

GALERIJA FORUM

GF

DRAGO TRŠAR

GALERIJA FORUM
CENTRA ZA KULTURU I INFORMACIJE ZAGREBA

SKULPTURE
CRTEŽI

ZAGREB • NIKOLE TESLE 16

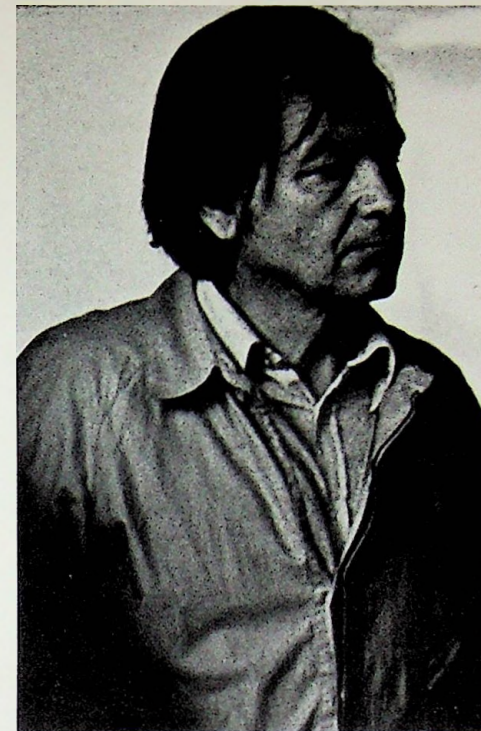
26. XI. – 14. XII. 1980.



Valovi I, bronca

(1979)

D. Tršar



BIOGRAFIJA

DRAGO TRŠAR rođen je 27. aprila 1927. u Planini kod Rakeka. Studirao je od 1944. do 1945. u ateljeu prof. Borisa Kalina, a od 1947. na Akademiji likovnih umjetnosti u Ljubljani, gdje je sada profesor. Član je Grupe 69.
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Drago Tršar javlja se u slovenskoj skulpturi sredinom pedesetih godina, poslije generacije „lirskih“ kipara kojoj su pripadali, između ostalih, Boris i Zdenko Kalin, František Smerdu i Karel Putrih, istodobno i prvi nastavnici na tek utemeljenoj ljubljanskoj Akademiji likovnih umjetnosti. Već je njegov „Portret slikara M. Cetina“ (1954) obilježio raskid s lirskom „ritmizacijom“ učitelja nametnuvši se nekim izvornim značajkama: volumenskom obradom glava i živom površinom na koju su detalji gotovo crtački pridodani masi. Ovo napuštanje neposredne baštine bilo je potupuno ali odlučno: portretnu analizu modela, psihološku i čuvstvenu, zamijenio je Drago Tršar tvrdim jezikom geometrijske tjelesnosti u „Demonstrantima“ i „Manifestantima“ (oko 1957). Kao kod svih monumentalnih stilizacija i ovdje nalazimo hijeratičnu kompoziciju, ali ona se logično uklapa u Tršarev koncept forme: skulptura se istanjila skoro do dvodimenzionalnosti. Da bi izrazio unutarnje napetosti koje su proizlazile iz teme Tršar je posegnuo za izlomljenošću obrisa: središnji motiv kao da je ušančen u koronu od bajoneta. Iako su slobodno osvojljene u prostore spomenute skulpture jesu zapravo reljefi. Time ne poričemo umjetnikovu zaokupljenost složenim odnosima kiparskog objekta i okoline. Naprotiv. Htijući simbolizacijskom formom doseći značaj teme Tršar se ovim sinetičkim kordonom prkosnika ispriječio u prostoru na način koji jedva da dozvoljava zaobilaženje, koji poziva na sučeljavanje s heroizmom ljudi koji su svjesno izabrali pobunu i smrt.

