

udo
kultermann

ideal i zbilja

ideal and reality

john de andrea i
njegova umjetnost

john de andrea
and his art

▼ Ponovno rađanje umjetnosti koja u središte postavlja ljudsko tijelo, njegovu ljepotu i harmoničnu uklopljenost u zbiljnost svijeta, jedan je od fenomena koje kritika do sada nije dovoljno uvažila. Ta se umjetnost vjerojatno ne može razumjeti na temelju prosudbe što polazi od pretežno formalističnih kriterija. To što su neki kritičari govorili o “nepostojanju duše” u djelima Johna De Andree ukazuje na izostanak sposobnosti kritičkog približavanja, što pak više govori o dotičnim kritičarima i njihovoj metodi, nego o djelima o kojima je riječ. U skladu s estetikom razvijenom prema drugim suvremenim koncepcijama, odnosno estetikom koja se drži općevaľjanom, umjetnička djela koja istodobno teže za ljepotom i za približavanjem zbilji moraju se staviti na istu razinu kao proizvodi prirode. Očigledno nezadovoljavajuća estetička perspektiva mora se, kao i u svim prošlim razdobljima, prevladati novim nazorima koji više nisu primjereni zastarjelim zakonima estetike, već djelima nove umjetnosti.

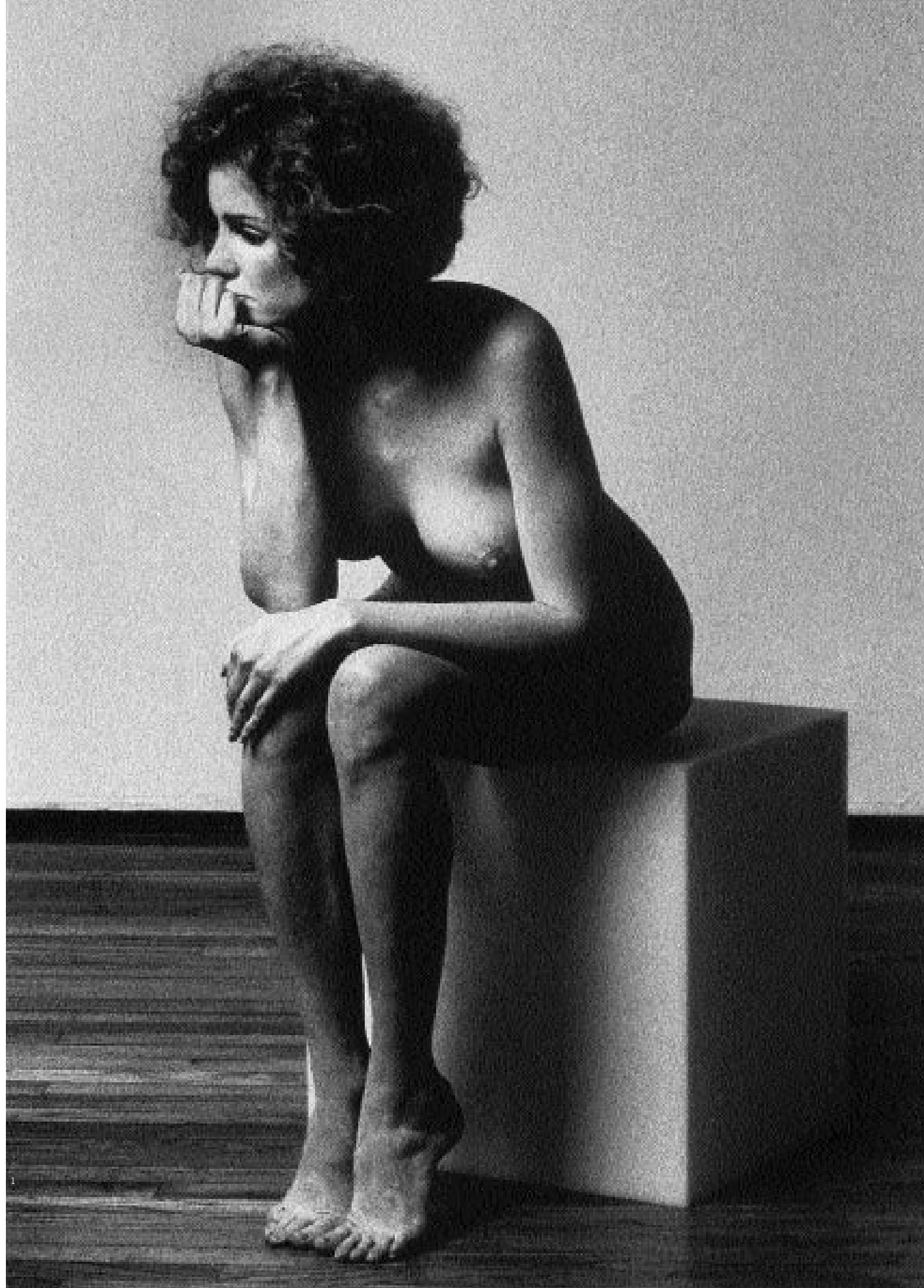
De Andreino djelo razlikuje se od prikaza čovjeka u ranijim razdobljima i nipošto se ne može smatrati povratkom prošlim akademskim idealima ili klasicističkim načelima. Čak i lik čovjeka u djelima Willema de Kooninga, Jeana Dubuffeta i Francisa Bacona, koji su u godinama nakon Drugog svjetskog rata nastojali nanovo konstituirati figurativnu umjetnost, potpuno je različit od skulptura de Andree. Pa ipak, oni su položili temelj ponovnom oživljavanju slike čovjeka što ju je moderna umjetnost generalno stavila pod znak pitanja. Pionirske slike Willema de Kooninga i Jeana Dubuffeta iz oko 1960., na kojima su pretežno prikazane žene, u to su doba doživljene kao destruktivne i bezoblične. Kako je njihov cilj bio prevladavanje ratnih godina, treba ih razumjeti kroz razaranja tih ratnih godina. Osim toga, vrijeme je pokazalo neuvjerljivost i jednoobraznost takozvanog subjektivnog izraza, a za volju novih sadržaja koji počivaju u kolektivnosti i u dubinama mitova iz prošlosti. Slobodama beskrajno proširene tematike pridružio se iznova postavljeni zahtjev za individualnom odgovornošću umjetničkoga djelovanja.

