

klaudio
štefančić

prostor,
okružje,
društvo

space,
environment,
society

osvrst na hrvatsku
skulpturu 90-ih

looking back at the
croatian sculpture
of the 90s

▼ U nezahvalnoj potrazi za prepoznatljivim trenutkom početka onoga što sam na poticaj uredništva ovog časopisa uvjetno nazvao skulpturom 90-tih, pojava grupe *EgoEast* i njihov manifestni nastup na *23. salonu mladih* 1992. u Zagrebu više je nego dobar primjer. U jeku rata pet je mladih umjetnika (Aleksandar Ilić, Željko Božičević, Ivica Franić, Ivana Keser, Davor Pavelić) u predgovoru kataloga *Salona* potaknulo pitanje "identiteta hrvatske umjetnosti" i na izložbi u *Umjetničkom paviljonu* sebi i svojim vršnjacima, nedavno diplomiranim umjetnicima mahom zagrebačke *Akademije likovnih umjetnosti*, rame uz rame postavilo one autore koji su svoju društvenu i umjetničku afirmaciju stekli gotovo 20 godina prije, uglavnom u okviru konceptualnih kretanja 70-tih godina. Izložbom i tekstovima u katalogu petnaestak se mladih umjetnika programatski obratilo javnosti i pozvalo na umjetničku tradiciju omeđenu s jedne strane konstruktivističkim tendencijama, a s druge jedinstvenim iskustvom zagrebačke *Gorgone*. To, drugim riječima, znači da su iz cjeline umjetničkih kretanja u Hrvatskoj članovi grupe *EgoEast* izdvojili one skulptorske radove čija je donja granica egzotivsko promišljanje objekata u kinetičkom i optičkom ključu, a gornja umjetničke pojave konceptualnog karaktera.

SKULPTURA KAO MEDIJ POLITIČKE KOMUNIKACIJE

Postoji nekoliko razloga zbog kojih bi ovaj prikaz trebalo započeti članovima grupe *EgoEast* i nekolicina njihovih srodnika koji su se svojim prvim izložbama pojavili na samom početku ovog razdoblja. Jedan od njih svakako je postmodernistički prosede koji transparentno objavljuju na spomenutom *Salonu mladih*. U sredini tradicionalno nepovjerljivoj prema korištenju različitih umjetničkih medija, neskrivenom referencijalnošću na društvo u cijelosti, njihov istup imao je nesumnjivo velik utjecaj na dobar dio mladih umjetnika. S druge strane, oni na početku 90-tih, u vrijeme sve jače homogenizacije ratom zaokupljenog društva, svojim interesima čija se širina nije zadržavala samo na polju umjetnosti, ponovno aktualiziraju heterogenost umjetničke djelatnosti, njezin nomadizam i tako u 90-te pronose neka od načela koja su okupljala umjetnike s početka 80-tih (So-

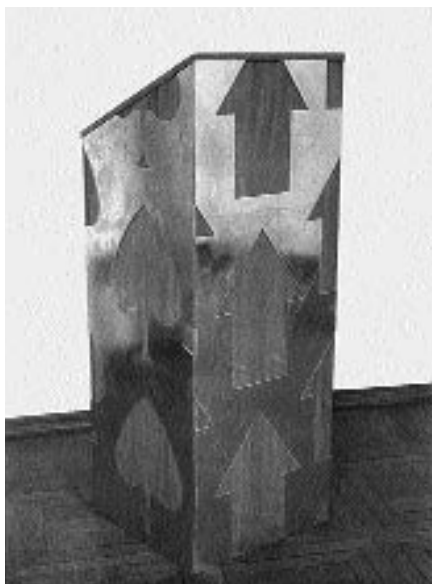
● In the evasive search for a recognisable moment in which to place the beginnings of what I have - at the instigation of the editors of this journal - conditionally labelled as the sculpture of the 90s, I have considered the emergence of the group called *EgoEast* and their manifestation at the *Zagreb 23rd Salon of Young Artists* held in 1992 as a perfectly good example. In the midst of war, five young artists (Aleksandar Ilić, Željko Božičević, Ivica Franić, Ivana Keser, and Davor Pavelić) raised a question in the preface to the Catalogue of the Salon about the "identity of Croatian art". At the exhibition at the *Art Pavilion*, they placed themselves and their coevals, recently graduated artists (mostly from the *Zagreb Academy of Fine Arts*), shoulder to shoulder with those authors who gained their social and artistic affirmation nearly twenty years before, mostly within the context of conceptual movements of the 70s. Through the exhibition and the texts in the catalogue, fifteen young artists programmatically addressed the public, referring to the artistic tradition delineated on one side by constructivist tendencies, and on the other by the unique experience of the *Gorgona* group from Zagreb. In other words, it meant that the members of the *EgoEast* group singled out of the totality of artistic movements in Croatia those works of sculpture the lower limit of which was the factual thinking of objects in kinetic and optical keys, while the upper consisted in artistic phenomena of conceptual character.

SCULPTURE AS THE MEDIUM OF POLITICAL COMMUNICATION

There is more than one reason why this presentation should begin with the members of the *EgoEast* group, as well as with several related artists who appeared at the very beginning of the period with their first exhibitions. One of them is certainly their postmodernist programme, transparently announced at the mentioned *Salon of Young Artists*. In the environment that is traditionally mistrustful when it comes to the usage of various artistic media that is not concealed by its reference to the society as a whole, their coming out undoubtedly had a great impact on a bunch of young artists. On the other hand, at the beginning of the 90s, during the time of an

sl.1: N. Radić, *Konstrukcije / Constructions, detalj / detail, Galerija Galženica / Galženica Gallery, Velika Gorica, 1999.*





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sl.2: I. Keser, *Narator / Narrator*, 1992.

sl.3: A. Ilić, *Enciklopedija dijaloga / Encyclopaedia of Dialogues*, 1992.

sl.4: I. Franić, *Velika gozba / The Great Feast*, 1992.

sl.5: Ž. Božičević, *Iz arhiva Muzeja brzine / From the Archives of the Speed Museum*, 1992.

sl.6: D. Pavelić, *Bez naziva / Untitled*, 1991.



¹ Tihomir Milovac, *Božičević, Franić, Ilić, Keser, Pavelić*, katalog izložbe, MSU, Zagreb, 1994.

² "Mislimo da nije nimalo slučajno što smo u vremenu rata, na ovome mjestu, osjetili potrebu učiniti odmak od naših individualnih nastupa i prihvatiti se projekta koji šire promišlja o hrvatskoj umjetnosti. Istovremeno, potaknuti činjenicom da se u posljednjih nekoliko godina u



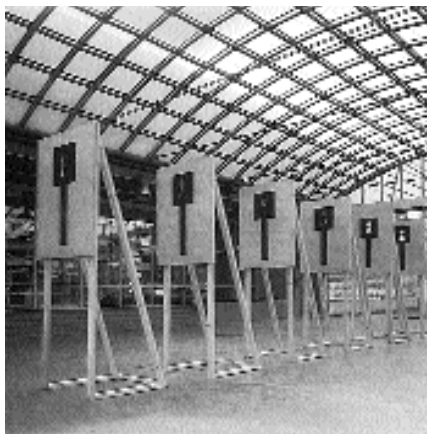
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kić, Bijelić, Petercol i drugi). Shvaćajući skulpturu kao tek jedan od medija kojim svoju postkonceptualnu strategiju mogu više - manje učinkovito razvijati, započeli su izlagati 1991. u *Galeriji PM* u Zagrebu, predstavivši se radovima koji su se bavili prvenstveno društvenom ulogom i značenjem koje emitiraju mediji visoke tehnologije (kompjutor, video, fotografija).¹ Premda su svoje radove na *Akademiji likovnih umjetnosti* i u *Galeriji PM* isprva pažljivo prostorno organizirali (Božičević je na godišnjoj izložbi *Akademije* na pod dvorane postavio televizor sa snimkom metle koja mete upravo taj pod; Ilić je u radu *Informativni pult* nasuprot velikom uredskom stolu s kompjutorom postavio veliku fotografiju tog istog stola i kompjutora), ozbiljnija im se prilika u smislu artikulacije prostora i pripadajućeg mu objekta pružila tek na *Salonu mladih* 1992. Članovi grupe Ivica Franić (1960.), Željko Božičević (1965.), Aleksandar Ilić (1965.) i Davor Pavelić (1967.) predstavili su se instalacijama čije je zajedničko ishodište bilo u industrijskim predmetima (bačve, fino obrađene drvene šipke, željezne cijevi, panel ploče, prometni semafori) i njihovoj hermetičnoj repetitivnosti. Ilić je na instalaciji, nazvanoj *Enciklopedija dijaloga* (1999.) na velikim crvenim bačvama crnom majusku- lom napisao pojmove poput Ideja, Kontekst, Paradoks, Dijalog i slične često rabljene riječi u različitim diskursima. Podi-