Iskorištavam strpljivost čitaoca na ovoj temi jer smatram da je u „Manifestantima“ i „Demonstrantima“ Drago Tršar dao prijedlog novog tipa angažirane umjetnosti. Ove su plastike izražavale kiparevu svijest o zajedništvu ljudi, o njihovoj sudbinskoj uzajamnosti. Tršar međutim taj unutrašnji poticaj ne izražava u mnoštvu oblika, nego daje oblik mnoštva: kristalizira ga u strogom, upravo koordinantnom sistemu fasetiranih ploha ritmički raspoređenih u monumentalnim deltoidima.

Ali to je Tršar „iz prošlosti“, prepoznat u vremenu, i u prostoru u jednom sjajnom razdoblju humanističke skulpture kada su ga prisposodbljavali Kennethu Armitageu, Cesaru Baldacciniju i Fritz Koenigu. Sve što se dogodilo poslije, a djelomično je ilustrirano ovom izložbom, posvjedočilo je dosljednost razvoja. Najprije se izvješna agresivnost forme koja je karakterizirale „Manifestante“ smiruje u masi: pločatost „transparenta“ prerasta u tvar koja se stabilizira svojom puninom trodimenzionalno („Križopuće“, 1961). Uslijedio je „Portret B. Krefta“ (1964), a potom i „Grupni portret Slovenskog okteta“ gdje je plastički problem nadređen portretnom. Ponovno su krenule „ljudske rijeke“ („Spomenik revoluciji“ u Ljubljani) zaposjedajući prostor snažnim unutarnjim ritmom.

U zagrebačkom izboru, koji je sada pred nama, nema tema o rebelima i prkosnicima. Nema raskriljavanja. U ciklusu „Pripovijesti o gradu“ Tršara ne zanima masa koja prodire u prostor, već skulptorska tvar kao kohezijska snaga. Taj je proces započet već u „Ljudskom stopu“ (1960), a sada se oličava u kombinaciji zatvorenih segmenata koji međutim naznačuju unutarnje tenzije kako predmeta tako i zbivanja. To više nisu ljudi u vihoru nego u geometrijskoj perspektivi grada.

Tezeći od početka otvorenoj formi Drago Tršar je prije ili kasnije morao razriješiti prativječnost takva koncepta njegovom antitezom; i ona se pojavila u posljednjih deset godina kao nastojanje na zatvorenoj konfuziji plastike. Ponekad umjetnik to ostvarava perforacijama u poliranoj plohi, ali pak prstenastim obrubima sferičnih oblika. U takvom, uokvirenom prostoru, kao da se zbivaju zbijanja gustinom plastičnih detalja. Ove skulpture stvaraju povezotom na originalan način: spomenuti su slobodnim, plitkim, masu u ciklusu „Valovi“ gdje se izražavaju prirodni oblici. Svi početni ideji svoje plastike, ali i one koje su nastale u ovom izboru, se na početku sa podloge.

Da bi se postigla savršena skladnost svih točaka kompozicije velike gustoće Tršar je postigao da u kiparstvu postavlja i ostvaruje izuzetno poznavanje materijala i tehnike. Na posvećenosti i znanju koje je iskazao dobro, da ne kažem izvrsno, osjećamo u njegovim djelima. Zanimljivo je istaknuti da posvjedočim nešto što će mnogima biti nepoznato: da Drago Tršar nepogrešivo prepoznaje vrijednost gradnje i načina obrade (hrapavost i glatkoću, težinu ili lakost) i svjesno je na taj način stavljao njihove semantičke vrijednosti. Drugim riječima, u njegovim djelima gdje ćemo prozrijeti smisao teme jedva da ćemo izbjeći čaroljnih svojstava materijala.

Već napomenuta plosnatost velikog dijela opusa skulptura Drage Tršara naučavala je na pomisao o slikarskoj predstavi ovog kipara. Crtezi su bili ovi izbori je sada eksponirani u galeriji „Forum“ pokazuju razne druge pretpostavke. Njihov kurzični značaj je izvan dvojbe, ali svaki je crtez više od toga: da bude samo priprema za skulpturu. To su cjeloviti likovni organizmi; način tretiranja boje sasvim ih opredjeljuje za slikarstvo. I nije teško identificirati onu ključnu točku u kojoj si ti crtezi tijesno povezani s Tršarevom skulpturom (ne ciljajući kod toga, naravno, na neposredni determinizam): otkrivamo je u smišljenom kiparevom izboru karakteristične podloge, u plastičnoj strukturi japanskog papira.