John De Andrea je iz okvira raznovrsnih tehničkih mogućnosti izabrao relativno ograničeno područje - izradu odljeva u plastici prema živom ljudskom modelu. Izlučivanje tijela iz plastične mase umjetnik je usporedio s procesom rađanja u kojem se dijelovi ljudskoga tijela i odljevni kalup

● The revival of the kind of art that places in its focus human body, its beauty and its harmonious embeddedness in the reality of the world is a phenomenon that has not yet received enough attention by the critics. Perhaps this art can not be grasped on the basis of a judgement starting from predominantly formalist criteria. The fact that some critics speak of the “non-existence of the soul” in the works of John De Andrea indicates lack of the ability of critical approach, which again tells us more about the critics in question and their methodology than about the given works of art. According to the aesthetics developed following other modern conceptions, that is, the aesthetics that is regarded as generally valid, works of art that tend towards beauty and at that same time towards resembling the reality should be placed at the same level with products of nature. The obviously dissatisfactory aesthetic perspective should be overcome, as in all past times, by new worldviews which are no more concordant with the dated laws of aesthetics, but rather with the works of new art.

De Andrea's work differs from the presentation of man in the past times and should by no means be regarded as a return to the by-gone academic ideals or to the classicist principles. Even the image of man in the works of Willem de Kooning, Jean Dubuffet, or Francis Bacon, who have in the aftermath of the Second World War tried to reconstitute figurative art, is entirely different from De Andrea's sculptures. Nevertheless, these artists had laid the foundations for the rebirth of the image of man generally questioned by modern art. The pioneer paintings of Willem de Kooning and Jean Dubuffet from around 1960, which mostly depict women, were in those times perceived as destructive and formless. As their aim was to overcome the years of war, they should be understood as the destruction of those years. Besides, time has shown the implausibility and the one-sidedness of the so-called subjectivity of expression for the sake of new subjects based upon collectivity and in the depths of myths from the past. The freedom of this unlimited expansion of themes was joined by the reasserted need for individual responsibility in artistic creation.

From the spectrum of various technical possibilities, John De Andrea has chosen a relatively limited area - creation of





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odvajaju jedan od drugoga. Odliveni pojedinačni oblici tijela ojačavaju se različitim slojevima gipsa i konopljinih vlakana, čime nastaje konačni model za lijevanje, u čiju se šupljinu u tri dijela ulijeva ugrijana plastična masa. Potom se, također pomoću rastopljene plastične mase, donji dio tijela spaja s gornjim i glavom, dodaju se oči, kosa, dlake i vlasi.

No proces oblikovanja time još nipošto nije završen. Fina površina plastične mase oslikava se u smislu nijansiranja kože ili u modulacijama crnog i bijelog, tako da se pored kategoriziranja u kiparstvo i kolaž, djelo s punim pravom može interpretirati i kao slikarstvo. Cjelokupan učinak umjetničkoga procesa odgovara intermedijalnoj formi koja transcendirá granice uvriježenih kategorija kiparstva, slikarstva i kolaža.

Tehnika odljeva sa živoga ljudskog tijela ima dugu tradiciju koja se seže sve do Rimljana i Etruščana, no obnovljena je u 20. stoljeću - što je znakovito - a upotrijebio ju je Antonio Gaudi pri izradi skulptura na crkvi Sagrada Familia u Barceloni. Od šezdesetih godina tom su se tehnikom u smislu istodobnog širenja sadržajnih mogućnosti služili umjetnici poput Georgea Segala, Eda Kienholza, Duanea Hansona, Yvesa Kleina i Brucea Naumana, postižući u tom mediju posebne i jedinstvene efekte.

Međutim, umjetnički su rezultati tih stvaralaca u oblikovnom i sadržajnom smislu međusobno posve neovisni. Tehnika se uvijek odabire u duhu sadržajne predodžbe koja se doživljava nužnom, a tako je i kod de Andree. Umjetnost njegovih djela nije ograničena na tehniku odljeva, već je ta

sculptures moulded in polyvinyl from a living human model. The artist has compared this excretion of the body out of polyvinyl mass with the process of birth, in which parts of human body and the mould are being divided from each other. The single moulds are then strengthened by several layers of plaster and cane tissue; in this process, the final mould is formed and after that the polyvinyl mass is poured into its tripartite cavity. Subsequently, the lower part of the body is joined to the upper one and to the head with the help of melted polyvinyl, after which the eyes, scalp, and bodily hairs are added.

However, the forming process by no means ends there. The fine surface of polyvinyl is then painted, either in hues of skin colour or in modulations of black and white, so that the work, besides the labels of sculpture and collage, perfectly well merits that of painting. The overall effect of the process of artistic creation is that of an interdisciplinary form that transcends the borders of the traditional categories of sculpture, painting, and collage.

The technique of moulding from a living human body has a long tradition that can be traced back as far as the Romans and the Etruscans, but it has experienced a revival in the twentieth century - which is significant - and was used by Antonio Gaudi in the creation of sculptures for the church of Sagrada Familia in Barcelona. Since the 1960s, this technique has been used - together with the expansion of topical possibilities - by artists such as George Segal, Ed Kienholz, Duane Hanson, Yves Klein, and Bruce Nauman, who have achieved extraordinary and unique effects in this medium.

Nevertheless, the artistic results of these artists are entirely independent from each other, both in their form and in their content. They always chose their techniques according to the idea of content that is perceived as necessary, and this is also the case with De Andrea. The art of his work is not reduced to the moulding technique; rather, this technique is used as the starting point for a long series of processes in which the formative will of the artist finds its expression.

Art is never mere reproduction or an unchanged cast of pre-existing forms. Each work of art represents an act of establishing of reality that can be understood only from the art itself. It is irrelevant whether it con-

tehnika upotrijebljena kao polazište dugačkog niza procesa u kojima se očituje oblikovna volja umjetnika.

Umjetnost nikada nije reprodukcija ili nepromijenjeni odljev već postojećih oblika. Svaka je umjetnost uspostavljanje zbilje koja se može razumjeti jedino iz nje same. Svejedno je radi li se pritom o prirodno vjeron oponašanju ljudi, stvari ili procesa, ili o strukturnoj preobrazbi u njima spoznatih načela u smislu apstrakcije, ili o međuoblicima nastalim miješanjem elemenata prirode i umjetnički obrađenih prirodnih načela. Besmisleno uspoređivanje skulptura Johna De Andree s figurama iz voštanoga kabineta Madame Tussaud proizlazi iz potpunog nerazumijevanja namjera i realiziranih oblika tih djela. Odljevi slavnih modela i njihovo izlaganje u svojevrsnom povijesnom teatru jesu iluzije zbog iluzija, okrenute ukusu široke publike, bez one snage koja je imanentna umjetničkoj viziji stvaranja novoga svijeta. Time ne želimo ništa prigovoriti djelima u kabinetima voštanih figura; međutim, ona ispunjavaju drugačiju svrhu i služe joj čak i u slučaju kad poneki umjetnik, kao Jann Haworth, dobije narudžbu za izradu određenih izložbenih komada.