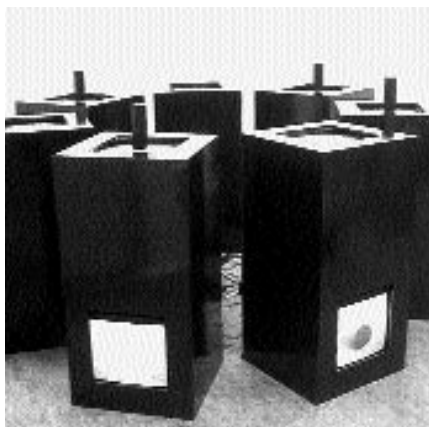
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increased homogenisation of the society preoccupied by war, their interests, the range of which was not restricted to the field of art, brought back into the focus of attention the heterogeneity of artistic creation and its nomadic nature, thus taking over into the 90s some of the principles that had unified artists since the beginning of the 80s (Sokić, Bijelić, Petercol, and others). Understanding sculpture merely as one among the media by means of which they could develop their post-conceptual strategy more or less efficiently, they began to exhibit in 1991 at the *Gallery PM* in Zagreb, introducing themselves through works of art that were primarily about the social role and significance emitted by the media of high technology (computer, video, photography).¹ Even though at the beginning they presented their works very carefully - in the spatial sense - at the *Academy of Fine Arts* and at the *Gallery PM* (at the annual exhibition of the *Academy*, Božičević placed a TV-set on the floor, which showed the video of a broom sweeping that very floor; in his work entitled *Information Desk*, Ilić installed a large office desk with a computer, placing opposite to it a large photograph showing that same desk and computer), a more significant opportunity in the sense of articulation of space and the corresponding object was offered to them at the *Salon of Young Artists* in 1992. Members of the group Ivica Franić (1960), Željko Božičević (1965), Aleksandar Ilić (1965), and Davor Pavelić (1967) presented themselves with installations the common source of which were industrial objects (barrels, finely made wooden rods, iron tubes, panel boards, traffic lights) and their hermetic repetitiveness. By inscribing notions like Idea, Context, Paradox, Dialo-



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gavši te bačve na željeznu skelu daleko od promatrača, autor je na prostorno škrt, ali sugestivan način, istaknuo ono iza čega se - kao i drugi članovi grupe - potpisao na početku kataloga koji je pratio izložbu.² Sličnim su se oblikovnim konceptima poslužila i ostala trojica umjetnika, referirajući se svojim velikim i nerijetko prijetećim instalacijama na sveopću društvenu kontrolu (Pavelić, *Bez naziva*, 1992.), povijesnu, arhivsku ili komunikacijsku inflaciju pojava i događaja (Franić, *Velika gozba*, 1992.), ili institucionalnu entropiju (Božičević, *Iz arhiva Muzeja brzine*, 1992.). Žarko Jovanovski (1966.) nije bio formalni član grupe, ali se na istoj izložbi predstavio radom koji će uz Ilićev rad (*Bez naziva*, 1993.) predstavljati zaključne i najmlađe autore na retrospektivi hrvatske skulpture na izložbi *Zentrum Zagreb*.³ *Bez naziva* Žarka Jovanovskog zapravo je maketa velikih, neantropomorfnih dimenzija koja prikazuje javni svijet u istodobnoj izgradnji i razgradnji. Složena od umanjenih modela aviona, tenkova, porušenih kuća, vojnika, stabala, dizalica i - kao otklon od uobičajene trgovinske ponude - neba i oblaka, svojevrsnog nebeskog grada, ova se skulptura može gledati u bilo kojem postmodernističkom ključu, a da pri tome ne gubi na određenoj angažiranosti i neskrivenom cinizmu, kako na lokalnoj, tako i na globalnoj razini. Dosljedno svojem nomadskom programu, spomenuti autori, izuzev Ivane Keser (1967.), narednih godina neće realizirati svoje ideje u mediju skulpture. Barem ne onoliko koliko bi to u ovaj kratki uvid unijelo neke nove pojave. Međutim, serija radova Ivane Keser pod nazivom *Zagađena voda* vratila je njezin predmet interesa još iz ranih 90-tih - medijsku manipulaciju posredstvom novina kao "najsta-



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gue, and other words frequently used in diverse discourses, in black capitals on large red barrels (the installation was entitled *Encyclopaedia of Dialogue*, 1992), and raising them on an iron scaffold far away from the observer, Ilić managed to accentuate, in a spatially reduced, but nonetheless suggestive way, what he - together with other members of the group - subscribed to at the beginning of the catalogue accompanying the exhibition.² Similar formative concepts were adopted by the other three artists, whose large and often threatening installations referred to the overall social control (Pavelić, *Untitled*, 1992), to the historical, archival, or communicational deflation of phenomena and events (Franić, *The Great Feast*, 1992), or to the institutional entropy (Božičević, *From the Archives of the Museum of Speed*, 1992). Žarko Jovanovski (1966) was formally not a member of the group, but he participated at the exhibition with a work that, along with that of Ilić (*Untitled*, 1993) represents the final and youngest authors at the retrospective of Croatian sculpture, at the exhibition *Zentrum Zagreb*.³ The *Untitled* by Žarko Jovanovski is actually a scale model of large, non-anthropomorphic dimensions, show-

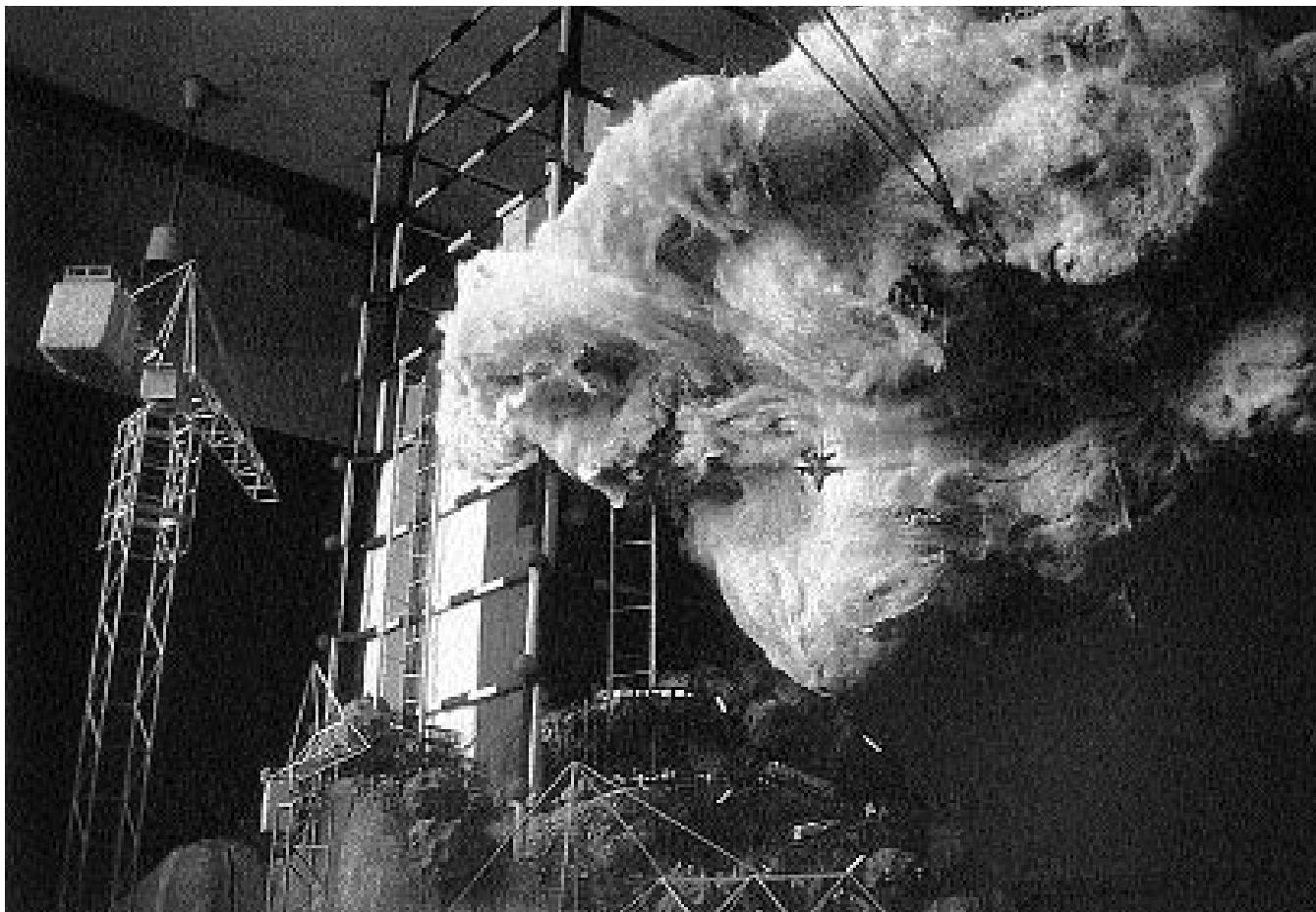
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Hrvatskoj razvija specifična umjetnička scena koju sačinjava petnaestak autora mlade generacije, odlučili smo njihovim predstavljanjem potaknuti pitanje identiteta hrvatske umjetnosti. Izlagačka djelatnost ovih autora uglavnom je bila vezana uz zagrebačku Galeriju PM (Proširenih medija), koja je 80-tih i početkom 90-tih godina odigrala vrlo značajnu ulogu u okupljanju više generacija umjetnika, pa tako i ove najmlađe. Želja nam je bila, ovom izložbom i katalogom, kroz autorski odabir pružiti na jednom mjestu podatke, imena, činjenice važne za razumijevanje kontinuiteta ovog dijela suvremene hrvatske umjetnosti. Unatoč teškim okolnostima koje su zadesile Hrvatsku, pa time i organizaciju ove izložbe, dalje nas je vodilo vjerovanje u nezamjenjivost umjetničkog dijaloga. Stoga smo mi kao umjetnici njegovo ostvarenje našli u realizaciji ovog projekta." *EgoEast - hrvatska umjetnost danas*, katalog 23. salona mladih, HDLU, Zagreb, 1992.

³ Izložba je 1994. u organizaciji MSU održana u Duisburgu (Njemačka) i prikazala je hrvatsku skulpturu od 1950. do 1990. Kustos izložbe bio je Želimir Košćević, a od umjetnika zastupljenih u ovom tekstu izlagali su Aleksandar Ilić i Žarko Jovanovski.

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¹ Tihomir Milovac, *Božičević, Franić, Ilić, Keser, Pavelić*, exhibition catalogue, MSU, Zagreb, 1994.

