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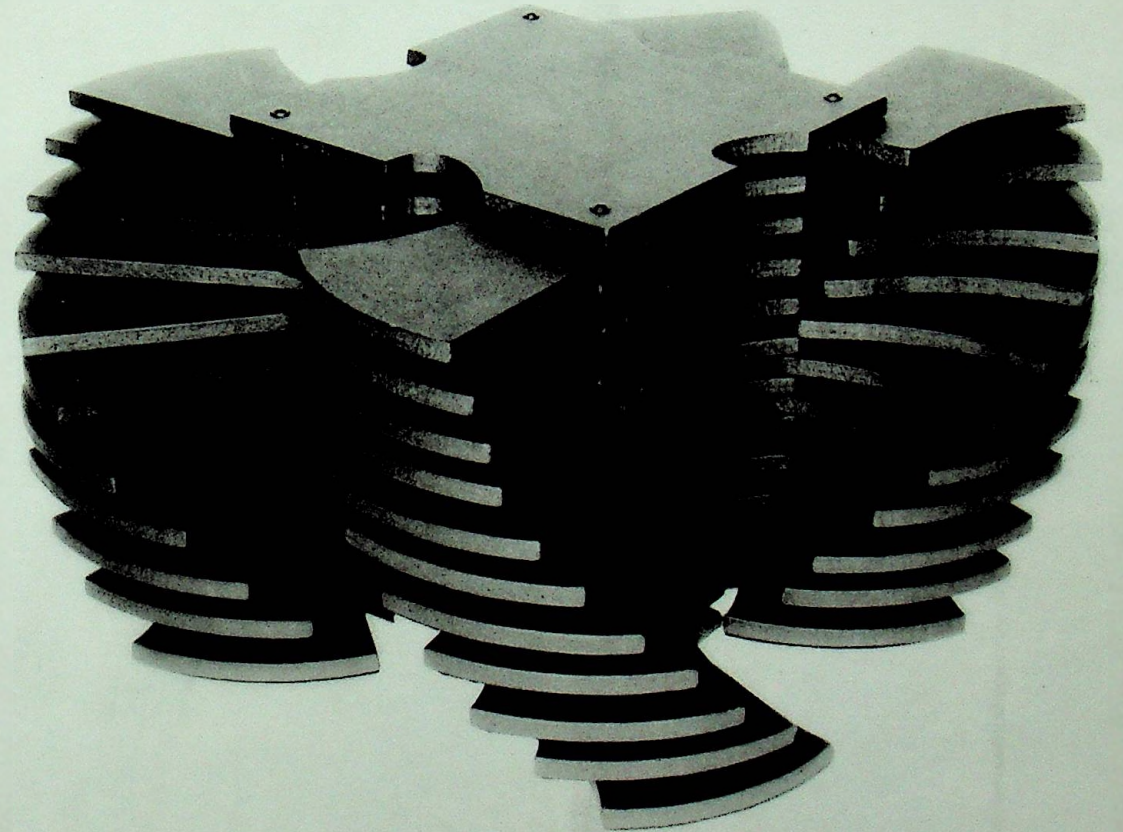
FORUM

ZLATKO ŠIMUNOVIĆ

studio
galerije forum

Centar za kulturu i informacije Zagreba

Preradovičeva 5/11
studenj 1978.