SAMOSTALNE IZLOŽBE – ONE MAN EXHIBITIONS

- 1956 Mestni muzej, Kranj
- 1958 Umetnosna galerija, Maribor (sa Stojanom Batičem)
- 1960 Mala galerija, Ljubljana
Galerie Renate Boukes, Wiesbaden (sa Edom Murtićem)
- 1962 Salon Moderne galerije, Beograd
La Cavana – Galleria d'arte contemporanea, Trst
- 1963 Moderna galerija, Rijeka
- 1964 Mala galerija, Ljubljana
- 1966 Festivalna dvorana, Bled (s Marjanom Pregeljom)
Likovni salon, Ravne na Koroškem
- 1967 Likovni salon, Celje
Mala galerija, Ljubljana
- 1969 Galerija Krško, Krško
- 1970 Osnovna škola, Zabreznica
- 1971 (na otvorenom), Jesenice
- 1972 Moderna galerija, Titograd
Umjetnička galerija, Cetinje
Likovni salon, Kočevje
- 1974 Galerija Loža, Koper
Likovni salon, Ravne na Koroškem
Galleria d'arte „La Lanterna“, Trst
- 1975 Galerija Labirint, Ljubljana
Ravbarjev stolp, Planina kod Rakeka
- 1977 Kulturni dom, Logatec
„ISKRA“, Ljubljana
- 1978 Aula slovenika, Celovec
- 1980 Muzej narodne revolucije, Sarajevo
Izložba portreta, Metlika

VAŽNIJE KOLEKTIVNE IZLOŽBE (Izbor) – GROUP EXHIBITIONS

Sudjelovao na brojnim izložbama u zemlji i inozemstvu, među kojima: Slovenska umetnost po osloboditvi 1945–1955 u Modernoj galeriji u Ljubljani 1955, I. Mediteranski bienale u Alexandriji, međunarodna izložba suvremene skulpture u muzeju Rodin u Parizu 1956, XXIX. bienale u Veneziji, EXPO 58 u Bruxellesu, I., II., i III. triennale u Beogradu, Premio Morgan's Paint u Riminiu 1961; IV. izložba Picolo bronzetto u Padovi 1961, Trigon 63, 65 i 67 u Grazu, međunarodni kiparski bienale u Middelheimu 1967, izložba Sculpture from Twenty Nations u New Yorku, Ontariu, Ottavi i Montrealu, X. bienale u Sao Paulu, 3. Salon International galerije Pilotes u Lausanni i Parizu 1970, I. međunarodni bienale plastike u Budimpešti, 5. Intart u Udinama 1972, I. jugoslavenski bienale male plastike u Murskoj Soboti 1973, izložba suvremene jugoslavenske umjetnosti u Tokiu, izložba jugoslavenske skulpture u Ateni 1977, izložba suvremene jugoslavenske umjetnosti u Madridu i Barceloni 1978, u Lisabonu, Portu, Evori, Norwichu, Dublinu i Kilkennyu 1979, Londonu, Manchesteru i Haarlemu 1980. Godine 1963. sudjeluje na kiparskom simpoziju Forma Viva u Portorožu.