² "We believe that it is by no means accidental that in the times of war, in this place, we felt the need to detach ourselves from our individual presentations and start a project that would consider Croatian art in a more complex way. At the same time, prompted by the fact that in the past few years a specific art scene had developed that comprised fifteen authors of younger generation, we decided to raise the issue of identity of Croatian art by presenting them. The exhibition activity of these authors was mostly linked to the Gallery PM in Zagreb (Galerija proširenih medija, Gallery of expanded media), which during the 80s and the beginning of the 90s played a very significant role in joining together several generations of artists, including the youngest ones. Our wish was to offer in one place, by means of this exhibition and the catalogue, and through the choice of the artists, all the data, names, and facts that are important for understanding the continuity of this part of contemporary Croatian art. Despite the difficult conditions in which Croatia found itself, which also influenced the organisation of this exhibition, we were helped to go on by our faith in the indispensability of artistic dialogue. Therefore, we found its fulfilment as artists in the realisation of this project." *EgoEast - hrvatska umjetnost danas* (EgoEast - Croatian art today), Catalogue of the 23rd Salon of Young Artists, HDLU, Zagreb, 1992.

³ The exhibition was held at Duisburg (Germany) in 1994, organised by MSU, and presented Croatian sculpture from 1950 to 1990. The curator of the exhibition was Želimir Košćević, and among the artists mentioned in the present text Aleksandar Ilić and Žarko Jovanovski were present.



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rijeg” ideološkog oružja - u galerijske prostore Umaga i Zagreba. Na 33. zagrebačkom salonu 1998. Keser je po podu galerije rasporedila raznobojne i raznolike lavore u kojima su, potopljene u vodu, ležale stranice hrvatskih dnevnih novina. Ova instalacija, jednostavna u artikulaciji galerijskog prostora, a sugestivna u manipulaciji promatračeva kretanja, zapravo je dio šireg projekta koji se sastoji od izdavanja vlastitih novina, subverzivnih projekata - u kojima uobičajeni prijelom novina Keser narušava svojim intervencijama - akcija i instalacija izvedenih velikim količinama novina na otvorenom ili u zatvorenim galerijskim prostorima.⁴

Ako su se umjetnici okupljeni oko grupe *EgoEast* i *23. salona mladih* među mnoštvom događanja u hrvatskoj suvremenoj umjetnosti uglavnom opredijelili za ona koja su većinom određena konceptualnim pristupom umjetničkom radu i mediju, jedan se vitalan dio mladih skulptora 90-tih okrenuo konstruktivističkoj tradiciji, pokušavajući među svojim najboljim predstav-

ing the world of phenomena in simultaneous construction and deconstruction. Composed of tiny models of aeroplanes, tanks, demolished houses, soldiers, trees, cranes, and - as a step aside from the usual market offer - sky and the clouds, a sort of heavenly city, this sculpture could be viewed in any postmodernist key without losing its engagement and unconcealed cynicism, both at the local and the global level. Consistent with their nomadic programme, the mentioned authors would in the following years, except for Ivana Keser (1967), not realise their ideas in the medium of sculpture, at least not to the extent that would introduce new phenomena into this brief survey. However, the series by Ivana Keser entitled *Polluted Water* brought that what had been the object of her interest since the 90s - the media manipulation by the newspapers as the “oldest” ideological weapon - back into the galleries of Umag and Zagreb. At the *33rd Zagreb Salon* in 1998, Keser distributed on the floor buckets of various shapes and colours,

nicima odgovoriti na pitanje što je skulptura danas i koje su granice njezina fizičkog i društvenog prostiranja. Ova linija hrvatske skulpture 90-tih, u skladu s europskim tendencijama imenovanim "modernizam poslije postmodernizma"⁵, u svojim realizacijama paradoksalno svjedoči o nemogućnosti da se uspostavi društveni konsenzus oko toga što bi trebala biti skulptura. Generacija ovih mladih kipara ostat će u granicama kipa kao konstrukcije, kao mentalne i optičke projekcije, pri čemu će im se pažnja nerijetko s tijela, odnosno objekta u prostoru, usmjeravati prema konceptualnoj umjetničkoj intervenciji ili složenoj prostornoj artikulaciji.

SKULPTURA KAO MENTALNA OPERACIJA

Đorđe Jandrić (1956.), nešto je stariji od generacije 60-tih koja čini najveći dio ovoga teksta, ali se njegova afirmacija dogodila upravo 90-tih godina. Izloživši na 4. trijenalu hrvatskog kiparstava rad pod jednostavnim nazivom *Skulptura* (1990.), na samim počecima svojih nastupa odredio je jedan od parametara među kojima će se njegova skulptura 90-tih kretati. Skulptura je uspravljani željezni i rešetkasti pravokutnik koji sadrži dvije kvadratne željezne ploče, postavljene jedna nasuprot drugoj, i koje u suodnosu s rešetkastim omotačem pravokutnika mentalno konstruiraju tijelo kocke. Ovako analitički razložena svojstva visoke modernističke skulpture (problem volumena, unutrašnjeg i vanjskog prostora, površine), osobito one avangardne tradicije, kod Jandrića su zapravo citati, čiji će se rječnik obogatiti izložbom u *Galeriji Josip Račić* 1995., kad na seriju uglavnom *ready made*-a (pisači stroj, vaga, šah, protvan i dr.) intervenirira natpisom "*Ceci n'est pas une sculpture*" (*Ovo nije skulptura*). Takve tautološke pojmovne operacije odredit će njegovu skulpturu i u razdoblju koje slijedi, osobito u projektu koji je u istoj galeriji realizirao 2000. godine. Polazeći od čovjekova problema percepcije pojavnog svijeta, i osobito od percipcijske navike trodimenzionalnog shvaćanja pojava u prostoru, Jandrić je svojom instalacijom pokrenuo niz problema s kojima se suočavamo u pokušaju razgraničenja između svijeta površine, tj. slike, i svijeta prostora, odnosno skulpture, te stvorio promišljenu cjelinu "mentalno aktiviranih radova"⁶ u kojoj se suvremena skulptura još jednom pokazala kao po-

in which she drenched in water pages from Croatian daily newspapers. This installation, simple in its articulation within the gallery space and nonetheless suggestive in its manipulation of the observer's movement, was actually part of a larger project, consisting in publishing a private newspaper and subversive projects in which Keser was deconstructing the usual newspaper format by interventions, actions, and installations performed with large quantities of newspapers in the open or in closed gallery spaces.⁴

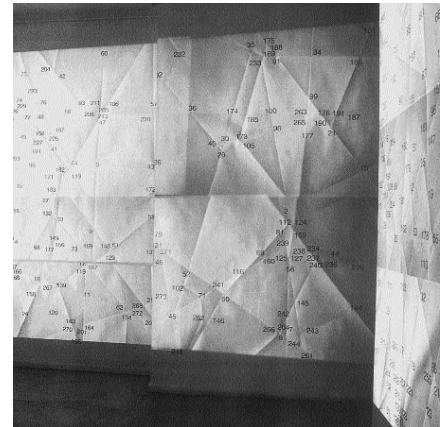
Although artists gathered around the *EgoEast* group and the *23rd Salon of Young Artists* decided, among the very versatile events in Croatian contemporary art, mostly for those determined primarily by their conceptual approach to art and media, a vital part of young sculptors of the 90s turned to the constructivist tradition, with an attempt to answer - by means of their best representatives - the question what is sculpture today and what are the limits of its physical and social scope. This orientation within the Croatian sculpture of the 90s, in accordance with European tendencies labelled as "modernism after postmodernism"⁵, paradoxically testified in its realisations of the impossibility to establish a social consensus about what sculpture is supposed to be. A generation of these young artists would remain within the limits of the sculpture as construction, as mental and optical projection, whereby they would frequently direct their attention from the body, that is, from an object in space, towards conceptual artistic intervention or complex spatial articulation.

SCULPTURE AS MENTAL OPERATION

Đorđe Jandrić (1956) is somewhat older than the generation born in the 60s, which dominates this text, but it was precisely in the 90s that he achieved his affirmation. Having presented a work entitled simply *Skulptura* (1990), he determined at the very beginning of his public activity one of the parameters within which his sculpture of the 90s would move. The sculpture consisted of a vertical rectangle made of iron bars, containing two square iron boards placed one opposite to the other, which in correlation with the iron-bar mantle of the rectangle mentally constructed the body of the cube. Thus analysed features of a



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⁴ Primjerice, *The Exhibition of the Local Newspapers*, Central Park, New York, 1997.

⁵ Miško Šuvaković, *Pojmovnik moderne i postmoderne likovne umetnosti i teorije posle 1950*, SANU, Prometej, Beograd, 1999., str.195.

⁶ Borivoj Popovčak, *Metastaze prostora*, Moderna galerija, Zagreb, 2000.

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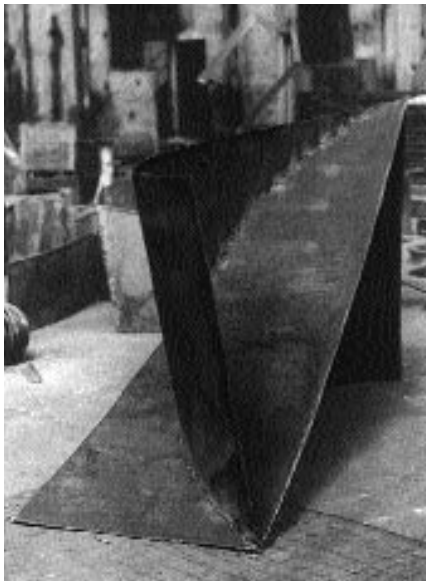
⁴ For example, *The Exhibition of the Local Newspapers*, Central Park, New York, 1997.