U djelima Johna De Andree postoji slojevita koordinacija koja započinje odabirom modela, njihova držanja, gesta, njihova okoliša, oslikavanja, dodavanja očiju, dlaka i vlasi, sve do cjelokupnog djelovanja njihova izraza - sve to doprinosi uspostavljanju umjetničke zbilje koja je jedinstvena i u svakom se radu iznova konstituira; štovoše, riječ je o zbilji koja vodi obogaćivanju postojeće stvarnosti u duhu intenzivnije i u istinskom smislu riječi "stvarnije zbilje".

Ovome se kao dodatni element pridružuje izravno i stvaralačko sudjelovanje promatrača. Kroz njega i njegovu konfrontaciju s djelom stvara se prostor senzibilnosti koji, nadilazeći fizičku kompleksnost, povezuje promatrača i djelo kao polove istog situacijskog konteksta. U kontaktu s oblikovnim jezikom djela promatrač stvara polje umjetničke napetosti koje se može usporediti s magnetskim poljem u fizici. Rezultat je dinamički proces, a ne samo izolirano racionalno opažanje promatrača. Na istoj razini usporedbe jesu umjetnici u čijim je djelima središnja tema također nov i nekonvencionalan proces ispitivanja ljudskoga tijela, primjerice akcije i video radovi Friederike Pezold u Austriji i Joan Jonas u Americi. I u performansima tih umjetnica polazište i cilj određenih akcija je osvještavanje ljudskoga



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sists in the imitation of people, objects, or processes that is faithful to the nature, or in structural transformation - abstraction - of the principles that have been grasped in them, or even in the mediate forms that come into being by means of fusion between elements of nature and artistically modified natural principles. The pointless comparison of sculptures of John De Andrea with those from the wax cabinet of Madame Tussaud results from the complete lack of understanding of both the intention and the realised forms of his work. The moulding of celebrities and their exhibition in some sort of historical theatre represents illusion for the sake of illusion and addresses the taste of broad audience, at the same time lacking the force that is immanent to the artistic vision of the creation of a new world. We do not wish to make objections to the creations of wax cabinets, but to point to the fact that they fulfil a different role and they do it even if occasionally an artist such as Jann Haworth has been commissioned to produce certain exhibits.

In the work of John De Andrea one can observe several layers of co-ordination, which begins with the choice of the model, his or her attitude, gestures, environment, painting, addition of the eyes, hairs, and scalp, and ends with the overall impact of expression - all this contributing to the creation of artistic reality that is unique and freshly constituted in each work of art: moreover, this reality leads to the enrichment of the existing reality in the spirit of a more intense reality which is, literally speaking, "more real."

sl.2/3: J. De Andrea, Linda, 1983., Dencer Art Museum

sl.4: J. De Andrea, *Autoportret s modelom / Self-portrait with Model*, 1976., Collection Foster Goldstrom, New York

sl.5: J. De Andrea, *Manet: Dejeuner sur l'herbe*, 1982., J.B. Speed Art Museum, Louisville, Kentucky

tijela, što stvara nove aspekte zbilje. Postojeća zbilja tu se, kao i kod De Andree, ponovno otkriva, pretvara u imaginativni oblik, te se tako konstituira na umjetničkoj razini.

Umjetničko posvajanje zbilje u djelu De Andree dosljedno se razvilo od jednostavnih, prema kompleksnim figurama, uz sve veću profinjenost tehnike i izraza. Počinjući sa *Standing Man* i *Standing Woman* iz 1970. nanovo je artikulirao tisućljetnu temu stojećega ljudskog lika. Poput staroegipatskih stojećih figura i ranogrčkih "kurosa", riječ je o ulaženju čovjeka u svijet; motivom iskoraka i kod De Andree artikulirano je započinjanje koje se nastoji domoći zbilje. U daljnjem razvoju umjetnika taj će se temeljni motiv modificirati i prilagoditi drugim zadanostima: na *Concealed Figure* iz 1989. sadržajno tumačenje lika mijenja se zbog zastrlosti lica, a u *American Polynesia* iz 1990. stojećoj je ženskoj figuri također ucije-

An additional element is the direct and creative participation of the observer. Through him and his confrontation with the work of art, a space of sensitivity is created which, surpassing physical complexity, establishes a link between the observer and the work of art as two poles of the same situational context. In contact with the formative language of the work of art, the observer creates a field of artistic tension that can be compared to the magnetic field in physics. The result is a dynamic process instead of a mere isolated rational perception by the observer. One could place at the same level of comparison those artists whose central theme is likewise the new and unconventional process of investigation of human body, such as actions and videos of Friederika Pezold in Austria and those of Joan Jonas in America. Likewise, the starting points and the goal of the performances of these two artists is the awakening of the awareness of human body, which creates new aspects of reality. The existing reality is, just like with De Andrea, rediscovered, transformed into an imaginary form and thus constituted at the level of art.

The artistic adoption of reality in the work of De Andrea has consistently developed from simpler towards more complex sculptures, which has been accompanied by an increasing refinement of technique and expression. Beginning with the *Standing Man* and *Standing Woman* in 1970, he has rearticulated a thousand-year old theme of the standing human figure. Like the ancient Egyptian standing figures and the early Greek "kuros", his sculptures speak about the entry of man into the world; by the motif of stepping forward, De Andrea equally articulates the beginning that strives to reach the reality. In the course of further development of the artist, this basic motif will be modified and adapted to other pre-set elements: in the case of the *Concealed Figure* from 1989, the topical interpretation of the figure is changed owing to the concealment of its face, and also in the *American Polynesia* from 1990 the artist imbued the standing female figure with a new topical meaning by means of specific characterisation of the base. Eventually, in the *Ballet Dancer* from 1993, he has achieved new topical expansion by introducing mirrors and clothes that accentuate the shape of the dancer's body. The inner concentration upon the specifically artistic has thus been transferred to the medium of dance.



pio novo sadržajno značenje specifičnom karakterizacijom podnožja. Naposljetku, u *Ballet Dancer* iz 1993. uključivanjem zrcala i odjećom koja naglašava tjelesne oblike plesačice postiže novo širenje teme. Unutarnja usredotočenost na ono što je specifično umjetničko prenesena je ovdje na medij plesa.

