

**GALERIJA
FORUM**

CENTAR ZA KULTURU
I INFORMACIJE ZAGREBA
TESLINA 16, tel. 421-144

**VASKO
LIPOVAC**

23. 1 – 15. 2. 1986.

Poslovična mudrost veli da svako zlo nije za zlo. I doista, nevolja što je ovog umjetnika prisilila da stanovito vrijeme provede u bolničkoj izolaciji – daleko od svakidašnjih obaveza i ateljejskih mogućnosti – iz perspektive skoro dvogodišnjeg razmaka ukazuje se bremenitom po njegov daljnji stvaralački razvoj i obogaćenje individualnog izraza. Suočen s bjelinom zidova, bjelinom plahti i bjelinom papira, on kao da je kompenzativno bio prisiljen da do krajnosti napregne svoju imaginaciju te prazne listove ispuni bujnim prikazama, šarenim likovima i živahnim prizorima. Pa dok kritičar Antun Karaman misli kako je Vasko Lipovac tom prilikom sačinio retrospekciju i inventuru dotadašnjeg rada, meni se čini da je radije bio vođen projekcijom želja i naznačivanjem potencijalnih mogućnosti, odnosno bilježenjem skica za eventualnu kasniju razradu.

Kreativna blagotvornost bolovanja, da se tako izrazimo, manifestirala se već u susljednim kiparskim i slikarskim ciklusima, nastalima nakon prisilne cenzure neželjena odmora. Kad se dokopao svoje radionice umjetnik kao da je htio nadoknaditi posne trenutke »papirnate« kontemplacije i vođen glad u tvarnih izazova počeo se ogledati u najrazličitijim materijalima. Pritom je, dakako, posegnuo i u zalihe vizija i ideja fiksiranih i pohranjenih na stranicama notesa, blokova i mapa, pa su mnoge glave ljepotica i mornara ili figure popova i sportaša oživjele na višebojnim predstavama ili u trodimenzionalnim otjelovljenjima.

Lipovcu, istina, nikad nije bio stran duh istraživanja i znatiželja prema raznim tehnikama, zadacima, primjenama i, općenito, okušavanjima u više medija. Međtim, dugo se vremena rukovodio strogim zahtjevima redukcije i imperativom svodenja na bitno, tako da je ustrajao na tvrdoruboj, geometričnoj stilizaciji s pretežno antropomorfnim asocijacijama i aluzijama. Kroz dva desetljeća po prilici, samo je iznimno prelazio prag figuracije, ali su čunjasti, valjkasti i stožasti likovi bili ovjerovljeni upravo »apstraktnim« formalnim repertoarom i osjetljivošću za »čiste« strukture.

Radovi iz najnovijeg razdoblja predstavljaju stoga značajan korak u oslobađanju od stega jedinstvene stilistike i normi usiljene formalne koherencije, ne gubeći pritom nimalo na dosl-

jednosti i specifičnoj prepoznatljivosti. Dok je u ranijim fazama Lipovac počesto težio za svojevrsnim modulom i kalupom, jezgrom koja bi kao ekstrakt odgovarala raznovrsnim prigodama, sada se ostavio napasati egzaktnog i definitivnog u korist neposredne djelotvornosti volumena i površine.

Dovoljno je ove izloške usporediti s ostvarenjima istog autora pokazanima na prethodnoj izložbi u istim prostorima 1978. godine. U predgovoru kataloga Guido Quien je s pravom govorio o purističkoj morfologiji i o depersonaliziranim likovima. Takvu neutralnost, objektivnost, neosobnost izraza uzalud bismo tražili na novijim crtežima i kipovima. Ostala je zatvorena forma, čvrsta masa, jasna kontura, ostao je nedvojbena ironični naboj, ali se tretman plohe, način modelacije ili oslikavanja, bitno izmijenio jer novija djela upravo računaju na trag ruke, neposrednost duktusa, svježinu geste. Jednom riječju: na jednokratnost izvedbe.