⁵ Miško Šuvaković, *Pojmovnik moderne i postmoderne likovne umetnosti i teorije posle 1950* (Glossary of modern and postmodern art and theory since 1950), SANU, Prometej, Belgrade, 1999, p.195.

sl.7: Ž. Jovanovski, *Bez naslova / Untitled*, 1992./93.

sl.8: Đ. Jandrić, *Skulptura / Sculpture*, 1990.

sl.9: Đ. Jandrić, *Metastaze prostora / Metastases of Space*, 2000.



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● Borivoj Popovčak, *Metastaze prostora* (Metastases of space), Moderna galerija, Zagreb, 2000.

sl.10: N. Radić, *Bez naslova IV / Untitled IV*, 1995.
sl.10: N. Radić, *Konstrukcije / Constructions*, Galerija Galženica / Galženica Gallery, Velika Gorica, 1999.

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vijesna konstrukcija ovisna od cjelini umjetničke djelatnosti i njezina društvenog statusa. Gotovo u isto vrijeme na 7. trijenalu hrvatskog kiparstava Jandrić izlaže "klasično" koncipiranu skulpturu (*Pješčanik*, 2000.). Riječ je skulpturi kao samostojećem objektu u prostoru, čime potvrđuje širinu svojeg skulptorskog djelovanja koje se postmodernistički suvereno kreće od konceptualnih do visokomodernističkih tendencija u suvremenoj umjetnosti, ne propuštajući ozbiljnost pojedinih realizacija nadopuniti duhovitošću i ironijom.

SKULPTURA BEZ TIJELA

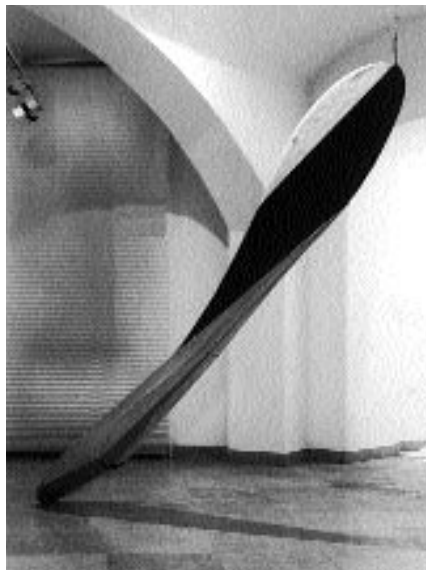
Od samostojećih je objekata u prostoru krenula i Nika Radić (1968.), slažući svoje skulpture od samostalnih drvenih elemenata, uglavnom četvrtastih sumarno obrađenih oblika. U pojedinim radovima (*Bez naslova 6*, *Bez naslova 3*, 1993.) Nika Radić posegnula je i za kiparskim postoljem, i to tako što ga je izvedenog u kamenu ili drvu, neproporcionalno umanjila u odnosu na cjelinu kipa, dopuštajući nam da cijeli postupak stavimo u parodijski kontekst. Djelomično neobrađenim drvenim elementima, koji se različitim oblicima nastavljaju jedni

high modernist sculpture (the problems of volume, inner and outer space, and surface), especially of vanguard tradition, with Jandrić were actually quotations, the vocabulary of which would be enriched at the exhibition of 1995, in the *Josip Račić Gallery*. There he would intervene in a series of mostly ready-mades (typewriter, scale, checkerboard, pan, etc.) with an inscription "*Ceci n'est pas une sculpture*" (*This is no sculpture*). Such tautological notional operations would determine his sculpture in the following period as well, especially in the project which he would realise in the same gallery in 2000. Starting from the human problem of the perception of the world of phenomena, especially from the perceptive habit of three-dimensional understanding of objects in space, Jandrić instigated with his installation a whole range of problems that we face in the attempt to delimit the world of surface - that of painting - and the world of space - that of sculpture - and created a deliberate entity of "mentally activated works of art",⁶ in which the contemporary sculpture once more proved to be a historical construction, dependent on the wholeness of artistic creation and its social status. Almost at the same time, at the 7th

na druge principom adicije, ona je oko mentalno zamišljene osi skulpture gradila ovojnici čija površina nije bila kontinuirano prostiranje u prostoru, nego kretanje izlomljeno različitim kutovima, odnosno rubovima na kojima su se površine drvenih elemenata spajale. Rezultat tako analitički zamišljenog rada u većini je slučajeva bila skulptura otvorenog volumena, skulptura čije se postojanje zapravo mjerilo količinom proizvedene drvene ovojnice, odnosno površine. Dvije godine kasnije u svojim je željeznim i velikim skulpturama takav koncept - u *Galeriji Forum* tek nagoviješten - dosljedno realizirala kombinirajući neutralne i hrdave površine velikih i najčešće četverokutnih oblika tankih željeznih ploča. Unatoč izboru materijala proizvela je lake strukture otvorenih volumena, skrivenog tijela i prijetećih površina koje doslovno sijeku prostor. Iste, 1995. godine, izložbom u Pavilju upustila se prvi puta u cjelovito artikuliranje galerijskog prostora tražeći u njemu zakonitosti koje određuju naše kretanje i naš neponovljivi doživljaj prostora. Kako je sama izjavila tijekom pripreme izložbe u *Galeriji Klovićevi dvori*, čini joj se da se u ranim skulpturama, možda i nesvjesno, bavila upravo prostornim silnicama u strukturi nekog objekta, odnosno utjecajem koji prostorna organizacija može imati na okolni prostor i na samog promatrača. Ideju je u potpunosti ostvarila izložbama u *Galeriji Galženica* (1999.), *Galeriji Klovićevi dvori* (2000.) i *Galeriji Grita Insam* u Beču (2000.) kada je, slijedeći formate zadanog prostora minimalnim intervencijama u jednostavnim materijalima (gipsane ploče, tepison, najlon) usmjeravala kretanje publike. Izjavom da ju ne zanima proizvodnja umjetničkih predmeta⁷ okrenula se "proširenom polju" skulpture, a aktualnim planovima, koji bi trebali biti ostvareni ove godine, najavila je da će oni biti socijalno referentni.

SKULPTURA KAO NACRT

Svojim je prvim radovima Danijel Kovač (1966.) među konzervativnijim profesorima na zagrebačkoj *Likovnoj akademiji* izazivao nespornosti, kombinirajući u svojim radovima drvo i metal. Po vlastitu priznanju, u formiranju njegova kiparstva najveću je ulogu odigrala *Nova britanska skulptura* i njezina konačna europska afirmacija krajem 80-tih godina. Potaknut prije

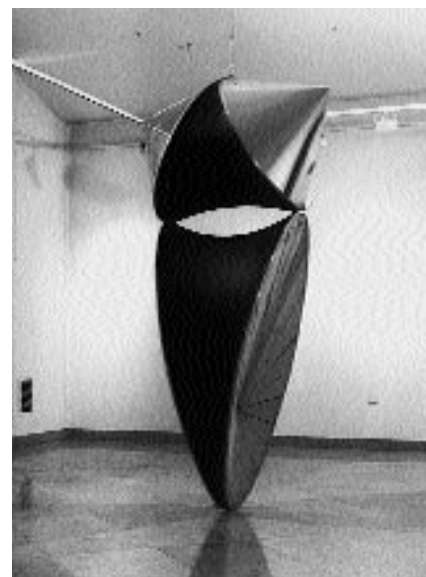


Triennale of Croatian Sculpture, Jandrić presented a "classically" conceived sculpture (*Sandbox*, 2000), sculpture as a self-standing object in space, and thus restated the broad scope of his sculpting creation, which in a post-modernist, self-confident way moved from the conceptual towards the highly modernist tendencies in contemporary art, not failing to complete the seriousness of certain realisations with humour and irony.

SCULPTURE WITHOUT BODY

Nika Radić (1968) started likewise from self-standing objects in space and constructed her sculptures out of independent wooden elements, mostly rectangular and briefly treated forms. In certain exhibits (*Untitled 6*, *Untitled 3*, 1993), Radić even used a sculpture pedestal, made of stone or wood and disproportionally reduced in size, allowing us in this way to view the entire procedure in the context of parody. Out of partly untreated wooden elements, which were mounted upon each other by principle of addition, Radić created a membrane around the mentally conceived axis of the sculpture, the surface of which was not a continuous expansion in space, but rather a movement broken in different angles or edges, in which the surfaces of wooden elements met. The result of such analytically conceived work was in most cases a sculpture of open volume, a sculpture the existence of which could in fact be measured by the quantity of created wooden mem-