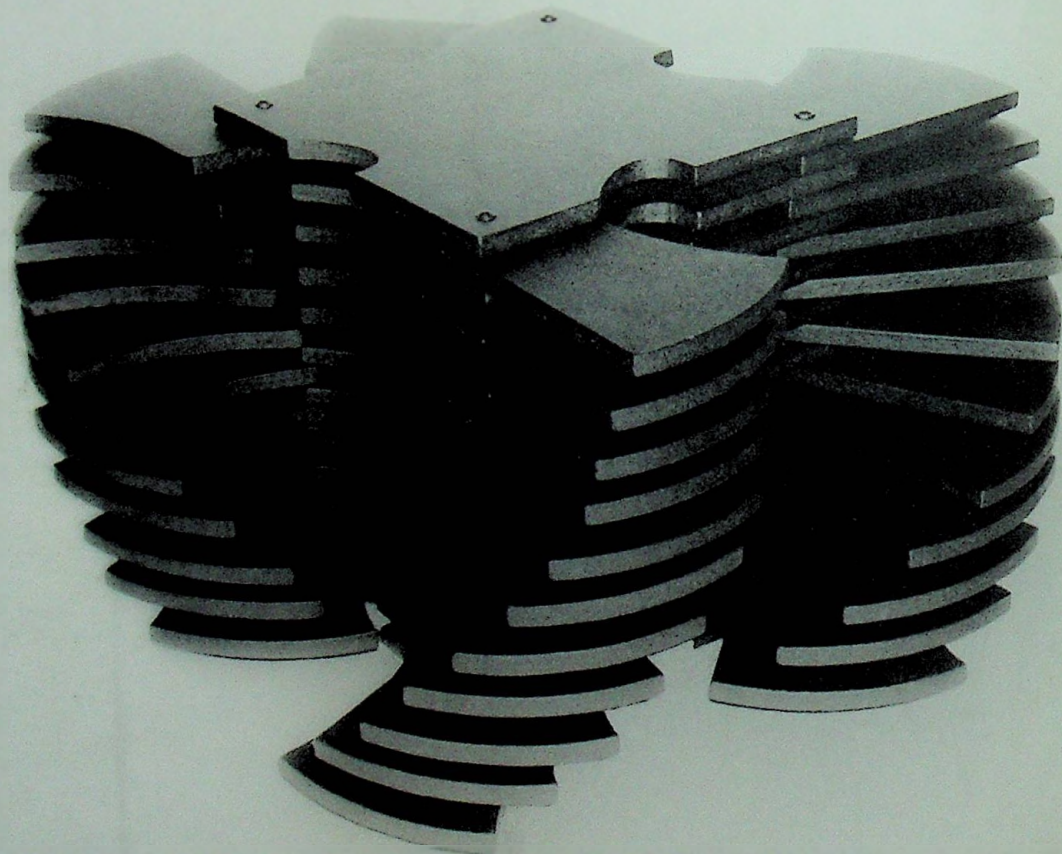
Simone Zlatko

studio
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Centar za kulturu i informacije Zagreba

Preradovičeva 5/II

studen 1978.



Preradovićeva 5/II



PREDGOVOR

Slikar Zlatko Šimunović, već petnaestak godina, zaokupljen je jednim jedinstvenim problemom: ISPITIVANJEM PROSTORA I NJEGOVE DINAMIKE, analizom pokreta u atmosferi ili materiji što je uvijek u doticaju s djelovanjem ljudske ruke, tog nezamjenljivog instrumenta koji neprestano mijenja vlastitu sredinu i njene odnose, red vrijednosti i veličina među predmetima i pojavama. Prve svoje objekte načinio je Šimunović šezdesetih godina, u doba kada je Zagreb bio jedno od svjetskih središta tzv. Novih tendencija, da bi nakon kraćega prekida ponovno nastavio započetim istraživanjima, sjedinjujući u svome djelovanju dosljedno ispunjavanje jednog racionalnog plana i programa s neprekidnim razvijanjem osnovne ideje o prostoru kao stjecištu brojnih mogućnosti plastičnih senzacija i doživljaja. Zlatka Šimunovića, međutim, nisu privukle egzaktna formule niti matematički sustav razmišljanja iako je strogost i disciplina izvedbe jedna od njegovih stalnih osobina. Pred nama su, zahvaljujući tome, elementarni prizori nekih bitnih duhovnih stanja tzv. tehničke epohe, ali bez glorifikacije mehaničkog čimbenika u kome su mnogi nastojali pronaći univerzalno rješenje svih problema čovjeka i stvaranja, svijeta i života. Zlatko Šimunović vjeruje u tehniku ali je na vrijeme spoznao da je, u umjetnikovoj intervenciji u svijet i okolinu, trajno uključivanje (i izravno djelovanje) ljudske svijesti i dalje nužno kao što je bilo i u ranijim razdobljima, iako se neprestano proširuju naše mogućnosti, invencije ali i objektivna ograničenja. Njegova je osnovna namjera ISPUNJAVANJE I OŽIVLJAVANJE POVRŠINE ILI PROSTORA U VREMENU (ovisno o tome da li slika ili stvara trodimenzionalni predmet) a maštovitost i inventivnost sastavni su dijelovi svake Šimunovićeve predodžbe i zamisli. On se, mjestimice, samim slučajem pokušava boriti protiv slučaja, tragom ruke želi izbrisati nazočnost nesavršenstva što mu, naravno, samo djelomično može uspjeti. Nije li, prema tome, i stanovita paradoksalnost metode dokaz da kod Zlatka Šimunovića HUMANO ODRAŽAVA RAVNOTEŽU SA MEHANIČKIM i da trajno organsko načelo može biti, prividno, prikriveno elementarnom geometrijskom konstrukcijom: kvadratom, kockom, krugom, prstenom? Jer, ovaj umjetnik komponira iznutra, njegovo se gradbeno ponašanje ne

otkriva prvim pogledom već ga moramo sami pronaći i upoznati uranjajući (gotovo doslovno) u unutarnji prostor djela, specifične konstrukcije koja upravo očekuje naše dodire i približavanja. Od njih zavise METAMORFOZE POČETNIH OBLIKA, usmjerene jednom temeljitijem preobražavanju cjelokupne ljudske okoline. Šimunović se, na taj način, pita i o ljudskoj (a ne samo fizičkoj) prirodi zaključujući da se jedino sintezom akcije i meditacije mogu mijenjati svijet i njegovi odnosi, u prvom času možda i na način igre a kasnije uz pomoć složenijih spoznaja. A to je uvijek napor koji obavezuje ...