U drugoj skupini djela De Andrea se pozabavio temom sjedećega lika: *Seated Japanese Woman With Legs Crossed* (1976.), *Seated Woman* (1978.), *Brunette with Drape* (1983.), *Mona* (1984.), *Catherine* (1985.), *Maria* i *Caitlin* (1986.). Tematika pretežno ženskih likova obuhvaća duhovna raspoloženja poput mirnog i opuštenog meditativnog razmišljanja, raspoloženja kojima nisu potrebni dopunski značenjski elementi koji bi se postizali akcijom ili dodatnim pojedinostima. U drugoj srodnoj skupini radova ženska je figura ozbiljena u ležećem ili usnulom položaju, a njegova je kulminacija u djelu *Linda* iz 1983. godine.

Od 1971. De Andrea je, pored pojedinačnih figura, predstavljao i dva, kasnije i tri lika u međusobnoj uzajamnosti. Takva su djela, primjerice *Man and Woman Leaping*, *Man and Woman Embracing* i *Man and Woman Leaning at a Wall* iz 1971., *Boys Playing Soccer* i *Two Women Sitting* iz 1972., te *Seated Man and Woman* iz 1981. U *Man and Woman Leaping* i *Boys Playing Soccer* De Andrea je otišao vrlo daleko u anti-statičnom raspoređivanju likova, demonstrirajući ne samo umijeće detaljne obrade površine, već i sveukupnu tehničku briljantnost svojih djela.

Tema je tih skulpturnih skupina ne samo formalan, već i emotivan međusobni odnos likova; oni konstituiraju novu psihičku realnost u kojoj sudjeluje i promatrač. Kod pojedinačnih likova uspostavljao se emocionalan odnos između promatrača i djela, a sada se i unutar samoga djela zbiva dodatni dijalog koji pridonosi nastajanju višedimenzionalne emocionalne zone.

Logička je posljedica tih nastojanja uključivanje samoga umjetnika u njegovo djelo, kao što je učinio u *Self Portrait in Color With Model* iz 1976. i *Self Portrait with Model* iz 1981. U oba slučaja radi se o situaciji - obrascu umjetnikova djelovanja uopće, sličnu onom na Vermeerovom *Slikaru i modelu*: umjetnik se u svojoj radionici prikazuje zajedno s modelom u specifičnoj fazi radnoga procesa. Međutim, dok je na autoportretu iz 1976. proces lijevanja prikazan u višebojnoj realnosti, autoportret iz



In the second group of his works, De Andrea has dedicated himself to the theme of the sitting figure: in the *Seated Japanese Woman With Legs Crossed* (1976), *Seated Woman* (1978), *Brunette with Drape* (1983), *Mona* (1984), *Catherine* (1985), *Maria*, and *Caitlin* (1986). The topic of predominantly female figures comprises spiritual states such as quiet and relaxed meditative contemplation, states in which no additional elements of meaning are needed in order to be realised by means of action or further details. In another, related group of works, the female figure is realised in lying or sleeping postures, and its culmination is represented by *Linda* from 1983.

Besides single figures, from 1971 onwards De Andrea began creating two, later also three figures in mutual dependence. Such works are, for example: *Man and Woman Leaping*, *Man and Woman Embracing*, and *Man and Woman Leaning at a Wall* from 1971; *Boys Playing Soccer* and *Two Women Sitting* from 1972; and *Seated Man and Woman* from 1981. In *Man and Woman Leaping* and *Boys Playing Soccer*, De Andrea went very far in his anti-static distribution of figures, demonstrating thereby not only his skill in detailed treatment of surface, but also the overall technical excellence of his work.

The theme of these groups of sculptures is not only formal, but also emotional interdependence of the figures; they constitute a new psychological reality, in which the observer is included. In case of single figures, emotional relationship is established between the observer and the work,

1981. prikazuje postupak u nekoj vrsti *grisaillesa*. Unatoč tomu, nijanse površine i ovdje su slikarske, tako da intenziviraju tehniku odljeva i kontrastno djelovanje bijelog gipsa i crne boje kože modela. De Andrea je kasnije u još dva rada samoga sebe uključio u kompoziciju, u *Manet: Dejeuner sur l'herbe* iz 1982. i *After Courbet* iz 1988., no u njima je tema autoportreta protegnuta u novu povijesnu dimenziju.

U rijetkim izjavama o svom radu De Andrea pojašnjava kako želi izvući govor, čak i disanje iz stvarnoga tijela nekog čovjeka, kako želi razotkriti ono što sadrži tjelesna zbilja, dakle ono što bi se moglo označiti istinom stvarnosti. Činjenica je da De Andrea uglavnom ne upotrebljava ni pripreme crteže ni fotografije, da se u potpunosti pouzda u jezik tijela ostvariv u suradnji s modelom, pa se i na toj razini povezuje s djelima umjetnosti performansa više negoli s djelima uobičajenoga kiparstva. Prema njegovu shvaćanju fotografije limitiraju vrijeme i mjesto, čime se umanjuje doživljaj jedinstvenosti određene osobe.

Kvalitetu djela, dakle, nipošto ne određuje samo tehnički postupak izrade - jednako je važna i ideja, ali i percipirana zbilja, utjelovljena u modelu. Ta tri temeljna elementa idu zajedno i ne mogu se promatrati izolirano - jedan uvjetuje specifični doprinos drugoga. Pojedinačno je umjetničko djelo, kao i uvijek, konkretizacija i sinteza neke cjelovitosti; ono je osebujno i predstavlja svijet za sebe. Goetheova misao o odnosu prirode i umjetnosti, izrečena 1808., vrijedi i na koncu 20. stoljeća, a posebice za djelo De Andree: "Priroda je lijepa do određene granice, umjetnost je lijepa zahvaljujući određenoj mjeri. Prirodna ljepota podložna je zakonima nužnosti, umjetnička ljepota zakonima krajnje profinjenoga ljudskog duha; prva nam stoga djeluje sputanom, a druga slobodnom."

Značenje i vrijednost De Andreinih radova određuje istina koja se u njima očituje, a ne prikaz predložka koji je varljivo sličan originalu, a koji se tako često i pogrešno smatra kriterijem umjetnosti. Međutim, prirodna istovjetnost i određeni stupanj optičke varke (*tromp l'oeil*) upotrebljavaju se kao djelotvorna sredstva. No značenje djela ipak nije određeno stupnjem optičke varke. Njega određuje poticanje promatrača na otkrivanje momenata zbilje koji su prije bili nepoznati i koji su nastali tek zahvaljujući djelu. Složena tehnika izrade bitno pridonosi prepoznavanju rezultata kao likov-

while groups enabled an additional dialogue within the work itself, which contributed to the creation of multidimensional emotional zone.