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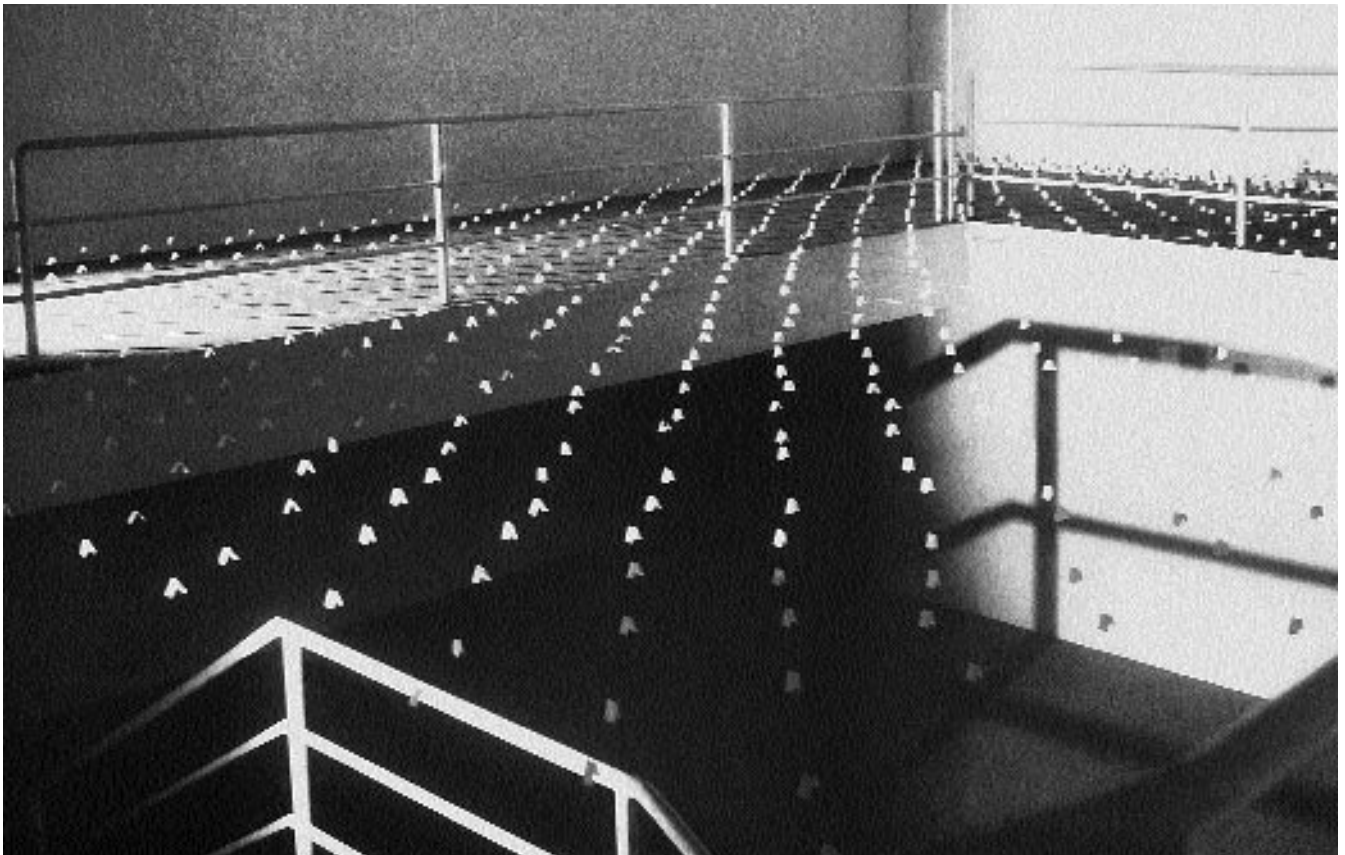
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⁷ Klaudio Štefančić, *Nika Radić, Intervju*, katalog izložbe, Galerija Klovićevi dvori, Zagreb, 2000.

sl.12: D. Kovač, *Rodenje / Birth*, 1996.

sl.13: D. Kovač, *Smrt / Death*, 1996.

svega radovima Richarda Deacona, Kovač je danas već prepoznatljivom upotrebom drva, metala i umjetne kože ostvario niz skulptura velikih dimenzija kojima je na 5. *trijenu hrvatske skulpture* 1994. zaslužio i nagradu. U velikom dijelu kritičke recepcije Kovačeva rada isticala se svojevrsna kristaličnost⁸ njegovih skulptura. Ta jezična figura zapravo dobro upućuje na metodu kojom Kovač gradi prostorni oblik. Forma je kod Kovača, prije svega, precizno usaglašavanje planova. Naglašavajući rubove na mjestima spajanja tih planova, Kovač ističe skulptorsku formu kao zbroj vizura, odnosno slika koje vidimo u prostoru i koje iskustvom naše percepcije rekonstruiraju

brane, that is, of surface. Two years later, she consistently realised this concept - merely announced at *Galerija Forum* - in her large iron sculptures, combining neutral and rusted surfaces of large and mostly rectangular thin iron boards. Despite the choice of material, she thus produced light structures of open volume, concealed body, and threatening surfaces, that were literally cutting the space. In the same year of 1995, at the exhibition in Pavia, she dared for the first time to articulate the space of the gallery in its entirety, searching for rules that determine our movement and our unique experience of space. As she herself stated during the preparations for the exhi-



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formu (*Voyager*, 1994.; *Rodenje*, 1997.). Međutim, Kovačeva osobitost ne leži samo u tome (sličnom se metodom služila i Nika Radić). Ona je ponajprije u naglašenoj bipolarnosti tih vizura/slika ostvarenih različitom uporabom materijala po pravilu: jedna površina, jedan materijal. Tako shvaćena skulptura rezultira simetričnim oblicima čiji osjećaj mase i volumena u pravilu ne prati njihovu veličinu, pa oni prije lebde, nego što stoje ili vise. Velika se skulptura *Majka*

bition at *Galerija Klovićevi dvori*, it appeared to her that in her early sculptures she might have unconsciously dealt precisely with space forces within the structure of an object, that is, with the impact that the spatial organisation could have upon the surrounding space and the observer himself. This idea was fully realised at her exhibitions at *Galerija Galženica* (1999), *Galerija Klovićevi dvori* (2000), and *Gallery Grita Insam* in Vienna (2000), where she



zemlja (1997.) nakon galerije svojevremeno preselila u urbani prostor zagrebačkog Oktogona i na oduševljenje samog Kovača okretala oko svoje osi pokrenuta propuhom. U kontekstu hrvatskog kiparstva Kovačeva je uloga neobično važna jer pokazuje da kiparski oblik - kako ga je shvaćao visoki modernizam - nije uvijek neometano, neupitno i kontinuirano širenje planova u trodimenzionalnom prostoru. Gotovo redovita osvojenost tih skulptura i njihova tradicionalna statuarnost samo još jače potvrđuju te rezultate (*Smrt*, 1997.). Te precizne, simetrične i zatvorene skulpture imaju volumen, ali je on, kao i masa, uspješno neutraliziran binarnom izmjenom planova koji se u svojoj materijalnoj egzistenciji (drvo, lim, umjetna koža) istodobno paradoksalno slažu i latentno potiru. Kovač je izložbom u mračnom podrumskom prostoru *Galerije Klovićevi dvori* (2000.) oprezno proširio prostor svog izražavanja. Posegnuo je za novim materijalom (ugljen) i pristao na jaču ambijentaliziranost svoga rada (do tada su njegove skulpture prema različitim prostorima bile prilično indiferentne; uostalom, kao i prema promatraču) dajući mu neskrivena simbolička, pa i aktualna društvena značenja.

GRAFIČARI U PROSTORU

Tijekom 90-tih hrvatsku umjetničku scenu obogatila je grupa mladih umjetnika, uglavnom vezana za tzv. Pedagoški odjel zagrebačke *Akademije likovnih umjetnosti*,

followed the formats of given space with minimal interventions in simple materials (plaster boards, pieces of wall-to-wall carpet, nylon), directing in this way the movements of the visitors. With her statement that she was not interested in the production of artistic objects,⁷ she turned to the “expanded field” of sculpture, and regarding her future plans, to be realised this year, she announced that they would have social reference.

SCULPTURE AS PLAN

With his early works, Danijel Kovač (1966) caused confusion among the more conservative professors at the Zagreb *Academy of Fine Arts* by combining wood and metal. According to his own statement, the main role in the formation of his sculpture was played by the New British Sculpture and its eventual European affirmation at the end of the 80s. Inspired above all by the work of Richard Deacon, Kovač has become known for his recognisable use of wood, metal and artificial leather, creating a series of large-dimensioned sculptures which earned him a reward at the *5th Triennale of Croatian Sculpture* in 1994. A large part of critical reception of Kovač's work placed an accent on the certain crystal quality⁸ of his sculptures. As a matter of fact, this figure of expression describes very well the method by which Kovač builds spatial form. The form consists for him above all in the pre-



⁸ Marina Viculin, *Tranzicije Danijela Kovača*, Galerija Klovićevi dvori, Zagreb, 2000.