Zlatko Šimunović dolazi do svojih rješenja nakon dužeg procesa i ispitivanja, razmišljanjem o energiji oblika, boje i svjetlosti, dinamici (i dijalektici) razvojnih situacija u prostoru gdje se odvija njegovo djelovanje. Osnovna zakonitost ovoga svijeta jest PREOBRAŽAVANJE, sukcesivno rađanje složenog iz jednostavnog, bogatog iz stiliziranog i sažetog. Sastavni elementi svake konstrukcije grupiraju se promišljeno i disciplinirano i navode nas na vlastitu intervenciju u prostoru (i stvari) djela. U dvodimenzionalnim radovima, tj. u kolažima, ta je intervencija ostala povlasticom autora koji razbija početne oblike koncentričnih krugova, slaže trake i segmente po jednom novom redu i zakonu u kome traju neobični odsjaji, smjela zrcaljenja linija i boja na dinamičnoj i živoj površini. Javlja se pred nama neka nestvarna, fantastična bića sazdana od boje i svjetlosti, pokreta i prožimanja tjelesnog sa bestjelesnim, fizičkog sa metafizičkim i nesvjesnim. To su mehanizmi izgubljenog, izvanvremenskog i nemogućeg, zaustavljeni u jednom trenutku toka koji nema početak niti kraj, ishodište niti ušće u kome svaki život prestaje. Atmosfera je slobodna a moguće asocijacije široke su, univerzalne i neodređene. Posebna osobitost Šimunovićevih kolaža ogleda se u tome što je u njima I DESTRUKCIJA PODREĐENA KONSTRUKCIJI a prividni je ne-red samo stepenica do jednoga višega reda i smisla, ustanovljenog strogom metodom građenja i razmišljanja o počelima svake konstrukcije i svakoga zdanja. U našem oku, kao i na površini papira, susreće se istodobno nekoliko reflektirajućih ploha koje su u neprestanom stanju difrakcije i interferencije a obojeni, koncen-

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trični prstenovi lomljeni su, rezani i ponovno složeni u nove odnose i skladove ispunjene složenijim vizualnim značenjima i porukama. Boje nisu spektralne već su slobodno, neobavezno izmiješane kao na tzv. Newtonovim kolobarima koji govore o prirodi i ponašanju svjetlosti u sukobu sa preprekama u prostoru. Ali, Zlatko Šimunović ne rekonstruira puke fizikalne ili optičke pojave i činjenice već se samo služi posebnim sustavom oblika i struktura, specifičnog karaktera i namjene. Njegov je zadatak dublji i kompleksniji jer se u njemu nalazi i prilog umjetnikove mašte, invencije, duha ustrajnosti i istraživanja nepoznatih, neotkrivenih područja mišljenja i djelovanja. Ovaj jezik nema mnogo riječi, ali njima se može govoriti o svemu što predstavlja umjetnikovu želju i zadatak ...

Pored kolaža Zlatko Šimunović radi i trodimenzionalne, pokretne objekte u kojima polazi od jednog zatvorenog, konzistentnog i osnovnog oblika (kocka) što se sastoji od niza posebno oblikovanih paralelnih ploča, sukcesivno rastvorenih u prostoru koji je također uključen u svako zbivanje i istraživanje. Umjetnika odlikuje težnja prema „čvrstom“ obliku u kome su mentalni i materijalni procesi sjedinjeni u zajedničkoj gravitacionoj jezgri iz koje se, u prostoru i okružju djela, šire novi elementi, silnice i znakovi. Osnovni je materijal drvo, no to nije značajno jer Zlatka Šimunovića zanimaju prvenstveno oblici (i igra njihovih odnosa) dok tvarnu strukturu vlastitih sredstava namjerno i svjesno zanemaruje. Kromatske su vrijednosti svedene na jedan osnovni ton i njegove stupnjeve, od svijetlih do tamnih zračenja i suglasja. Rastvaranjem i rastom geometrijskoga tijela poriče se njegova prvobitna prostorna zadanost, ono gubi svoja svojstva i težinu i preobražava se u novu plastičku pojavu, drugačijih i novih osobina. Zatvoreno se otvara, tamno se rasvjetljuje, oštro i strogo postaje blago i razigrano, ono što je bilo neživo sada se razlistava. Ravne linije negirane su pokretnim krivuljama, red i disciplina obogaćuju se novom spoznajom: slobodnom akcijom ruke sudionika koja pokazuje našu volju i vitalnost pred svakim (stvaralačkim) zadatkom što ga pred nas postavlja naše postojanje. Pa ako je sve ovo, možda, igra — ulog u njoj cijela je sudbina čovjeka ...

