

DRUGI VAJARSKI SUSRET "MEANDER '96" ČINI SKUP UMETNIKA KOJI SU U ZGUSNUTOM VREMENSKOM PERIODU REALIZOVALI SKULPTURE U BRODOGRADILIŠTU APATIN. SPECIFIČNI USLOVI RADA PODRAZUMEVAJU KORIŠĆENJE TEHNIČKIH POTENCIJALA FABRIKE I PRILAGODJAVANJE REDOVNOM PROCESU PROIZVODNJE. UMETNICIMA JE ISPROVOCIRAN ZADATAK U VIDU DVA AKCENTA, NA SKULPTURU ZA EKSTERIJER I SKULPTURU GALERIJSKOG FORMATA. U PRETRESU OVE AKCIJE I NJENIH REZULTATA UOČENA JE JEDINSTVENA ESTETSKA NIT, AKTUELNI I DUHOVNI MODEL UPOTREBE SKULPTORSKOG MATERIJALA.

AKTUELNI POKRIVA ELEMENTARNE TOKOVE SAVREMENE SKULPTURE. SVEDENA FORMA, ASKETSKI JEZIK SA AKCENTOM PREDMETNOSTI OGOLJENOG MATERIJALA.

DUHOVNI MODEL SVAKI OD UMETNIKA ISPOLJAVA RAZLIČITO I VLASTITIH JE OSOBINA.

KOSTA BOGDANOVIĆ OD UMETNIČKI NEARTIKULISANOG KOMADA INTUITIVNO ODABRANOG, TRAŽI NAJZANIMLJIVIJU AKORD POVRŠINA. MONUMENTALNI FORMAT "OLAKŠAVA", A MALI JE VIZUELNO IZDIMENZIONIRAN. SNAGA KONVENCIONALNE LOGIKE MATERIJALA NE POSTOJI I ZA GABRIELA GLIDA. MAŠTOVITO, AGILNO KROTI I PONIŠTAVA MATERIJAL. U JEDNOSTAVNOM SIMETRIČNOM OBLIKU DEŠAVA SE PREFINJENA GRADACIJA LIKOVNIH ELEMENATA. SENZIBILITET DOBRIVOJA KRGOVIĆA POSTAVLJA VISOKE ZAHTEVE MATERIJALU. SUPTILNOG JE LIRIZMA SA IDEJOM DIMENZIONIRANJA JEDNOG, OSNOVNOG LIKOVNOG ELEMENTA U PREDMET. MILAN GRAHOVAC JE UMETNIK RADOZNALOG DUHA, KOGA PRIMENJUJE KROZ DOSTA UMETNIČKIH DISCIPLINA. IAKO SE MOŽE SMATRATI DEBITANTOM PO ISKUSTVENOM UMEĆU, AMBICIOZNO JE UŠAO U PRIČU ODNOSA SKULPTURE I PROSTORA. STATIČNI OKVIR, KAO DALEKA SEĆANJA NA SLIKU, PRIMAJU I IZBACUJU PROTOK VREMENA I PROSTORA. BETA BENASI JE DO SADA NEPOZNATA NAŠOJ UMETNIČKOJ SCENI, NA KOJOJ SE POJAVLJUJE SKULPTUROM KONSTRUKTIVNOG KVALITETA. SEGMENTI USKLAĐENIH KVALIFIKATIVNIH OSOBINA SLOŽENI SU RITMOM I RASPOREDOM U IGRI POVRŠINA, SVETLA I SENKI. TO JE AGRESIVNO ZAUZIMANJE PROSTORA. TEŽINA "MATERIJALNOG" U MATERIJALU NIJE ISPROVOCIRANA.

RAZLOG ZA OVAKAV NAČIN RAZMIŠLJANJA, DAKLE, IZ JEDNOG POSMATRAČKOG UGLA, MOŽE SE TRAŽITI U SEĆANJU NA UTISKE ZAPAŽANJA PROCESA NASTANKA SKULPTURE I U ČINJENICI O MAGIJI TRANSFORMACIJE MATERIJALA U UMETNIČKO DELO.