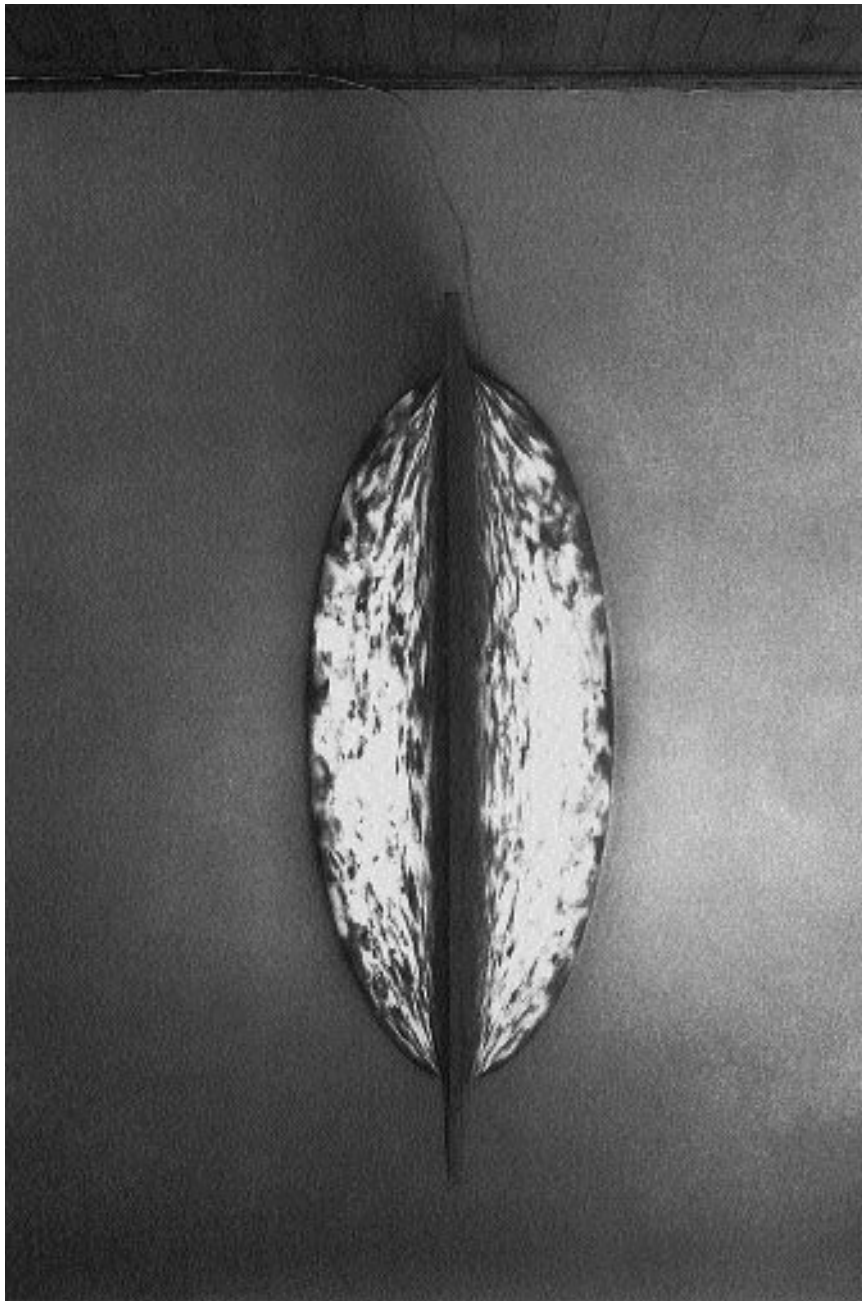
⁷ Klaudio Štefančić, *Nika Radić, Intervju* (Interview), exhibition catalogue, Galerija Klovićevi dvori, Zagreb, 2000.

⁸ Marina Viculin, *Tranzicije Danijela Kovača*, Galerija Klovićevi dvori, Zagreb, 2000.

sl.14: I. Franke, *Površina / Surface*, 1999.

sl.15: S. Majkus, *Bez naziva / Untitled*, Galerija Klovićevi dvori / Klovićevi dvori Gallery, Zagreb 2000.

sl.16: S. Majkus, *Superior*, 1996.



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odnosno za klasu koju na grafičkom odsjeku drži Miroslav Šutej. Iako grafičari po obrazovanju, nekoliko je njih osvojilo javnost i kritiku svojim radovima koji su prelazili uske granice medija koje im je školovanje nametalo i suvereno se nametnuli na gotovo svim područjima umjetničkog djelovanja, pa tako i na području prostornog izražavanja, odnosno skulpture. Kritika je njihovo djelovanje dočekala s neskrivenom podrškom, a u opisu njihova djelovanja posegnula za sintagmom koja kao metafora više prikrija nego što otkriva neka

cise co-ordination of planes. Accentuating edges in places where these planes come together, Kovač stresses the form of sculpture as a result of the addition of perceptions, that is, images that we see in space and that reconstruct the form with the help of our experience (*Voyager*, 1994; *Birth*, 1997). However, Kovač's speciality does not end there (similar method was used by Nika Radić). It consists primarily in the accentuated bipolarity of these perceptions/images realised through diverse uses of materials, according to the rule: one surface, one material. The sculpture understood in this way results in symmetric shapes, and the perception of their mass and volume as a rule does not correspond to their size, with the result that they float rather than stand or hang. The large sculpture *Mother Earth* (1997) was moved from the gallery to the urban space of the Oktogon passage in Zagreb, where it turned along its axis moved by air current, to the great delight of its author. In the context of Croatian sculpture, Kovač's role is of extraordinary importance, since it shows that the form of sculpture - such as understood by high modernism - is not always the undisturbed, unquestioned and continued expansion of planes in three-dimensional space. The almost regular verticality of these sculptures and their traditional statue-like quality only help to accentuate these results (*Death*, 1997). These precise, symmetrical and closed sculptures possess volume, but this volume is, same as the mass, successfully neutralised through binary exchange of planes, which in their material existence (wood, tin, artificial leather) paradoxically harmonise and latently annihilate each other at the same time. With his exhibition in the dark cellar space of *Galerija Klovićevi dvori* (2000), Kovač cautiously expanded the space of his expression. He adopted a new material (charcoal) and agreed to a greater ambience quality of his art (up to that moment, his sculptures were rather indifferent to differences in space, same as to the observer), which was thereby assigned unconcealed symbolic and also actual social meanings.

GRAPHIC ARTISTS IN SPACE

During the 90s, Croatian art scene was enriched by a group of young artists, mostly linked to the so-called Pedagogy Depart-

obilježja njihove umjetnosti. "Oprostori crtež", kako se često opisivao njihov rad, kao stilska figura, naime, upućuje tek na instalaciju u prostoru izvedenu jednoobraznim sredstvima (konopac, flaks, papir, prozirne folije, parafin i sl.), ali ne govori puno o prirodi odnosa između zadanog prostora i izvedenoga rada. U načelu, riječ je o vrlo promišljenim i precizno izvedenim intervencijama u zadanom prostoru čiji transparentni volumeni i ambivalentne, lebdeće forme - često na granici paroksizma - skreću pozornost na prostorne uvjete (arhitektonski prostor, svjetlo, mogućnost kretanja i sl.) u kojima se konkretna intervencija događa i bez kojih ona zapravo ne bi bila moguća. Takav ambijentalni predznak svojstven je radovima Ivane Franke (1973.), a nešto se rjeđe, fleksibilnije i uglavnom u posljednje vrijeme, pojavljuje i u radovima Mirjane Vodopije (1963.) i Siniše Majkusa (1962.), također Šutejevih studenata.⁹ Zajednički nazivnik u radovima ovo troje umjetnika ne leži toliko u načinu artikulacije galerijskog prostora (Vodopijini objekti su transportabilni, dok su ambijenti Ivane Franke pravi primjeri *site specific* rada), koliko u odnosu prema statički forme, odnosno skulpture. Kolokvijalno govoreći - radovi ovih umjetnika ne stoje, već vise u prostoru. Takvo izbjegavanje podne osvojenosti određene forme u prostoru nesumnjivo je *antikiparsko* i vjerojatno ne bi bilo moguće bez utjecaja školovanja na grafičkom odjelu zagrebačke Akademije. Drugo, i ne manje bitno zajedničko svojstvo Mirjane Vodopije, Ivane Franke i Siniše Majkusa, jest odnos prema materijalu. Materijal koji koriste industrijski je proizveden materijal čija svojstva ne zadržavaju pažnju na sebi ili na svojoj specifičnoj obradenosti, već svojom jednoobraznošću (žica, flaks, prozirna tkanina i sl.)¹⁰ i repetitivnošću usmjeravaju naš doživljaj na područje koje ne leži isključivo u granicama neke forme ili intervencije. To područje zapravo je sâm prostor u kojem se izložba ostvaruje - Ivana Franke naziva ga formatom - i premda je on uglavnom galerijski, dakle institucionalan, shvaćen je prije kao fizikalni fenomen, nego kao društveni okvir.¹¹ Svjetlo je ključni *materijal* u radovima Mirjane Vodopije; ono je kao element najčešće konkretni, nerijetko skriveni dio njezinih luminoobjekata,¹² a drugačije nije ni s radovima Franke i Majkusa, budući da veliki dio svoje ambijentalnosti duguju upravo svjetlosnoj artikulaciji. Međutim, nije dovoljno precizno reći da doživljaj nji-

ment of the Zagreb Academy of Fine Arts, that is, to the direction at the Graphic Department held by Miroslav Šutej. Even though they were graphic artists by training, some of them conquered both the public and the critics with their art, which surpassed the narrow limitations of the medium imposed by their schooling, and self-confidently asserted themselves in almost all areas of artistic achievement, among others that of spatial expression, that is sculpture. Critics greeted their activity with overt support and used in describing their work a syntagm that, as a metaphor, rather concealed than revealed certain features of their art. "Drawing turned spatial", as their work was frequently described, as a figure of style implied merely an installation in space performed by one-sided means (rope, nylon, paper, cellophane, paraffin, etc.), but did not say much about the nature of relationships between the given space and the created work of art. In principle, these are very deliberate and precisely realised interventions in the given space, the transparent volumes and ambivalent, floating forms of which - often bordering with paroxysm - draw attention to the space conditions (architectural space, light, possibilities of movements, etc.) in which the proper intervention is taking place and without which it would in fact be impossible. Such mark of ambience is characteristic for the art of Ivana Franke (1973) and is also present, although somewhat more rarely, more flexibly and mostly since recently, in that of Mirjana Vodopija (1963) and Siniša Majkus (1962), likewise students of Šutej.⁹ The common denominator of the work of these three artists is not the way they articulate the gallery space (Vodopija's objects are portable, whereas the ambiances of Franke are proper examples of *site specific* work), but rather the relationship between the static of form, that is sculpture. Colloquially speaking - the works of these artists do not stand, but hang in space. Such evasion of perpendicular fastening to the floor is undoubtedly *counter-sculpture* and would probably be impossible without the influence of training at the Graphic Department of the Zagreb Academy. The second and equally important common feature of Vodopija, Franke, and Majkus is their relationship towards material. The material they are using is industrially transformed and its features do not draw attention to themselves or to the specific type of their

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⁹ Osobito je zanimljiva izložba Siniše Majkusa u *Galeriji Klovićevi dvori* 2000. godine, na kojoj je niz već gotovih žičanih konstrukcija-objekata prilagodio prostoru podruma.