BIOGRAFIJA — BIOGRAPHY

Zlatko Šimunović rođen je 14. XI 1936. godine u Otočcu.

Akademiju likovnih umjetnosti završio je u Zagrebu 1962. godine.

Bio je suradnik Majstorske radionice slikara Krste Hegedušića od 1962 do 1967. godine.

Sudjelovao je na brojnim skupnim izložbama u zemlji i inozemstvu (Zagreb, Beograd, Bjelovar, Zrenjanin, Slovenjgradec, Kairo, Caracas, Beč itd).

Živi i radi u Zagrebu: MEDULIĆEVA 12.

1936, 14th November, born at Otočac

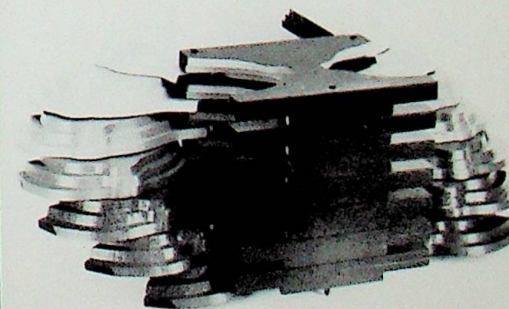
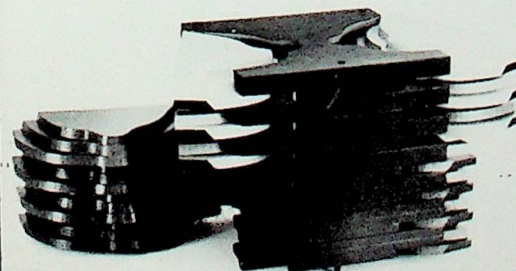
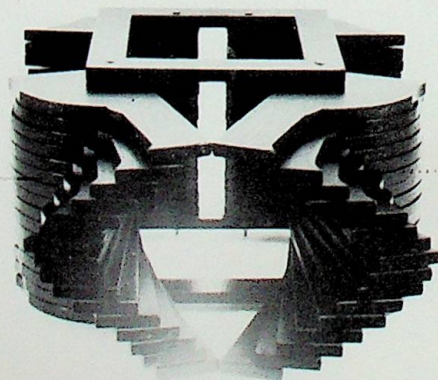
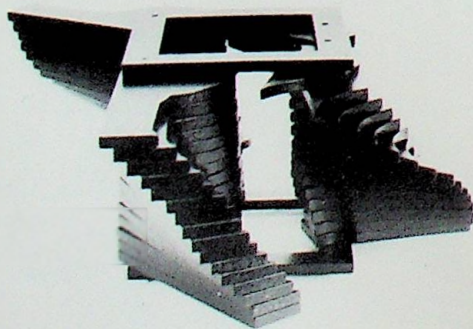
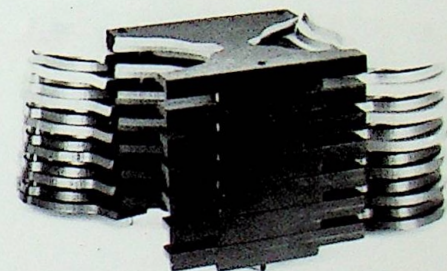
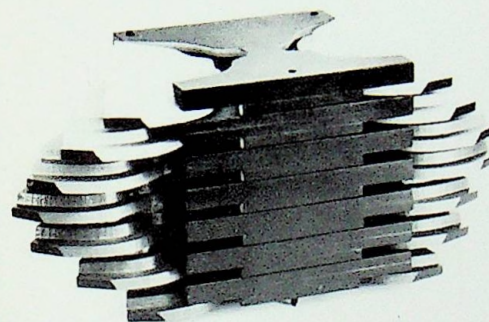
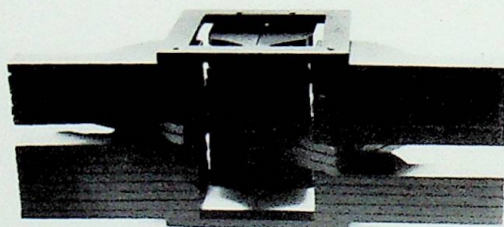
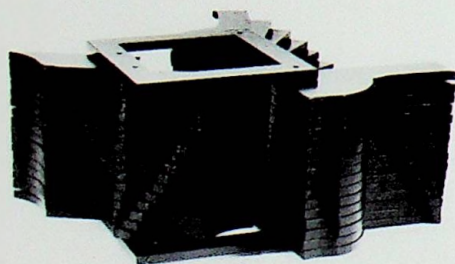
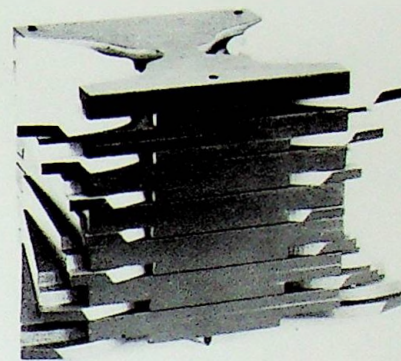
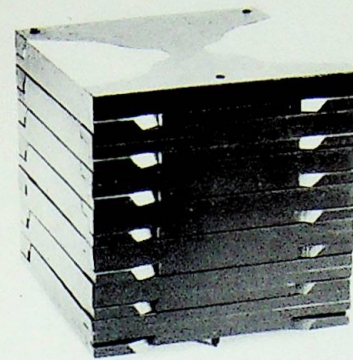
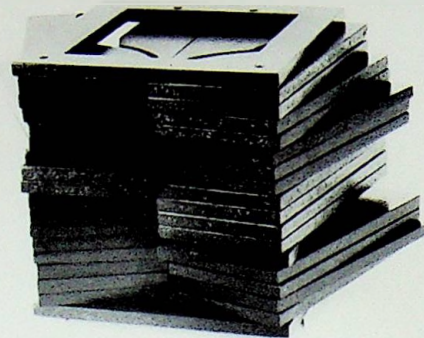
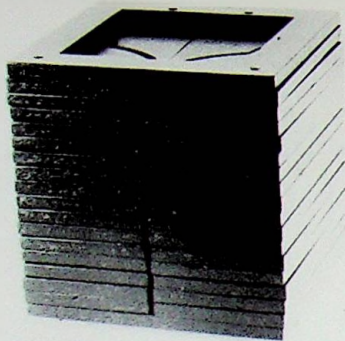
1962 graduated at the Academy of Fine Arts in Zagreb, Yugoslavia