The logical consequence of these endeavours is the inclusion of the artist himself into his own work, as in the case of *Self Portrait in Color With Model* from 1976 and *Self Portrait with Model* from 1981. In both cases there is a situation - pattern of the artist's work in general, similar to that of Vermeer's *Painter and Model*: the artist is depicted in his workshop, together with the model, in the specific phase of his working process. However, while the self-portrait from 1976 shows the moulding process in multicoloured reality, that from 1981 shows it in some sort of *grisailles*. Despite that, the hues of the surface remain characteristic for the painting, so that they intensify the technique of moulding and the impact of the contrast between white plaster and the black skin of the model. Later on, De Andrea included his image into the composition of two more works: *Manet: Dejeuner sur l'herbe* from 1982 and *After Courbet* from 1988; but there the topic of the self-portrait is expanded into a new historical dimension.

In the rare statements about his work, De Andrea has explained how he wishes to extract speech, even breathing out of a man's body, how he wishes to reveal the content of bodily reality, that is, what we could label as the truth of reality. The fact is that De Andrea mostly does not use preliminary sketches or photographs, but rather places his entire trust into the body language that is realisable in co-operation with the model; thus, it is also on this level that we might link him to the art of performance rather than the traditional sculpture. According to his idea, photographs limit time and space, diminishing thereby the experience of the unity of a certain individual.

The quality of work is therefore by no means determined only by the technical procedure of making - what is of equally importance is the idea and also the perceived reality, embodied in the model. The three basic elements go together and cannot be taken separately - one conditions the specific contribution of another. The individual work of art is, as usually, the concretisation and synthesis of an entity; it is specific and represents a world of its own. Goethe's thought about the relationship between nature and art, expressed in

noga oblika nekog cjelovitog sklopa koji participira u ozbiljenju određenoga ideala. Zbog toga su pojmovi "realizam", "radikalni realizam", "fotorealizam" i "novi realizam", s kojima se često povezuju De Andreina djela, netočni i ne pomažu spoznavanju istinskoga značenja njegove umjetnosti. Poput svih sličnih pojmova i stilskih oznaka, i pojam "realizam", koji je, uostalom, najčešće nedefiniran, više doprinosi zamučivanju, nego razumijevanju umjetničkoga ostvarenja.

Povezanost De Andreina djela s tradicijom i njezinim spoznavanjem očituje se u skupini skulptura u kojima se ponovno na inovativan način posize za već prikazanim temama, pa se one iznova definiraju u skladu s promijenjenom vremenskom situacijom. Tradicija koja se nastavlja u vlastitim radovima stvara novu dimenziju u kojoj se prethodno znanje o povijesno važnim remek-djelima pridružuje postojećim značenjskim elementima kao dodatno djelotvorno sredstvo. U smislu povijesne aproprijacije De Andrea se uklapa u vremenski stupanj koji su svojim radovima jednako snažno obilježili Malcolm Morely, Herman Braun-Vega, John Clem Clarke, Robert Colescott te Sturtevant i Sherrie Levine.

U radu *Manet: Dejeuner sur l'herbe* iz 1982. umjetnik se nadovezuje na remek-djelo Edouarda Maneta u Louvreu koje i samo stoji u tradiciji što seže sve do antike, prevodi ga u slikovito-kiparsku prostornu cjelinu i tako postiže sadržajno znakovitu obnovu teme. Brojni su umjetnici prije De Andree pristupali Manetovu djelu kao polazištu vlastitim interpretacijama - primjerice Pablo Picasso, Alain Jacquet, Paul Wunderlich i John Clem Clarke. No, tek je skupina De Andree u svijetu umjetničkih atelijera ponovno oživjela šokantnost Manetove slike izložene 1863. u pariškom Salonu. Događaj više nije smješten u prirodni okoliš, a prikazani likovi ne promatraju se više, kao kod Maneta, u smislu kontrasta između građanskoga i umjetničkoga svijeta. Temom je postao radni okoliš samoga umjetnika, uobičajen radni proces u radionici Johna De Andree u kojem se pojavljuje umjetnik, jedan od njegovih asistenata i neodjeveni model. Frivolna situacija s modelom iz 19. stoljeća preobražena je u prikaz radnog okruženja koje utjelovljuje sam umjetnički čin na kraju 20. stoljeća. Pri tome se ni malo ne reducira značenje teme što teži za istinskom zbiljom.

Na sličan način ta je težnja unesena i u njegovo djelo *After Courbet* iz 1988. u či-

1808, is equally valid at the end of the twentieth century, in particular in case of De Andrea's work: "Nature is beautiful to a certain measure, art is beautiful owing to measure. Natural beauty is subjected to the laws of necessity, artistic beauty to the laws of perfectly refined human spirit; therefore, the former strikes us as spontaneous, the latter as free."

The meaning and value of De Andrea's work is determined by the truth that is expressed in it, and not by the representation of a model that is elusively similar to the original and is therefore often and wrongly considered the criterion of art. However, natural similarity and a certain measure of optical delusion (*tromp l'oeil*) are used as efficient tools. Still, the meaning of a work of art is not determined by the degree of optical delusion. It is defined through the way in which it incites the observer to discover the moments of reality that were formerly unknown and came into being only owing to the work of art. The complex technique of creation significantly contributes to the recognition of results as the visual form of an integral structure participating in the realisation of a certain ideal. Therefore, notions such as "realism", "radical realism", "photorealism", and "new realism", frequently linked to De Andrea's art, are incorrect and do not contribute to the understanding of its true meaning. Like all such terms and labels of style, that of "realism", anyway rarely used in any definite way, adds to the opacity rather than to the understanding of the artistic creation.

Links between De Andrea's art and tradition and its understanding are expressed in a group of sculptures in which the earlier represented topics are taken up again in an innovative way, so that they are redefined in concordance with the changed time situation. The tradition that is continued in his own work creates a new dimension, in which previous knowledge about the historically relevant masterpieces is joined to the existing elements of meaning as an additional effective tool. In the sense of historical appropriation, De Andrea fits into the time-period that was equally strongly marked by the work of Malcolm Morely, Herman Braun-Vega, John Clem Clarke, and Robert Colescott, as well as Sturtevant and Sherrie Levine.