NAGRADE – PRIZES

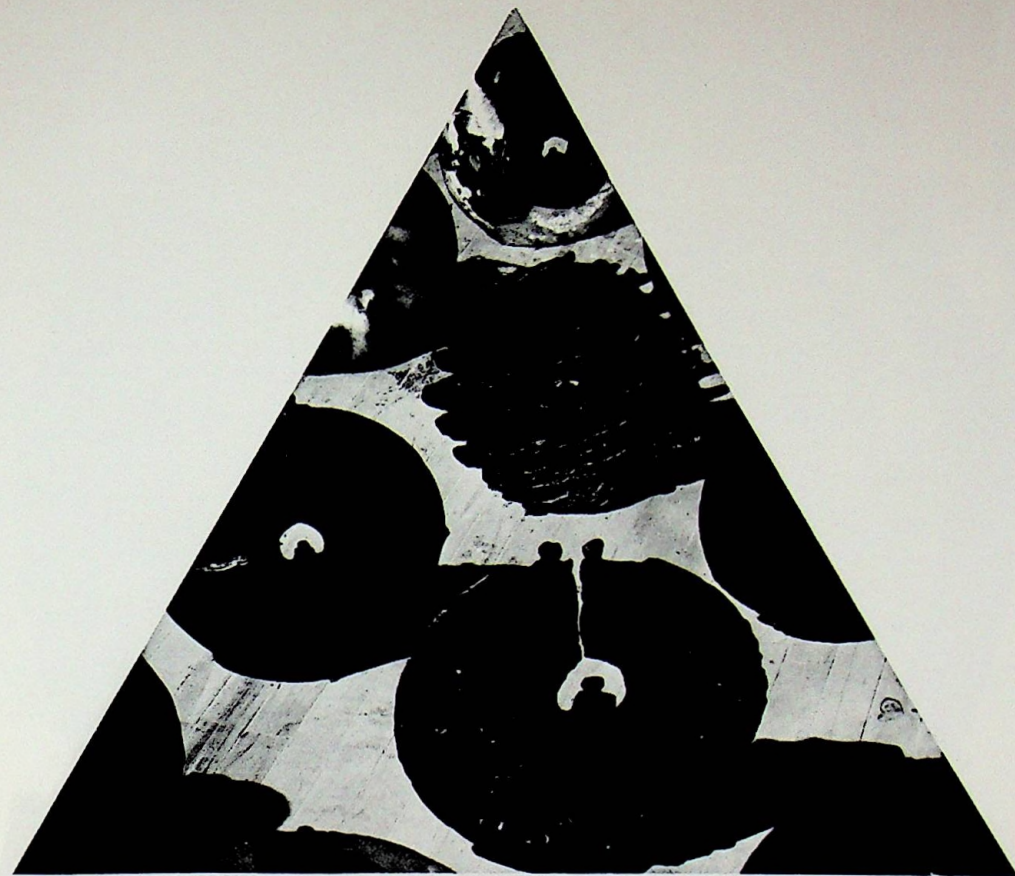
- 1955 nagrada za kiparstvo na I Mediteranskom bienalu, Aleksandrija
- 1959 nagrada na Rijeci
- 1961 nagrada na I trienalu, Beograd
zlatna medalja na izložbi Morgan's Paint, Rimini
nagrada za scenografiju na Sterijinom pozorju, Novi Sad
- 1962 nagrada Doma JNA na izložbi NOB u djelima jugoslavenskih umjetnika, Beograd
nagrada na temu NOB u djelima likovnih umjetnika Slovenije
- 1963 nagrada na natječaju za spomenik revolucije u Ljubljani
- 1965 nagrada na natječaju za spomenik revolucije u Ljubljani
- 1966 nagrada u Slovenj Gradcu
- 1969 nagrada Prešernovog fonda, Ljubljana
nagrada na natječaju za spomenik Borisu Kraigheru
- 1970 nagrada na natječaju za spomenik Ivanu Cankaru
nagrada na natječaju za spomenik palim borcima na Kozari
- 1971 1. nagrada na izložbi portreta, Tuzla
1. nagrada Doma JNA na 3. izložbi NOB u djelima jugoslavenskih likovnih umjetnika, Beograd
2. nagrada na natječaju za spomenik Đuru Đakoviću u Sarajevu
nagrada za kiparstvo na Jesenskom salonu, Banja Luka
- 1972 Jakopičeva nagrada, Ljubljana
- 1975 nagrada na izložbi Saveza jugoslavenskih likovnih umjetnika, Sarajevo
- 1976 nagrada grada Beograda na izložbi NOB u djelima jugoslavenskih likovnih umjetnika, Beograd
nagrada „4. juli“, Beograd
- 1980 1. nagrada za spomenik Edvardu Kardelju, Ljubljana