¹⁰ Ivana Franke je u svojim ambijentima koristila neupadljive i gotovo *beznačajne, nekiparske* materijale. Tako je u *Galeriji SC* u Zagrebu 1998. cijeli ambijent načinila od tankog bijelog konopca i konveksnih pločica parafina, a godinu dana kasnije u *Galeriji Galženica* u Velikoj Gorici upotrijebila je samo ribički najlon i pravokutne komadiće bijelog papira. Majkus već godinama koristi armaturnu tanku žicu čiji su kilometri dužine obrađeni identično i gotovo strojno. Na spomenutoj izložbi u GKD cijeli je ambijent riješio samo s tako obrađenom žicom. Precizna i potpuno impersonalna izvedba Vodopijinih radova sastavljenih od skrivene konstrukcije, malih električnih sklopova i industrijskih materijala (svila, prozirna folija itd.), nerijetko podvrgnutih mehaničkoj tehnici klasičnog ili digitalnog tiska, upućuje na isto.

¹¹ Najava izložbe Ivane Franke u organizaciji MSU, koja bi se krajem 2002. u neposrednoj blizini muzejske zgrade trebala po prvi puta održati na otvorenom, svjedoči o irelevantnosti društvenog značenja prostora u kojem je ambijent izveden.

¹² Branko Franceschi, *Intervju s Mirjanom Vodopijom*, katalog izložbe, Galerija Galženica, Velika Gorica, 2000.

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⁹ Of special interest is the exhibition of Siniša Majkus at the *Galerija Klovićevi dvori* in 2000, for which he adapted a series of ready-made wire constructions-objects to the cellar space.

sl.17: M. Vodopija, *Praskozorje / Dawn*, 1990.

hovich radova leži isključivo u domeni vizualnog aparata. Naprotiv. Prostorne intervencije Ivane Franke, Siniše Majkusa i donekle Mirjane Vodopije osvještavaju, odnosno materijaliziraju arhitektonske zadatosti određenog prostora složenim suodnosom između galerijskog prostora, svjetla, upotrijebljenog materijala i promatrača, u kojem nam ruka, odnosno taktilnost - potencirana u skulpturi 80-tih godina¹³ - ne govori ništa, oko nedovoljno, a tijelo kao cjeloviti instrument percepcije svakog, pa i umjetničkog prostora, zapravo sve. Iskustvo skulpture ovdje se gotovo izjednačilo s iskustvom arhitektonskog prostora. Ukratko, upotrijebljeni materijali, njihova industrijska uobičajenost, načelo repetitive, ne-definirane forme transparentnih ili nepostojećih volumena i izbjegavanje zakona gravitacije, temeljna su svojstva ovih radova. U osnovi ta su svojstva tranzicijska, budući da uvijek upućuju na nešto drugo, nešto što na prvi pogled nije dio njih samih. U tom smislu nije samo izbor materijala medij koji usmjerava pažnju, primjerice na svjetlo - kako to dobro primjećuje Igor Siddiqui povodom izložbe Ivane Franke u njujorškom P.S.1¹⁴ - nego je i sama skulptura shvaćena kao medij, kao posrednik između umjetnika, promatrača i prostora.

KIP ILI PREMA TIJELU

Još je 1997. mladi splitski kipar Loren Živković Kuljiš (1973.) razlagao oblike u ključu modernističke samoanalize, nastupivši na 6. *trijenalu hrvatskog kiparstva* sa skulpturom *Ptica* (1997.), čije su dramatično supostavljene autonomne željezne plohe u prostoru gradile krhku strukturu svojih odnosa. Kulminacija očitom zaokupljenošću kiparskog medija i svojevrсна katarza u traženju uporišta u njegovoj tradiciji jest skulptura *Komadić protoka* (1999.) čija je duhovita interpretacija tradicije prepoznata i nagrađena na 7. trijenalu hrvatskog kiparstva. Nizom neskrivenih referenci na kontekst umjetničkog školstva i tradiciju europskog kiparstva prilagođenu hrvatskim prilikama (od Fernkorna do Kožarića) Živković Kuljiš došao je do kipa kao promišljene prostorne i povijesne forme čiji se dispartni korijeni, ne bez ironije, uspješno slažu u

transformation, but rather to their simplicity (wire, nylon thread, transparent fabric, etc.),¹⁰ and direct our perception through their repetitiveness to the area which does not lie exclusively within the boundaries of some form or intervention. This area is actually the very space in which the exhibition is being realised - Franke calls it the format - and even though this space is mostly a gallery, that is, institutional space, it is conceived as a physical phenomenon rather than a social framework.¹¹ Light is the key *material* in the art of Mirjana Vodopija; as an element, it is most frequently a concrete, often concealed part of her lumino-objects,¹² and the case is similar with the art of Franke and Majkus, since they owe a great part of their ambience quality precisely to the articulation of light. However, it is not sufficiently precise to say that the perception of their work moves exclusively within the domain of visual apparatus. On the contrary: spatial interventions of Franke, Majkus, and to certain extent of Vodopija, awaken the awareness, that is, they materialise the given architectural elements of particular space by means of complex correlation between the gallery space, light, used material, and the observer, in which our hand, that is, the tactility - intensified in the sculpture of the 80s¹³ - says nothing, the eye does not tell enough, but the body as a complete instrument of perception of every space, and therefore also of the artistic space, actually tells everything. The perception of sculpture is here almost identified with the perception of architectural space. Briefly speaking, the materials used, their industrial formation, the principle of repetition, the undefined forms of transparent or non-existing volume and the evasion of gravitation laws are the basic features of these works of art. These features are fundamentally transitional, since they always imply something different, something that is at first sight not a part of them. In this sense, it is not only the choice of material which is a medium drawing attention to light, for example - as was rightfully observed by Igor Siddiqui at the occasion of the exhibition of Ivana Franke at P.S.1 in New York¹⁴ - instead, the sculpture itself is understood as a medium, a mediator between the artist, the observer, and space.

cjelinu. Tako je drveni sanduk s metalnom šipkom zapravo školski pribor na kiparskom odsjeku zagrebačke *Akademije*. Četiri granitne kockice na kojima stoji sanduk zapravo su duhovit citat kiparskog postamenta, a vijugavim oblikom crne daske privezane za metalnu šipku referenca su na Fernkornovog Jelačića. Sama pak daska, čija se staturnost ne može realizirati bez privezivanja za šipku, svojim oblikom citira tradiciju murovske organičnosti i podsjeća na dio Kožarićeve *Hrpe* izložene na venecijanskom *Bijenalu* dok samo ime rada priziva u sjećanje Kožarićevu skulpturu *Isječak rijeke* iz 1959. Čini mi se da se isticanje termina kip i tijelo opravdano pojavljuju pri kraju ovog presjeka radovima *Pola* (1999.), *Sadržaj jedne vreće* (2000.) i *Zavezani jezik* (1999.). Svi su se dosadašnji primjeri, bilo postkonceptualnim tretiranjem skulpture (Jandrić, Keser), bilo udaljavanjem od shvaćanja kiparstva kao autonomnog objekta u prostoru (Radić, Franke), uklanjali onoj tradiciji kiparskog jezika čija abeceda započinje i završava fenomenima taktilnos-

STATUE OR TOWARDS THE BODY

As early as 1997, a young artist from Split, Loren Živković Kuljiš (1973), deconstructed forms in the key of modernist self-analysis, presenting himself at the 6th Triennale of Croatian Sculpture with the sculpture entitled *Bird* (1997), in which autonomous iron surfaces, dramatically counterpoised in space, built a fragile structure of their relationships. The culmination of the obvious preoccupation with the sculpture as medium and a sort of catharsis in search of support within tradition is the sculpture entitled *A Particle of Flow*, (1999), a witty interpretation of tradition that was recognised and awarded at the 7th Triennale of Croatian Sculpture. Through a series of overt references to the context of artistic education and the tradition of European sculpture, adapted to Croatian circumstances (from Fernkorn to Kožarić), Živković Kuljiš reached the statue as a deliberate and historical form the disparate roots of which were, not without



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¹³ Riječ je o skulpturama malog ili srednjeg formata čije su granice dohvatljive, tj. obujmljive osjetilom dodira. Npr. u radovima Peruška Bogdanića, Kuzme Kovačića, Petra Barišića, pa i Slavomira Drinkovića.

¹⁴ www.ps1.org/cut/writers/siddiqui/html

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¹⁰ In her ambiances, Franke used non-striking, almost *meaningless, non-sculpture* materials. Thus, in 1998, at the *Galerija SC*, she created the entire ambience out of thin white rope and convex paraffin plates, and one year later, at the *Galerija Galženica* in Velika Gorica, she used only fishing nylon and small rectangular pieces of white paper. Majkus has for years been using thin armature wire, the kilometres of which have been treated identically, almost industrially. At the mentioned exhibition at GKD, he solved the entire ambience only with wire prepared in this way. The precise and completely impersonal performance of Vodopija's works of art, composed out of hidden construction, small electric assemblages and industrial materials (silk, cellophane, etc.), which was frequently subjugated to the mechanical technique of classical or digital print, points to the same goal.

¹¹ The announcement of the exhibition by Ivana Franke, organised by MSU, that should take place in the end of 2002 in the immediate vicinity of the museum building, for the first time in open air, testifies of the irrelevance of social meaning of space in which the ambience is realised.

¹² Branko Franceschi, *Intervju s Mirjanom Vodopijom* (Interview with Mirjana Vodopija), exhibition catalogue, Galerija Galženica, Velika Gorica, 2000.

¹³ These are small or middle-sized sculptures the borders of which are accessible, that is, tangible. Such are, for example, sculptures by Peruško Bogdanić, Kuzma Kovačić, Petar Barišić, and even Slavomir Drinković.

¹⁴ www.ps1.org/cut/writers/siddiqui/html

sl.18: L. Živković Kuljiš, *Komadić protoka / Particle of a flow*, 1999.