In *Manet: Dejeuner sur l'herbe* from 1982, the artist refers to the masterpiece of Edouard Manet at Louvre, which itself

sl.6: J. De Andrea, *Released*, 1991., umjetnikova zbirka / collection of the artist
sl.7: J. De Andrea, *American Icon*, 1991., umjetnikova zbirka / collection of the artist

jem je središtu sama realnost umjetničkoga stvaralaštva. Izborom dvaju glavnih likova, umjetnika i njegova modela, De Andrea pokazuje vlastito shvaćanje umjetnosti: umjetnik je kod Courbeta, kao i kod De Andree, usredotočen na meditaciju istine koja je kod Courbeta utjelovljena u uspravnom ženskom liku, a kod De Andree u skulpturi ženskoga modela. Za Courbeta je vrijedilo sljedeće: "Ljepota postoji u prirodi i nalazi se sred realnosti u najrazličitijim aspektima." De Andreina varijacija shvatljiva je kao povratak Courbetovoj filozofiji prema kojoj je ljepota u prirodi, a istraživanjem istine moguće ju je otkriti i oblikovati: ideal se identificira sa zbiljom.

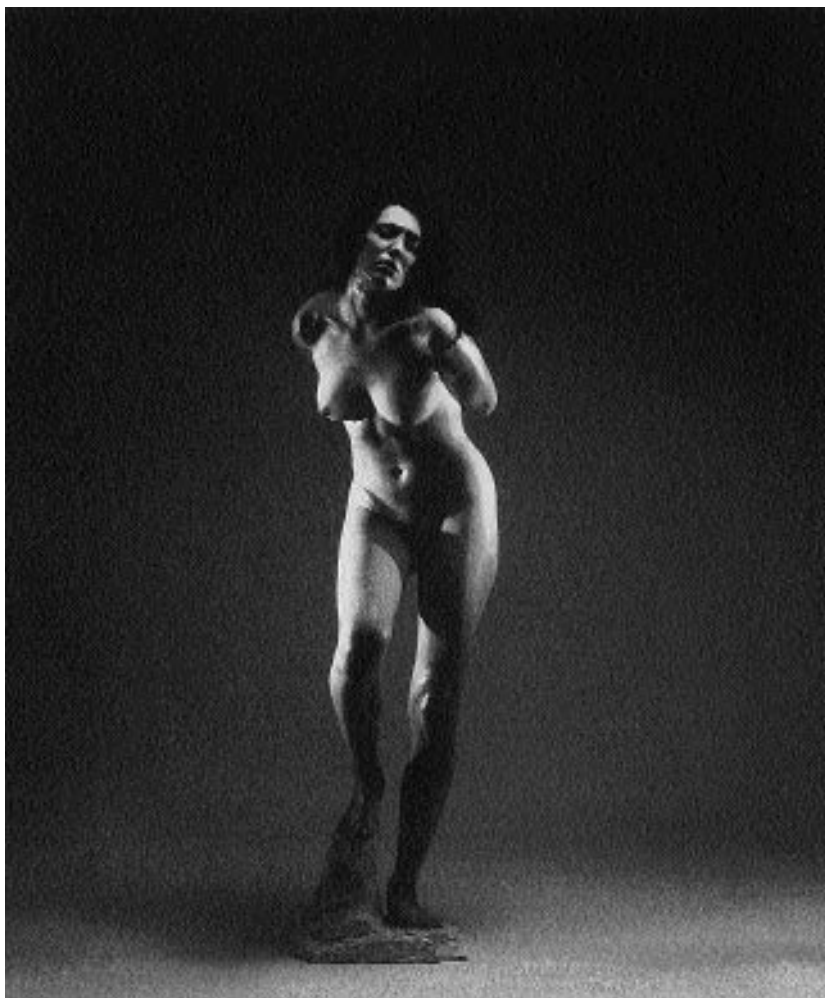
Odnos prema djelima iz prošlosti ostvaruje se i u drugim De Andreinim radovima: *Dying Gaul* (1984.), *Released* (1991.) i *Expulsion* (1992.). U *Released* De Andrea poseže za Michelangelovim remek-djelom, skulpturom pobunjenoga roba u Louvreu, no vidi ga na nov način, s promijenjenim spo-

forms part of the tradition that goes back to the Antiquity, transfers it to the painting/sculpture space entity and thereby achieves significant renewal of the theme. Numerous artists approached Manet's work before De Andrea, taking it as the starting point for their own interpretations - for example, Pablo Picasso, Alain Jacquet, Paul Wunderlich, and John Clem Clarke. However, it was only De Andrea's group that reawakened, in the world of artistic ateliers, the scandal of Manet's painting exhibited in 1863 in the Salon of Paris. The event was no more situated in the natural environment, and the depicted characters were not observed, as it was the case with Manet, in the sense of the contrast between the bourgeois and the artistic worlds. The theme was now the working environment of the artist himself, the usual working process taking place in the workshop of John De Andrea, in which the artist, one of his assistants and a nude model are shown. The frivolous situation with the model from the nineteenth century has been transformed into a representation of the working environment, which embodies the very act of artistic creation at the end of the twentieth century. Thereby the meaning of the theme that strives for true reality is not a bit reduced.

This striving also found its way into his work *After Courbet* from 1988, the focus of which is the very reality of artistic creation. Through the choice of two main characters, the artist and his model, De Andrea demonstrated his own understanding of art: with Courbet, just as with De Andrea, the artist is concentrated upon the meditation of truth, which is with Courbet embodied in a standing female figure, and with De Andrea in the sculpture of a female model. For Courbet, it was the following: "Beauty exists in nature and it is situated in the midst of reality in its most diverse aspects." De Andrea's variation can be understood as the return to Courbet's philosophy, according to which beauty is in nature and it is possible to disclose and shape it through investigation of truth: the ideal is then identified with the reality.

Reference to works of art from the past is noticeable in other De Andrea's works: *Dying Gaul* (1984), *Released* (1991), and *Expulsion* (1992). In the *Released*, De Andrea takes a masterpiece of Michelangelo, a Louvre sculpture showing a rebelled slave, and looks at it in a different way,

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lom. I u *Expulsion*, u kojem se nadovezuje na Masacciovo *Istjerivanje iz raja* u Firenci, i u *Released*, De Andreina tematika određena je suvremenim položajem žene. Michelangelova genijalna identifikacija pobunjenoga roba trudom kipara koji iz mramornoga bloka oslobađa ljudski lik u *Released* je preoblikovana u skladu s novim suvremenim jezikom koji artikulira položaj žene. U De Andreinoj skulpturi riječ je o pobuni žene i o njezinoj borbi za oslobađanjem od materijalnih vezanosti.