1. RAST II	bronca	202x45 cm	1970.
2. PRIČA O GRADU I	bronca	32x32x23 cm	1972.
3. PRIČA O GRADU II	bronca	36x32x20 cm	1972.
4. MONOLIT (CIKLUS STARI GRAD)	bronca	110x25 cm	1975.
5. BABILONSKI STUP (CIKLUS STARI GRAD)	bronca	33x14 cm	1976.
6. ČOVJEK U VREMENU I PROSTORU	bronca		1976/77.
a) osnova kvadrat 36 elemenata			
b) osnova trokut 28 elemenata			
c) osnova krug 1 elemenat			
7. FIGURE U DIAGONALI	bronca	175x77 cm	1979.
8. VALOVI I	bronca	92x49 cm	1979.
9. VALOVI II	bronca	40x7 cm	1980.
10. SVJETOVI (36 elemenata)	bronca		1980.
11. SVIJET	bronca	155x75 cm	1980.
11–30. CRTEŽI			



Rast II

(1970)



Osnova trokut

(1977)

In the selection for this Zagreb exhibition there are no themes on rebels. In the cycle „Stories of the Town” Tršar is not interested in the mass that penetrates the space but in sculptural material as a cohesive power force. This process began in the 1960s (1960) and is manifested now in the composition of closed segments. Nevertheless indicate inner tension in the objects and the events. The people in the work are in any more but in the geometric perspective of the town. Aiming at achieving open form from the very beginning Drago Tršar sooner or later had to resolve contradictions involved in such a concept through its analysis; and it emerged in the past ten years in the close connection with his sculpture. Sometimes the artist resolves this by perforations in a surface or by ring like endings of spherical shape. In such enframement the artist strengthens events by density of plastic details. These sculptures in their developed core correspond in an original way to free pulsations of the material in the cycle „Waves” when Tršar returns to the natural form. It is not to the initial idea of his sculpture as well: to start with the body of sculpture the forces that would lift it from its base.

In order to achieve almost perfect harmony of all points in the composition of great density Tršar had to prove an extraordinary knowledge of material and techniques along with other artistic characteristics. I am not saying that to point out good, not to say, excellent features of his craft but in order to say something which to a certain degree is clearly revealed: Drago Tršar recognizably recognizes the value of texture and the ways of its realization (roughness and smoothness, weight and lightness) and consciously uses them in the sculpture to achieve their semantic values. In other words, even in objects one cannot escape the meaning one can hardly resist the attraction of visual properties of the material.

The flatness of a great part of Drago Tršar's work, as mentioned earlier can lead one to think that predestination of his sculpture was in painting. Coloured drawings, a selection of which is now shown in the Forum gallery, reveal the extent to which such an assumption is justified. Their design character is indisputable, but each drawing is more than a mere preliminary to a sculpture. These are integral artistic organisms; the manner of colour treatment fully assign them into the art of painting. And it is not difficult to identify that the key point which closely relates these drawings to Tršar's sculptures (naturally with this not alluding to a direct determinism): one finds it in the artist's well thought out choice of characteristic drawing material— in plastic structure of Japanese paper.