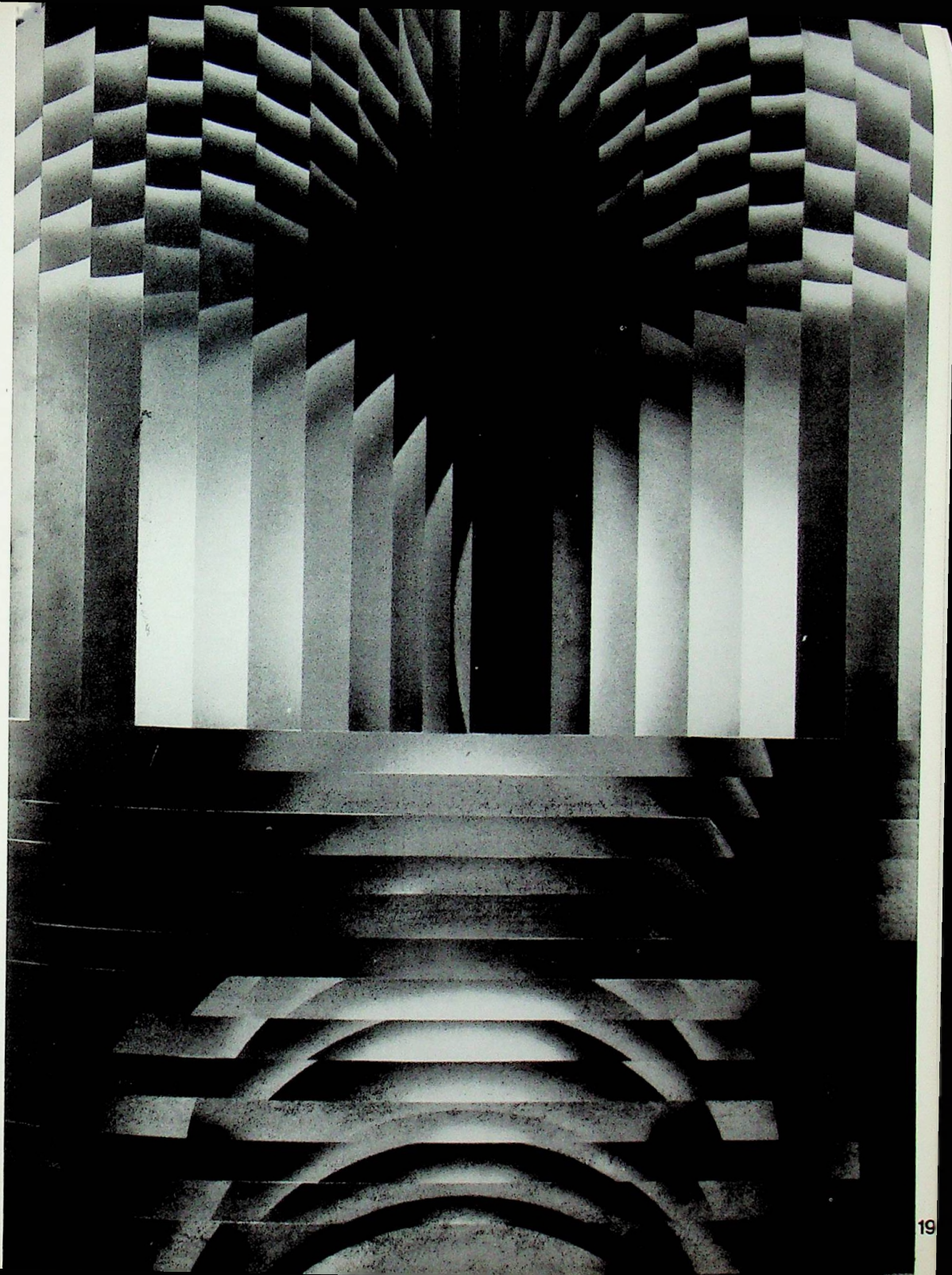
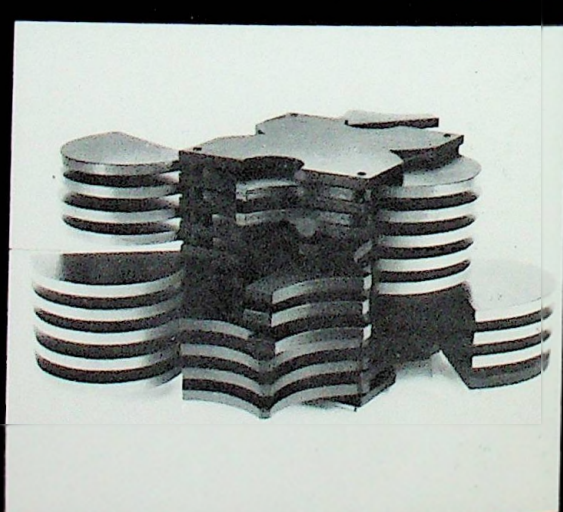
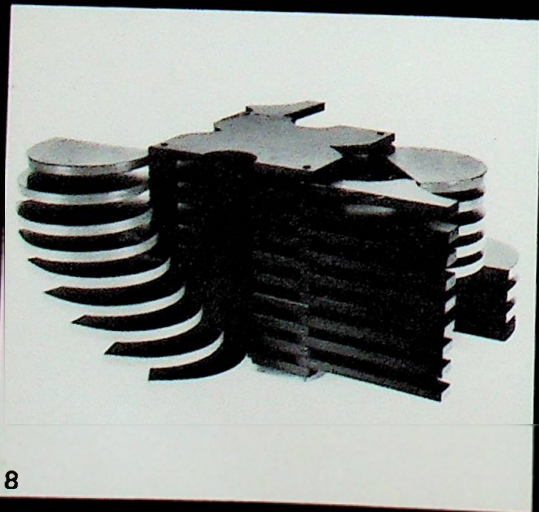
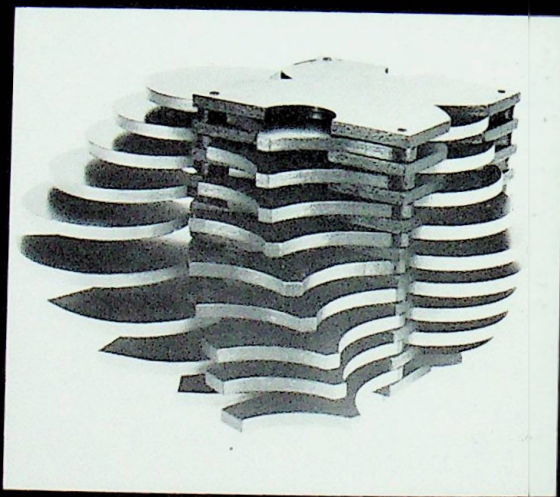