U djelima iz 1987. i 1988. De Andrea se bavi mitovima i prijelaznim oblicima između prirode i umjetnosti, koji sve više i više određuju njegovu mišljenje. U *Classical Allusion* iz 1987. tematika je ostvarena kontrastom između muškog antičkog mramornog poprsja i sjedećeg ženskog lika koji se na njega naslanja. Postignuta je suprotnost između onoga što je zamišljeno kao stvarno i onoga što je zamišljeno kao umjetno. Život i umjetnost tu su artikulirani u smislu antičkoga kipara Pigmaliona, koji se tako snažno zaljubio u jednu od svojih statua da ju je, uz pomoć Venere, uspio oživjeti. Kao u Ovidijevim *Metamorfozama*, pronađen je oblikovni način za prevladavanje granice između života i umjetnosti. No, u De Andreinom je djelu nastao paradoks zahvaljujući kontrastiranju mramora od kojeg je izrađen muški torzo i plastičnog materijala ženskoga tijela koje djeluje kao živo. Tako se ono što simbolizira život pojavljuje u umjetno načinjenoj formi. U tradiciji Delvauxa i Magrittea postignuta je suprotstavljenost različitih razina zbilje kojom se stvara još življa nova realnost tajnovite neodoljivosti.

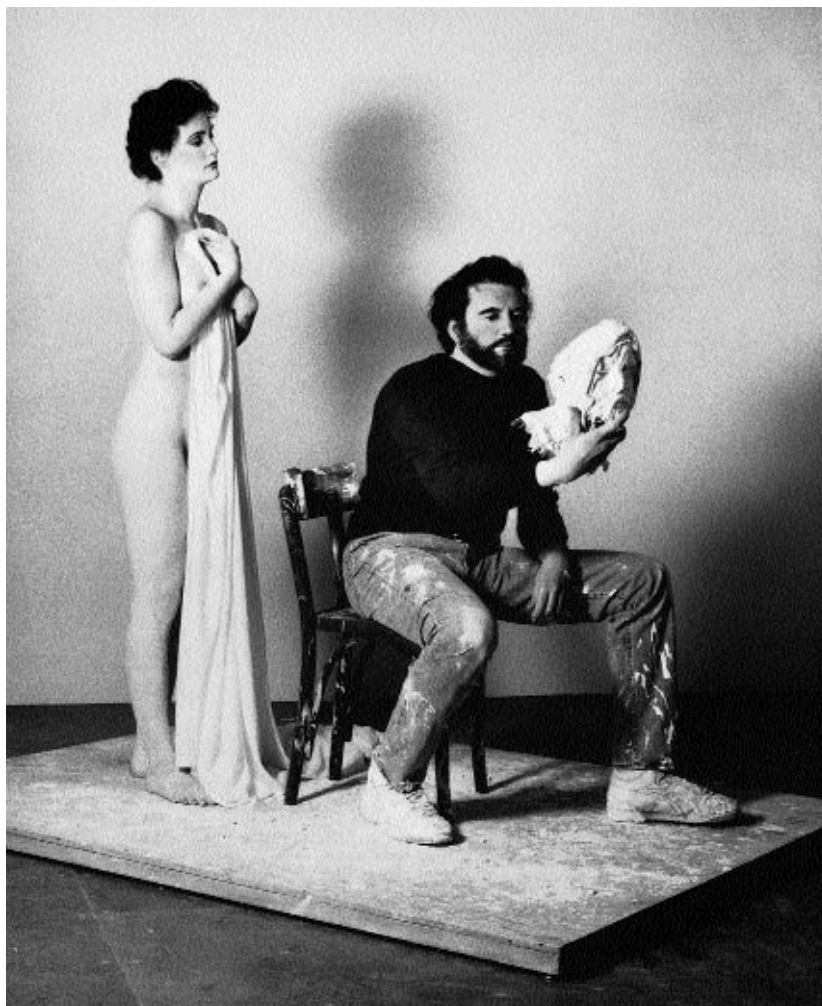
U *Galateji* iz 1988. De Andreina je tema opet legenda o kiparu Pigmalionu što je prenosi Ovidije, no ovdje - što je znakovito - bez lika samoga umjetnika. Prikazana je neodjevena žena s desnom rukom podignutom iznad glave i lijevom koja prekriva desnu stranu grudi. Ženine su oči zatvorene kao da još nije svjesna novoga svijeta živih koji upravo postaje zbiljskim. Temeljni je doživljaj statue buđenje, likovno naznačeno i u lagano uzdignutoj lijevoj nozi. Taj moment buđenja De Andrea predstavlja kao prijelaz iz stanja umjetnoga u novo stanje živoga postojanja, onako kako je to Ovidije opisao u svojim *Metamorfozama*: "... kad je otvorila oči, vidjela je istodobno i onoga koji ju je ljubio i svjetlost svijeta." No činjenica da izostaje nazočnost umjetnika dokazuje samosvojnost De An-

changing its sex. Both in the *Expulsion*, in which he refers to Masaccio's *Expulsion from Paradise* at Florence, and in the *Released*, the theme is determined by the contemporary position of woman. Michelangelo's ingenious identification of a rebelled slave with the labour of the sculptor liberating a human figure from a block of marble has been restated in the *Released* in concordance with the new, modern language articulating the position of woman. De Andrea's sculpture speaks of the rebellion of woman and of her fight for the liberation from material bonds.

In his works created between 1987 and 1988, De Andrea deals with myths and mediate forms between nature and art, which increasingly determine his thinking. In the *Classical Allusion* from 1987, the theme is realised by means of contrast between an antique male bust of marble and a female figure leaning upon it. In this way, the artist has achieved an opposition

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dreine interpretacije drevnoga motiva: umjetnik koji stvara kip i zaljubljenik u oživljenu Galateju više ne postoji. Lik Galateje koji je iznova probuđen u zbiljnost života postao je samome sebi središte, svoje oživljavanje ona doživljava iz same sebe, a ne više iz perspektive umjetnika koji je stvara.

Ženino osvještavanje na sličan je način tematizirano u *Introspective figure* iz 1988. Neodjeven ženski lik stoji ispred postolja na kojem leži glava statue izlivena u bronci. I ovdje se radi o prikazivanju vlastitosti u smislu ženina samoodređenja, traženja i nalaženja vlastite prošlosti koju simbolizira tradicionalni materijal bronce na postolju. Jednako kao u *Galateji* i ovdje je buđenje žene dio njezina vlastitog iskustva utemeljenog na samoistraživanju, artikulacija njezina vlastitoga identiteta.

Vrhunac dosadašnjeg stvaralaštva Johna De Andrea, a istodobno i osvajanje novih područja koja su mu prije bila zatvorena, jest *American Icon* iz 1991. U tom dje-

between that what is imagined as real and that what is imagined as artificial. Life and art are articulated in the sense of Pygmalion, the antique sculptor who fell in love with one of his statues so strongly that he managed to bring her to life with the help of Venus. As in Ovid's *Metamorphoses*, a formative way has been found for surpassing the border between life and art. However, in the work of De Andrea the paradox results from the contrast between marble from which the male torso is made and the polyvinyl material of the female body, which seems alive. In this way, what symbolises life reappears in an artificially made form. In the tradition of Delvaux and Magritte, the artist has achieved the opposition of different levels of reality, which has created an even livelier new reality of mysterious irresistibility.