November, 1980

VLADIMIR MALEKOVIC

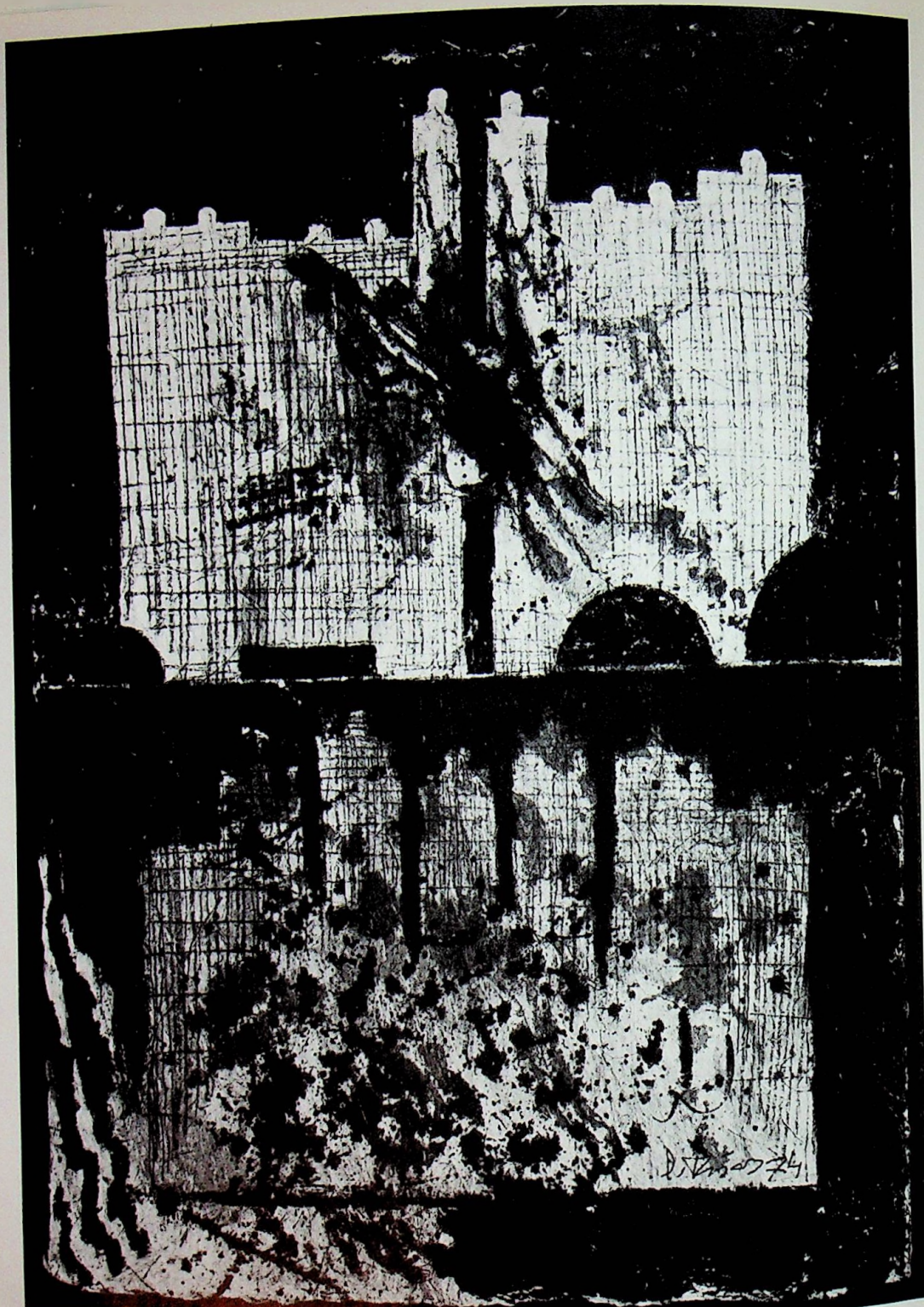
Osnova Translation: JOSIPA MILAS-MATUTINOVIC

(1977)



Figure u dijagonali

(1979)



Crtež II

(1974)