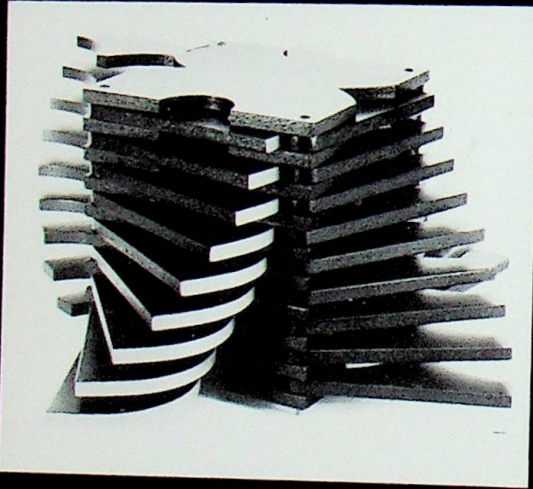
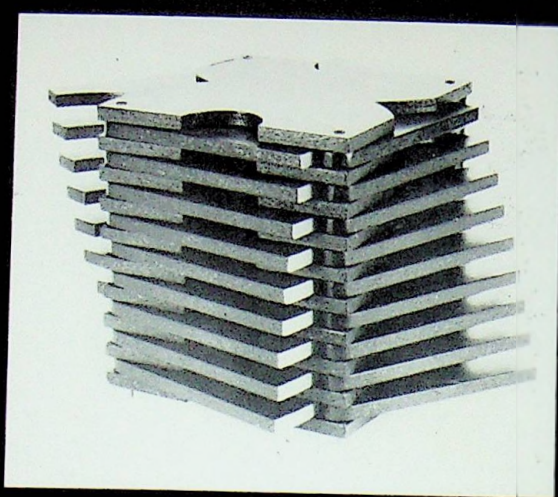
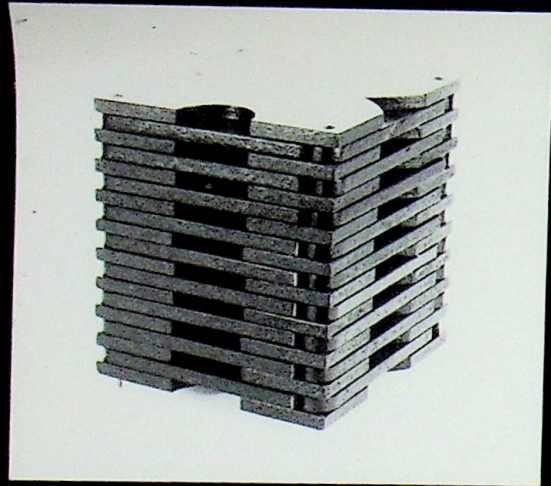
1962–1967 worked under the professor Krsto Hegedušić as a member of his workshop