In *Galatea* from 1988, De Andrea's theme is again the legend of sculptor Pygmalion as transmitted by Ovid, only here - and that is significant - without the appearance of the artist himself. A nude woman is depicted with her right hand raised above her head and her left covering the right side of her breasts. The woman's eyes are closed as if she were not yet aware of the new world of the living, which is about to become real. The fundamental experience of the statue is the awakening, which is visually likewise hinted at by her lightly lifted left leg. De Andrea presents this moment of awakening as the passage from the state of artificial into the new state of living existence, just as was described by Ovid in his *Metamorphoses*: "...At this the waken'd image op'd her eyes / And view'd at once the light, and lover with surprise..." However, the fact of the artist's absence is a proof of the independence of De Andrea's interpretation of this ancient motif: the artist creating a sculpture and the admirer of Galatea brought to life are no more there. The figure of Galatea reawakened into the reality of life became its own focus; she experiences her bringing to life from herself, and not from the perspective of the artist who created her.

The awakening of woman's awareness is similarly the theme of the *Introspective figure* from 1988. A nude female figure stands in front of a pedestal with the head of a statue cast in bronze. This work also represents individuality in the sense of woman's self-determination, searching and finding of one's own past, which is symbol-

sl.8: J. De Andrea, *Allegory: After Courbet*, 1988.

lu umjetnik više ne referira na predložke iz prošlosti, već na događaj iz političke realnosti našega vremena, kao i na emocionalnu reakciju što ju je kod američke publike izazvala jedna fotografija tog događaja. Tema je ubojstvo američkoga studenta od strane nacionalne garde tijekom protesta protiv rata u Vijetnamu 4. svibnja 1970. na Kent State University u Kentu, Ohio. Tijelo ubijenoga studenta i jadikovka jedne studentice ovjekovječeni su na fotografiji koja je potaknula daljnje proteste u američkoj javnosti, a oni su naposljetku pridonijeli okončanju rata u Vijetnamu.

De Andrea je pri svojoj transpoziciji fotografije iz 1970. pošao od autentičnosti dokumenta, u plastičku skupinu uključio je djelovanje što ga je fotografija imala na svoje vrijeme i dao temi univerzalno značenje koje nadilazi konkretan povod. Horizontalnost mrtvoga tijela i vertikalnost žene, pojačana njezinim podignutim rukama, stvaraju kontrast koji se pretvara u opću tužaljku i optužbu. Prenošenjem fotografije u dimenziju figura naravne veličine De Andrea je postigao dramatičnu djelotvornost koja se nagošću obaju likova uzdiže na razinu univerzalnosti: žena optužuje jadikujući nad smrću muškarca. De Andrein oblikovni govor preuzet s fotografskoga dokumenta ograničio se isključivo na tijela obaju likova, stvorivši tako simbol koji nadilazi aktualni trenutak. Rezultat je postao spomenikom-opomenom čija je tema elementarna povreda ljudskih prava, što optužuje neljudskost čovjekova ubojstva u svim njegovim pojavnostima. Daleko nadilazeći puko oponašanje zbilje, De Andrea stvara posve nova djela što prodiru u dubine emocionalnosti i po tome se mogu staviti na istu ravan sa svim velikim umjetničkim djelima prošlosti. ▼

s njemačkog na hrvatski preveo / translated from German into Croatian by: Milan Pelc

ised by the traditional material of bronze on the pedestal. Just like in *Galatea*, the woman's awakening is shown as a part of her own experience, based upon self-investigation, as the articulation of her own identity.

The pinnacle of creation of John De Andrea, which at the same time represents the conquest of new territories that were previously closed to him, is the *American Icon* from 1991. In this work, the artist refers no more to models from the past, but to an event from the political reality of our times, as well as to the emotional reaction of the American public to a photograph of the event. The theme is the murder of an American student by the National Guard during the protest against the Vietnam War on May, 4 of 1970 at the Kent State University, Ohio. The body of the murdered student and the lament of another female student were captured on a photograph that incited further protest of the American public, which eventually brought about the end of the war in Vietnam.

In his transposition of the photograph from 1970, De Andrea started from the authenticity of the document, included the impact that the photograph had on his times in a polyvinyl group and gave to the theme a universal meaning that surpassed its direct context. The horizontality of the dead body and the verticality of the woman, intensified by her raised arms, create a contrast which turns into an overall lamentation and accusation. By transposing the photograph into the dimension of figures of natural size, De Andrea achieved a dramatic efficiency which is raised on the level of universality through the nudity of both characters: the woman makes an accusation by lamenting the man's death. De Andrea's formative speech, taken over from a photographic document, is limited exclusively to the bodies of the two characters, creating thereby a symbol which surpasses the actual moment. The result became a monument/warning, the theme of which is the fundamental violation of human rights, accusing the inhumanity of homicide in all its manifestations. Surpassing the mere imitation of nature by far, De Andrea has created completely new works that penetrate the depths of emotionality and can therefore be placed on the same level with all great works of art from the past. ●

s hrvatskog na engleski preveo / translated from Croatian into English by: Goran Vujasinović

→ Udo Kultermann (1927.) - povjesničar umjetnosti. Već više od četrdeset godina objavljuje znanstvene i stručne radove i knjige s područja povijesti umjetnosti. Glavni predmet njegova zanimanja je arhitektura 20. stoljeća, a specijalnost mu je arhitektura izvanoeuropskih krajeva (Azija, Afrika, Južna Amerika). Važan je njegov doprinos istraživanjima povijesti povijesnoumjetničke discipline i teorije umjetnosti. Najprije živi i objavljuje u Njemačkoj kao samostalan istraživač i ravnatelj muzeja u Leverkusenu. Koncem šezdesetih sve je češće u SAD-u. Od 1973. do 1994. bio je profesor povijesti arhitekture na Washington University u St. Louisu. Danas živi u New Yorku. Udo Kultermann (1927) - art historian. For more than forty years he has been publishing articles and books from the field of art history. His main area of interest is 20th-century architecture, while his specialty is the architecture of non-European regions (Asia, Africa, South America). His contributions to the research in the history of art-historical discipline, as well as theory of art, are outstanding. At first he lived and published in Germany as independent researcher and the head of the museum in Leverkusen. In late 60s, he began to spend more time in the USA. During the period between 1973 and 1994, he was lecturing on history of architecture at Washington University in St. Louis. Today he lives in New York.