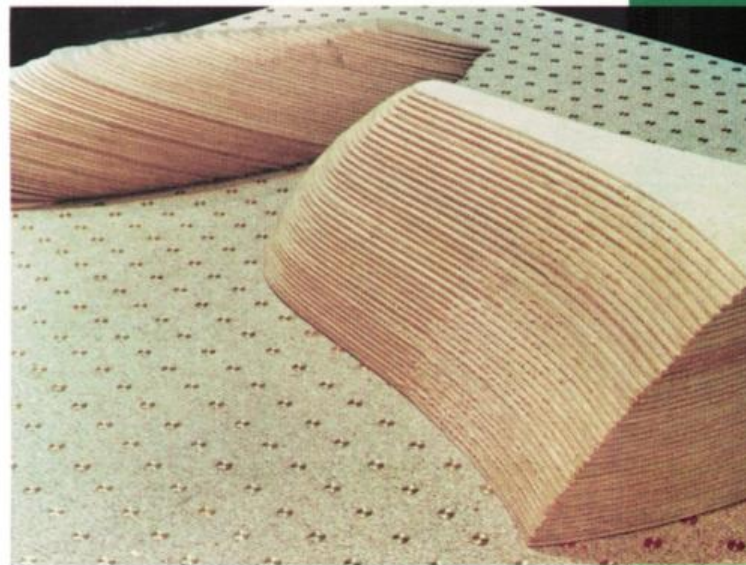
Solo exhibitions:

1985, Stip, Sculptures and Drawings, Art Gallery "Bezisten"; 1987, Skopje, Art Gallery "25 May"; 1991, Skopje, Skopje Museum of Contemporary Art; 1992, Belgrade (Yugoslavia), Gallery of the Academy of Fine Arts; 1993, Skopje, Art Gallery "Stobi"; 1995, Brussels (Belgium), Gallery DeZeyp, (together with J. Sumkovski); 1997, New York (USA), Texts, La MaMa Galeria, (together with Z. Vangeli); 1998, Skopje, The Barock in the One, Museum of the City of Skopje

Participated on many group exhibitions in: Skopje, Murska Sobota (Slovenia), Rijeka (Croatia), Sarajevo (Bosnia), Belgrade (Yugoslavia), Kumanovo, Pancevo (Yugoslavia), Hertseg Novi (Yugoslavia), Zagreb (Croatia), Apatin (Yugoslavia), Osijek (Croatia), Maribor (Slovenia), Subotica (Yugoslavia), Koprivnica (Croatia), Ljubljana (Slovenia), Tempi (Arizona, USA), Greensboro (North Carolina, USA), Richmond (Virginia, USA), Maryland (USA), Newcastle (Australia), Washington D.C. (USA), Sofija (Bulgaria), Budapest (Hungary), Istanbul (Turkey), Arkansas (USA), Prilep, Paris (France), Gornji Milanovac (Yugoslavia), Cetinje (Yugoslavia), Munhen (Germany)

Awards:

1984, Skopje, Faculty of Fine Arts, Annual Award for sculpture; 1987, Skopje, 1st Youth Biennial, Skopje Museum of Contemporary Art, Purchased Award; 1989, Skopje, 2nd Youth Biennial, Skopje Museum of Contemporary Art, Purchased Award; Skopje, Exhibition DLUM, Award "Nereski Majstori" for sculpture; 1991, Pancevo (Yugoslavia), 6th PIJS (Pancevo Exhibition of Yugoslav Sculpture), Award for sculpture; Rijeka (Croatia), 16th Yugoslav Biennial, Modern Gallery, Award for sculpture; Skopje, 3rd Youth Biennial, Museum of Contemporary Art, Grand Prix; 1996, Gornji Milanovac (Yugoslavia), 4th International Biennial of Miniature, Museum of the Rudnik – Takovo Region, Special Award of the jury; 1997, Skopje, 6th Winter Salon, Art Gallery "Skopje", Award "Jordan Grabul" for sculpture



The organizers of the exhibition:

Ministry of Culture of Romania

Ministry of Foreign Affairs of Romania

Ministry of Culture of the Republic of Macedonia

Romanian Museum of Literature, Bucharest

Text: Lazo Plavevski

Translation in English: Maja Hadzimitrova Ivanova

Computer Design: Andrei Mistreanu

Consultant: Catalin Vulcanescu, Dan Zbarcea

Printed by: Profile Graphics - Bucharest

The catalogue was issued with the support of the Romanian Ministry of Culture

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