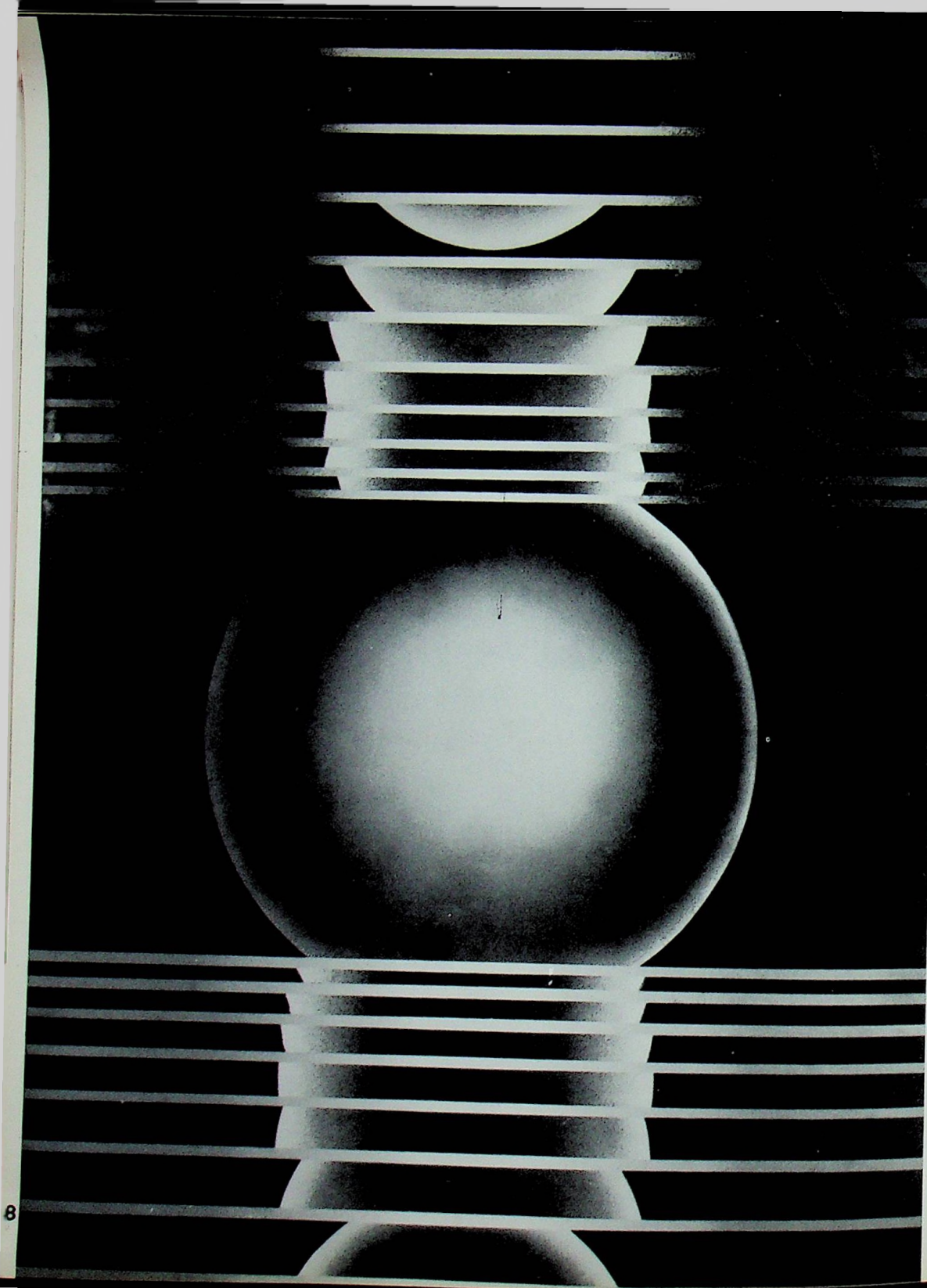
Participated in numerous group exhibitions in the country and abroad (Zagreb, Belgrade, Bjelovar, Zrenjanin, Slovenjgradec, Cairo, Caracas, Vienna etc.).