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ti i haptičnosti. Čini mi se da je i u Kovačevu slučaju, bez obzira na vjernu produkciju skulptura kao “predmeta”, i samim time na haptičnost koja se uspostavlja u kontaktu s njegovim skulpturama, dominantnija ona tradicija kiparskog modernizma koja je vizualnom aparatu davala apsolutnu prednost u recepciji. U Živkovićevim kipovima *Pola* i *Zavezani jezik* izbor materijala (drvo, juta, spužva, željezo, aluminijska sajla) uspostavlja kip koji više nije dohvatljiv samo okom, nego se u složenoj interakciji ruke, oka i tijela uspostavlja doživljaj koji bi u drugom umjetničkom mediju bio nemoguć.¹⁵

UMJESTO ZAKLJUČKA

Većini mladih hrvatskih kipara medij skulpture je u jednom trenutku postao upitan kao način umjetničkog izražavanja i oni su ga na različite načine rješavali, tumačili, a ponekad i potpuno napuštali. Spomenutim umjetnicima svojstven je prije svega odmak od svake ekspresivnosti, odnosno od onih tendencija koje su u skulpturi vidjele prije svega skriveni život unutrašnje forme, čije se granice podudaraju s tzv. unutarnjim i emocionalno izražajnim životom neke umjetničke osobnosti.¹⁶ Taj pomak, zamije-

irony, successfully joined into a whole. Thus, a wooden case with a metal bar was actually part of the school equipment at the Sculpture Department of Zagreb Academy. Four granite cubicles, on which the case rested, were actually a witty quotation of the sculpture pedestal, and the winding shape of the black board tied to the metal bar was a reference to Fernkorn's Jelačić. And the very board, the statue-like quality of which could not be realised without tying it to the bar, quoted with its shape the tradition of Moore's organic sculpture and reminded on a part of Kožarić's *Heap* exhibited at the Biennale of Venice, whereas the very title of the work recalled Kožarić's sculpture *Fragment of a River* from 1959. It seems to me that in the case of works *Half* (1999), *Contents of a Bag* (2000), and *The Tied Tongue* (1999) the accentuation of the terms statue and body rightfully appear at the end of this overview. All mentioned examples tend towards that tradition of the sculpture language the alphabet of which begins and ends with the phenomena of tactility and palpability, be it by their post-conceptual treatment of sculpture (Jandrić, Keser), be it by their estrangement from the understanding of sculpture as an autonomous object in space (Radić, Franke). It seems to me that even in case of Kovač, notwithstanding his faithful production of sculptures as “objects” and the subsequent palpability established in contact with them, the tradition of figural modernism that gives an absolute priority in reception to the visual apparatus is more dominant. In Živković's sculptures *Half* and *The Tied Tongue*, the choice of materials (wood, jute, sponge, iron, aluminium cable) creates a statue which is not merely accessible by the eye, but rather by the complex interaction of hand, eye, and body, which generates perception that would be impossible in another art medium.¹⁵

INSTEAD OF A CONCLUSION

The majority of young Croatian sculptors at a certain point began to question the medium of sculpture as a means of artistic expression. They solved and interpreted this medium in various ways, sometimes abandoning it altogether. The artists mentioned in this article are specific in the first place because of their detachment from all expressivity, that is, from those tendencies

ćen već u generaciji koja je stasala u 80-im godinama, ovdje je još transparentniji, budući da iz današnje perspektive radovi nekolicine kipara, poput Drinkovića, Bogdanića, Kovačića i drugih, svojim tretmanom materijala na neki način slijede i nastavljaju tradiciju murovske mistike materijala.¹⁷ Nasuprot njima, većini mladih umjetnika materijal je sredstvo, nikako cilj; dok su umjetnici predstavljeni na izložbi *Druga skulptura* još nastojali "ukazati na prirodne elementarne osobine izabrane tvari"¹⁸ te tako na tome mogli zasnovati veliki dio svoga rada, generacija 90-tih, pojednostavljeno rečeno, ne koristi, odnosno ne obrađuje tvar, nego se služi različitim materijalima. Otklon od skulptorske prakse koja im je prethodila¹⁹ potvrđuju i čestim odbijanjem da svoje skulpture čvrsto osove na zemlju. Takvim tretmanom objekta u prostoru (Kovač, Franke, Majkus, Vodopija) kipari 90-tih zaobilaze veliki dio kiparske tradicije i u tradicionalno konzervativnoj sredini kao što je hrvatska otvaraju novo polje kiparskog iskustva. Suverenim prelaženjem iz jednog stanja pojavnosti u drugo, odbijanjem da se među različitim vidovima prostornog, odnosno skulpturalnog izražavanja povuču jasna granica (Jandrić, Vodopija, grupa *EgoEast*), spomenuti umjetnici negiraju tradicionalno modernističko načelo kipa kao autonomnog i jedinstvenog objekta u prostoru, pri čemu pozornost često usmjeravaju na prostor sam, odnosno na uvjete u kojima se skulptura pojavljuje. Naglašavanje uvjeta i mogućnosti kiparskog djelovanja u skulpturama *EgoEast-a* ili Jovanovskog društvenog je, pa i političkog karaktera, dok je u intervencijama Ivane Franke, Đorđa Jandrića, Siniše Majkusa, Nike Radić ili Mirjane Vodopije ono najprije čistog, fizikalnog predznaka. I u jednom i u drugom slučaju promatrač je suočen sa složenim i zahtjevnim prostornim iskustvom koje mijenja njegov doživljaj objekta, prostora i skulpture kao umjetničkog medija u cijelosti. ▼

that view sculpture primarily as the secret life of an inner form, the boundaries of which coincide with the so-called inner and emotionally expressive life of some artistic personality.¹⁶ This shift, noticeable as early as the generation that matured in the 80s, is even more transparent with these artists, since some of them, such as Drinković, Bogdanić, Kovačić, and others, follow and continue with their treatment of material in some way the tradition of Moorean mysticism of material.¹⁷ Contrary to them, the majority of young artists see material as means, never as end in itself; whereas the artists presented at the exhibition *The Other Sculpture* still strove to "point to the natural elementary features of the chosen matter"¹⁸ and could base upon that a great part of their work, the generation of the 90s, to put it simply, does not use, that is, does not treat the matter, but employs various materials. These artists also confirm their turning away from the practice of sculpture that preceded them¹⁹ by their recurrent refusal to base their sculptures firmly upon the ground. By such treatment of object in space, the sculptors of the 90s (Kovač, Franke, Majkus, Vodopija) bypass the main part of sculpture tradition and open a new field of sculpturing experience in a traditionally conservative environment such as Croatia. By their self-confident passage from one state of manifestation into another and the refusal to draw a clear line between diverse aspects of spatial, that is, sculptural expression, the mentioned artists (Jandrić, Vodopija, the *EgoEast* group) deny the traditional principle of sculpture as an autonomous and unique object in space, whereby they frequently draw attention to the space itself, to the conditions in which the sculpture is situated. The accent on conditions and possibilities of sculpturing activity in the sculptures of *EgoEast* or Jovanovski is of social, even political character, while in the interventions of Franke, Jandrić, Majkus, Radić, or Vodopija it primarily bears the *pure*, physical mark. In both cases, the observer is faced with a complex and demanding spatial experience, which changes his perception of the object, the space and the sculpture as a complete artistic medium. ●

prijevod / translation: Marina Miladinov

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¹⁵ "Cilj fizičke neovisnosti skulpture od materijalnih uvjeta kiparskog medija jest u dostizanju najvišeg stupnja vidljivosti, optičnosti pri što manjoj skupljenoj upotrebi, tj. izloženosti taktilnosti. (...) ako je tijelo, onda je važna i njegova supstanca, ne arhitektonski konstrukt gradiva, već materija od koje je tijelo." Tomaž Brejc, *O kiparstvu*, Quorum 5/6, Zagreb, 1989.

¹⁶ Rosalind E. Krauss, *Passages in Modern Sculpture (Tanktotem: Welded Images)*, MIT Press, 1998.

¹⁷ To je najbolje pokazao niz malih retrospektivnih izložaba održanih u *Galeriji Klovićevi dvori* 1997. i 1998.

¹⁸ Zvonko Maković, *Druga skulptura*, predgovor kataloga izložbe, Galerija Nova, Zagreb, 1981.

¹⁹ Jedan od rijetkih *resumés* skulptorske produkcije u posljednjih dvadesetak godina bila je izložba *Druga skulptura*.

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¹⁵ "The aim of the physical independence of the sculpture from material conditions of the sculpture medium is to reach the highest degree of visibility, opticality, with the least possible total usage, that is, exposure to tactility. (...) if it is the body, then also its substance is of importance, not the architectural construct of the material, but the matter of which the body consists." Tomaž Brejc, *O kiparstvu (On Sculpture)*, Quorum 5/6, Zagreb, 1989.

¹⁶ Rosalind E. Krauss, *Passages in Modern Sculpture (Tanktotem: Welded Images)*, MIT Press, 1998.

¹⁷ This was most clearly shown in a series of small retrospective exhibitions which took place at the *Galerija Klovićevi dvori* in 1997 and 1998.

¹⁸ Zvonko Maković, *Druga skulptura (The other sculpture)*, preface to the exhibition catalogue, Galerija Nova, Zagreb, 1981.

¹⁹ Exhibition *The Other Sculpture* was one of the rare *resumés* of sculpture production during the past twenty years.

sl.19: L. Živković Kuljiš, *Pola / Half*, 1999.

→ Klaudio Štefančić - povjesničar umjetnosti i kustos. Voditelj Galerije Galženica, Velika Gorica.

Klaudio Štefančić - art historian and curator. Manager of Galženica Gallery, Velika Gorica.