Banalno kazano, danas je Lipovac znatno topliji, mekši, lirskiji i barokniji. Nije važno da li je zbog toga bliži zahtjevima publike, izvjesno je da se približio vlastitim latentnim mogućnostima te da je rastvorio i nove problemske krugove: umjesto mirovanja kretanje, nakon samodovoljnosti i zasićenosti oblika ponovno organičnost i živost. Možda je pokatkad epiderma i odveć naglašena, ali igra svjetlosti i sjenke ozbiljno je odmjerena a razmjeri dijelova uvijek pažljivo uravnoteženi. Pri svoj raznolikosti materijala: olova, srebra, drva, pleksiglasa, lima, izraz mu je, **sitvenia verbo**, lapidaran – premda se baš kamenom nikako ne koristi.

Imao sam priliku dio ovih kipova vidjeti u povlaštenom ambijentu krypte splitske katedrale. Nezaboravno su »sjeli« u taj poviješću posvećeni prostor, ne samo zato jer su arhaično kostimirani i ili adekvatno patinirani, nego jer su dostojanstvenom jednostavnošću znali korespondirati s udubinama i ispupčenjima monumentalnog antičkog prostora. Ako je Lipovac nekoć i programatski tražio spone sa zavičajnom predajom i narativno-mitskim sklopovima mediteranskog kruga, vezu s ishodištem je najspontanije pronašao u sintezi tradicije i moderniteta. To mu osigurava relevantno mjesto i u sadašnjosti.

Tonko Maroević

An adage says that it is an ill wind that blows nobody any good. Indeed, the misfortune that compelled this artist to spend a certain time in the hospital isolation – far from daily obligations and studio facilities – from the perspective of a nearly two-year interval exerted a great influence upon his further work and the enrichment of his individual expression. Confronted with the whiteness of walls, sheets and the whiteness of paper, as if he had been compensatively compelled to strain his imagination to an extreme and to fill up blank paper sheets with exuberant visions, colourful forms and lively scenes. While the art critic Antun Karaman believes that Vasko Lipovac had made a retrospection and an inventory of his work, it seems to me that he was rather led by the projections of his wishes and the announcement of his possibilities, that is, by drawing sketches for a possible elaboration later on.

The creative beneficial effect of illness, so to speak, has already manifested it self in subsequent sculptural and pictorial cycles that generated after the forced caesura of the unwanted rest. When the artist finally reached his studio, as if wishing to make up for the idle moments of »paper« contemplation and led by the thirst for real challenges, he began to try his hand at various materials. Naturally, he also reached for the stored visions and ideas fixed and laid on block-note pages and sketch-books so that heads of many beauties and sailors or figures of priests and athletes came to life in many-coloured performances or in three-dimensional embodiments.

True, Lipovac has never been a stranger to the spirit of research and the interest in various techniques, applications, commitments and, generally speaking, to trying his skill in numerous media. But, a long time conformed to the rigorous requirements of reduction and to the imperative of reduction to the essential, he persisted on hard-rimmed, geometrical stylization with predominant antropomorphic associations and allusions. Within two decades approximately, he went beyond the threshold of figurativeness only exceptionally, but cone-shaped and roller-shaped forms were demonstrated exactly by the abstract formal repertory and by the sensibility for »pure« structures.

Therefore, the works belonging to his latest period represent a significant step in his liberation from strictness of unique stylistics and norms of constrained formal coherence not losing a bit in the consistence and the character-

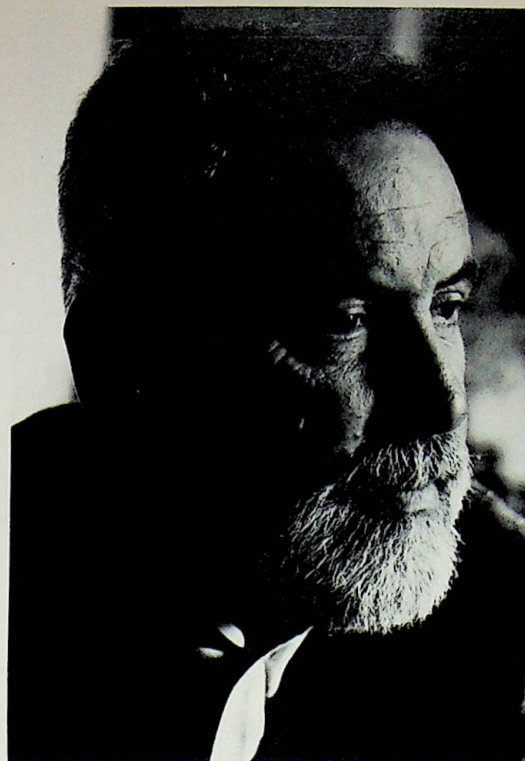
istic recognizability. While in his earlier stages Lipovac sought very often after a specific module and a mould, after a core which would, as an extract, be suitable for various occasions, now he abandoned the temptations of the exact and definite in favour of a direct efficiency of the volume and the surface.