PREFACE

Drago Tršar appears in Slovenian sculpture in the mid fifties, following the generation of „lyric” sculptors which among others included Boris and Zdenko Kalin, František Smerdu and Karel Putrih who were at the same time first teachers at the newly founded Academy of Arts of Ljubljana. „The Portrait of Painter” „M. Cetin” (1954) already marks his departure from the lyrical „rhythmic pattern” of his teachers by imposing some original characteristics: voluminous treatment of head and vivid surface in which details are added to the mass in the drawing like manner. This abandonment of the immediate heritage was gradual but determined. In his „Demonstrators” and „Manifestants” Drago Tršar replaces the portrait analysis of the model, the psychological and the emotional with the hard language of geometric bodiness. As in all monumental stylization here one finds hieratic composition as well which logically fits into Tršar’s concept of form: the sculpture flattens almost to two dimensions. In order to express inner tensions Tršar resorts to broken lines: as the central motif were inserted into the crown of the bayonet. Although they stand freely in the space these sculptures are in fact reliefs. This does not deny the sculptor’s preoccupation with complex relations between the sculpture and its surroundings. On the contrary. Wishing to match the importance of the theme with symbolic form Tršar with his synthetic cordon of rebels stands out in space in the manner which hardly allows avoidance but invites to confrontation with heroism of men who have consciously chosen rebellion and death.

I am abusing the reader’s patience insisting on this theme because I think that in „Demonstrators” and „Manifestants” Drago Tršar suggests a new type of engaged art. These sculptures express the artist’s awareness of the community of all people and of their destined interdependence. Tršar, however, does not express this inner motive force through great diversity of forms. Instead he gives the form of the diversity: he crystallizes it into rigid grid system of faceted planes rhythmically arranged on monumental deltoids.

But this is the Tršar from „the past” recognized in time and space in a rich period of humanistic sculpture when he was compared to Kenneth Armitage, Cesare Baldaccini and Fritz Koenig. Everything that happened later, which this exhibition partly illustrates, confirms consistency in his artistic development. First, certain aggressiveness of form characteristic of „Manifestants” calms down in the mass: flatness of the „Transparence” grows into the matter which stabilizes through the fullness of three-dimensional form. („Crossroads”, 1961). Then follows the „Portrait of B. Kreft” (1964) and the „Group Portrait of Slovenian Octet” where the portrait problem is subordinated to the plastic. „Human rivers” start again („Monument to Revolution” in Ljubljana) occupying the space with strong inner rhythm.

In the selection for this Zagreb exhibition there are no themes on rebels. In the cycle „Stories of the Town” Tršar is not interested in the mass that penetrates the space but in sculptural material as a cohesive power force. This process began as early as in „Human pillar” (1960) and is manifested now in the combinations of closed segments which nevertheless indicate inner tension of both the objects and the events. These are not the people in the wind storm any more but in the geometric perspective of the town. Aiming at achieving open form from the very beginning Drago Tršar sooner or later had to resolve contradictions involved in such a concept through its antithesis: and it emerged in the past ten years in the close contour of his sculpture. Sometimes the artist resolves this by perforations in a polished flat surface or by ring like endings of spherical shape. In such enframed space the artist strengthens events by density of plastic details. These sculptures with their developed core correspond in an original way to free pulsation of the material in the cycle „Waves” when Tršar returns to the natural form but to the initial idea of his sculpture as well: to start with the body of the sculpture the forces that would lift it from its base.

In order to achieve almost perfect harmony of all points in the composition of great density Tršar had to prove an extraordinary knowledge of materials and techniques along with other artistic characteristics. I am not saying this to point out good, not to say, excellent features of his craft but in order to testify something which to a careful viewer is clearly revealed: Drago Tršar unmistakably recognizes the values of texture and the ways of its treatment (coarseness and smoothness, weight and lightness) and consciously derives from these features their semantic values. In other words, even in cases where one cannot grasp the meaning one can hardly resist the appeal of sensual properties of the material.

The flatness of a great part of Drago Tršar's artistic opus mentioned earlier can make one think that predestination of this sculpture was in painting. Coloured drawings, a selection of which is now on show in the Forum gallery, reveal the extent to which such an assumption is justified. Their design character is indisputable, but each drawing is more than a mere preliminary to a sculpture. These are integral artistic organisms; the manner of colour treatment fully assigns them into the art of painting. And it is not difficult to identify that the key point which closely relates these drawings to Tršar's sculptures (naturally with these not alluding to a direct determinism): one finds it in the artist's well thought out choice of characteristic drawing material— in plastic structure of Japanese paper.

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VLADIMIR MALEKOVIC

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