RADMILA SAVČIĆ

"MEANDER" '96-II GATHERING OF SCULPTORS-IS A GATHERING OF ARTIST WHO HAVE, IN THESE INTENSE TIMES, MADE SCULPTURES IN THE "SHIPYARD-APATIN". IN SUCH SPECIFIC WORKING CONDITIONS IT WAS ONLY NATURAL TO USE TECHNICAL POSSIBILITIES AVAILABLE IN THE FACTORY AND TO ADAPT TO THE REGULAR MANUFACTURING PROCESS. THE ARTISTS WERE ENCOURAGED TO WORK ON TWO PARTICULAR TYPES OF SCULPTURES-THE SCULPTURE OF EXTERIOR AND THE SCULPTURE FOR GALLERIES (WITH DIMENSIONS SUITED FOR GALLERIES). A REVIEW OF SUCH OCCASION AND IT RESULTS SHOWS THAT THERE IS A UNIQUE AESTHETIC FEATURE PRESENT, AN UP-TO-DATE AND SPIRITUAL PATTERN IN USE OF SCULPTURAL MATERIAL.

THE UP-TO-DATE PATTERN INCLUDES BASIC TRENDS OF THE MODERN SCULPTURE. SIMPLIFIED FORM, ASCETIC LANGUAGE STRESSING OBJECTIVENESS OF THE MATERIAL ITSELF.

SPIRITUAL PATTERN IS EXPRESSED IN A DIFFERENT WAY BY EVERY ARTIST IN PARTICULAR, HAVING FEATURES OF ITS OWN.

KOSTA BOGDANOVIĆ SEEKS THE MOST INTERESTING HARMONY OF SURFACES IN AN INTUITIVELY CHOSEN PIECE WHICH WAS NOT FORMED ARTISTIC. THE MONUMENTAL PIECE "RELIVES", AND THE SMALLER FORM IS VISUALLY IN DIMENSIONS. THE POWER OF CONVENTIONAL LOGIC OF THE MATERIAL DOES NOT EXIST FOR GABRIEL GLID, AS WELL. IMAGINATIVELY AND ENERGETIC HE TAMES AND OVERCOMES THE MATERIAL. IN A SIMPLE, SYMMETRICAL FORM, A VERY SOPHISTICATED GRADATION OF ARTISTIC ELEMENTS IS IN PROGRESS. SENSIBILITY OF DOBRIVOJE KRGOVIĆ HAS HIGH DEMANDS REGARDING THE MATERIAL. HIS LYRICS SUBTLE ACCOMPANIED WITH AN IDEA TO SHAPE A SINGLE, BASIC ARTISTIC ELEMENT INTO AN OBJECT. MILAN GRAHOVAC IS AN ARTIST WITH A RATHER INQUISITIVE MIND WHICH HE USES IN MANY ARTISTIC DISCIPLINES. ALTHOUGH, WE MAY CONSIDER HIM A DEBUTANT AS FAR AS HIS EXPERIENCE IS CONCERNED, HE AMBITIOUSLY DEALS WITH RELATIONS BETWEEN A SCULPTURE AND SPACE. BETTA BENASSI, SO FAR UNKNOWN TO OUR ARTISTIC WORLD, APPEARS IN IT WITH A SCULPTURE OF A CONSTRUCTIVE QUALITY. SEGMENTS OF COORDINATED QUALITY FEATURES ARE ORGANISED WITH RHYTHM AND PATTERN WITHIN A INTERFERENCE OF SURFACES, LIGHT AND SHADOWS. THIS IS AN AGGRESSIVE WAY OF OCCUPYING SPACE. HEAVINESS OF "MATERIAL" ASPECT OF THE MATERIAL IS NOT EXPRESSED.