It is sufficient to compare these exhibits to the author's works displayed in the same exhibition area in 1978. In the foreword of the catalogue Guido Quien rightly spoke of puristic morphology and of depersonalized figures. Such neutrality, objectivity, impersonality of expression could hardly be found in the latest sketches and sculptures. The closed form, the solid mass, the clear contour and undoubtedly ironic charge have remained but the treatment of a level plane, the manner of modelling or painting have changed essentially, for the recent works actually count upon the stroke of a hand, the vigour of a gesture. In one word, upon the singularity of performance.

Today, Lipovac is considerably warmer, softer, more lyrical and more baroque. It does not matter if he is nearer to the demands of the public, it is certain that he approached his own latent faculties and that he opened up new problem there is circles: instead of a standstill there is mobility, after self-sufficiency and satiation of forms there is organismicity and vivacity. The epiderm my sometimes be too much emphasized, the play of light and shade is seriously measured and the ratios of parts are always carefully balanced. Using all the variety of materials: lead, silver, wood, plexiglass, tin, his expression is, *sit venia verbo*, lapidary although he never uses stone.

I had the opportunity to see a part of these sculptures in the privileged surroundings of the crypt of the Split's cathedral. They fitted unforgettably in this historically consecrated space, not only because they were archaically costumed or adequately patinated but also because they knew how to correspond to the niches and prominences of the monumental antique space with a dignified simplicity. If once Lipovac programmatically sought for the ties with his native tradition and with the narratively mythic framework of the mediterranean circle, he found the tie with the origine most spontaneously in the synthesis of the tradition and modern trends. Thus, he holds a relevant place in the present too.

Tonko Maroević



BIOGRAFIJA

VASKO LIPOVAC rođen je 1931. u Kotoru. Akademiju primijenjenih umjetnosti završio je 1955. godine u Zagrebu. Od 1955–1959. suradnik je Majstorske radionice Krste Hegedusića.

Živi i radi u Splitu, Boktulijski put 26, telefon 058/47-000.

SAMOSTALNE IZLOŽBE

- 1959 York, City of York Art Gallery (s Ordanom Petlevskim)
- 1965 Split, Galerija umjetnina
- 1966 Dubrovnik, Umjetnička galerija Kotor, Pomorski muzej
- 1968 Beograd, Galerija Kulturnog centra Beograda
- Split, Galerija Matice Hrvatske
- 1969 Bari, Galleria La Bussola
- San Marino, Palazzo del Turismo
- 1970 Dubrovnik, Umjetnička galerija
- Zagreb, Galerija Forum
- 1971 Split, Umjetnički salon
- 1972 Titograd, Moderna galerija
- Cetinje, Umjetnička galerija – Plavi dvor
- Bari, Galleria Arte Spazio
- Firenca, Galleria Davanzati
- 1973 Dubrovnik, Galerija Sebastian
- 1974 Split, Umjetnički salon

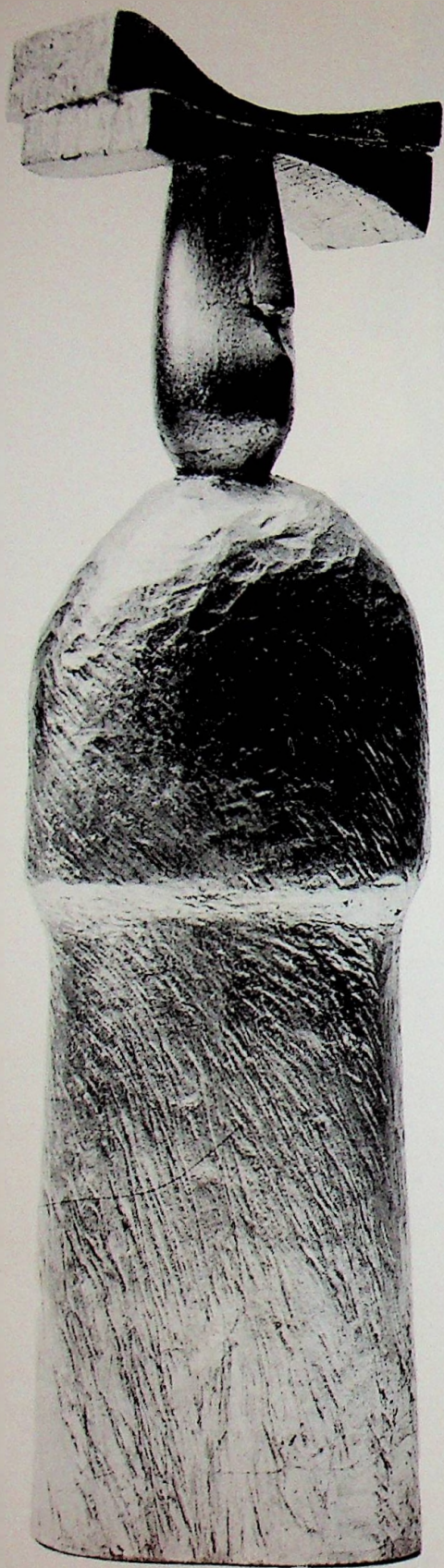
- 1975 Rim, Studio d'Arte Moderna
- Kopar, Galerija Meduza
- 1976 Split, izlozi robne kuće DALMA
- Beograd, Salon muzeja savremene umetnosti
- Zagreb, Čitaonica »Vladimir Nazor«
- 1977 Zadar, Moderna galerija
- Split, Galerija umjetnina
- 1978 Zagreb, Galerija Forum
- Ljubljana, Mala galerija
- 1979 Split, Umjetnički salon
- Dubrovnik, Galerija Sebastian
- 1981 Šibenik, Muzej grada Šibenika
- 1983 Split, Salon Galić – Foto klub Split
- Arandelovac, Izložbeni salon »Knjaz Miloš«
- 1984 Zagreb, galerija Spektar Centra za kulturu Novi Zagreb
- Split, Galerija Dioklecijan, kriptu
- Dubrovnik, Umjetnička galerija
- 1985 Zagreb, Galerija Mladost
- Beograd, Galerija Intercontinental sa Matkom Trebotićem
- Budva, Moderna galerija
- Split: Galerija »Protiron«
- 1986 Zagreb, Galerija Forum
- Sudjelovao je na brojnim skupnim izložbama u zemlji i inozemstvu.

NAGRADE

- 1968 Zadar, Nagrada 5. plavog salona
- Cetinje, Otkupna nagrada Cetinskog salona
- 1969 Herceg-Novi, Nagrada Zimskog salona
- 1970 Split, godišnja nagrada NIP »Slobodna Dalmacija«
- 1971 Zagreb, Nagrada za skulpturu 6. zagrebačkog salona
- Split, Nagrada za skulpturu 3. splitskog salona
- 1972 Zagreb, Otkupna nagrada »Večernjeg lista« na VII Zagrebačkoj izložbi jugoslavenske grafike
- 1974 Otkupna nagrada Republičke zajednice za kulturu Srbije na VIII Zagrebačkoj izložbi jugoslavenske grafike
- Split, Otkupna nagrada na I Bienalu suvremene hrvatske grafike
- 1975 Murska Sobota, Priznanje II Jugoslavenskog bienala male plastike
- 1976 Split, Nagrada za skulpturu 8. splitskog salona
- 1978 Nagrada »Grigor Vitez« za ilustraciju Aleksandrija, Nagrada za skulpturu na XII Meditranskom bienalu
- 1979 Split, Nagrada grada Splita
- 1981 Murska Sobota, Otkupna nagrada, Jugoslavenski bienale male plastike







KATALOG:

SKULPTURE, DRVO, OBOJENO DRVO,
POZLATA, METAL, GIPS
GODINA: 1983, 1984, 1985