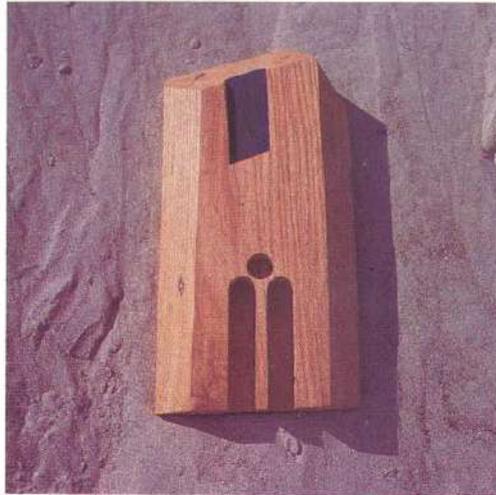
THE REASON FOR THIS PARTICULAR WAY OF THINKING, FROM AN OBSERVER'S POINT OF VIEW, MAY BE FOUND IN MEMORIES ON IMPRESSIONS ON FORMATION OF THE SCULPTURE AND IN FACT THAT THERE IS A MAGIC IN TRANSFORMATION OF MATERIAL INTO A PIECE OF ART.

RADMILA SAVČIĆ



BETTA BENASSI, BEZ NAZIVA/NO TITLE, 23x15x400CM, DRVO

VELIKO PUTOVANJE/LONG JOURNEY
283x178x222CM, METAL



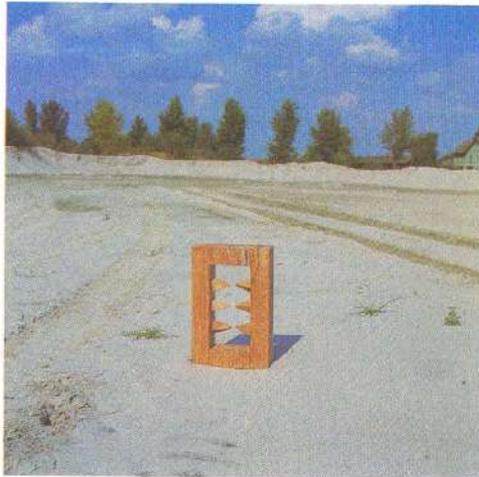
KOSTA BOGDANOVIĆ, BIFORA/BIFORA, 26X10X55CM, DRVO

DRVO ŽIVOTA/LIFE TREE, 85X85X320CM, METAL



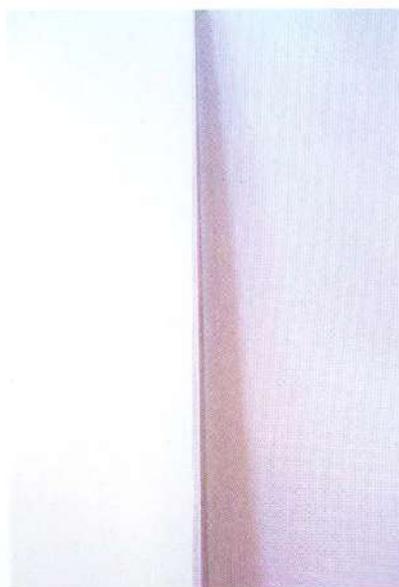
GABRIEL GLID, PROPUST/LEFT UNDONE, 55X45X9CM, METAL

PRIVODENJE/BRINGING IN, 198X90X9CM, METAL



MILAN GRAHOVAC, BEZ NAZIVA/NO TITLE, 43x13x80CM, DRVO

VRATA VETRA/THE DOOR OF THE WIND,
172x36x315CM, METAL



DOBRIVOJE KRGOVIĆ, BEZ NAZIVA/NO TITLE, 1X6X200CM, PROHROM

BRZA IGRA ZA PAROVE/QUICK PLAY FOR COUPLES,
Ø75CM, METAL

DRUGI VAJARSKI SUSRET „MEANDER '96”
APATIN, 20. VI - 3. VII 1996.

KULTURNI CENTAR

GALERIJA „MEANDER”

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DIZAJN I PRIPREMA:

DRUGA RUKA

FOTOGRAFIJE:

DOBRIVOJE KRGOVIĆ, VLADA POPOVIĆ, GABRIEL GLID

ŠTAMPA: CICERO

TIRAŽ: 300