Lives and works in Zagreb, MEDULIĆEVA 12, Yugoslavia.

1. MOBILNA SKULPTURA	1975.	kombinirana tehnika (vlasništvo: TVIN, Virovitica)	74x36x120
2. SPEKTAR	1963.	ulje na platnu	74x99
3. SKICE	1973-1978.		
4. MOBIL – C	1977.	kombinirana tehnika	24x24x24
5. MOBIL – D	1977.	kombinirana tehnika	24x24x24
6. MOBIL – E	1977.	kombinirana tehnika	24x24x24
7. MOBIL – F	1977.	kombinirana tehnika	24x24x24
8. MOBIL – G	1978.	kombinirana tehnika	30x30x30
9. MOBIL – H	1978.	kombinirana tehnika	30x30x30
10. MOBIL – I	1978.	kombinirana tehnika	30x30x30
11. MOBIL – J	1978.	kombinirana tehnika	30x30x30
12. MOBIL – K	1978.	kombinirana tehnika	30x30x30
13. MOBIL – L	1978.	kombinirana tehnika	24x24x24
14. KOLAŽ I	1973.		70x100
15. KOLAŽ II	1978.		70x100
16. KOLAŽ III	1978.		70x100
17. KOLAŽ IV	1978.		70x100
18. KOLAŽ V	1978.		70x100
19. KOLAŽ VI	1978.		70x100
20. KOLAŽ VII	1978.		70x100
21. KOLAŽ VIII	1978.		70x100
22. KOLAŽ IX	1978.		70x100
23. KOLAŽ X	1978.		70x100







PREFACE

For the last fifteen years the painter Zlatko ŠIMUNOVIĆ has been occupied with a specific problem: THE EXAMINATION OF SPACE AND ITS DYNAMICS, the analysis of movement in the atmosphere or in the substance which is always in contact with the activity of the human hand — this irreplaceable instrument which continuously changes its own medium and its relations, the order of importance among objects and phenomena. His first works were created in the early sixties, at the time when Zagreb was one of the world centres of the so called New Tendencies, and then, after a short interruption, he continued with the investigations he had started, uniting in his activity the coherent fulfilment of a rational plan and programme with the continuous development of the basic idea about space as the meeting point of numerous artistic sensations and happenings. However, Šimunović has not been attracted by exact formulae or by the mathematical system of thought, although the strictness and discipline of the way of work are his permanent characteristics. Therefore, we have before us the elementary scenes of some essential spiritual states of the so called technical era, but without any glorification of the mechanical factor in which many have tried to find a universal solution of all the problems pertaining to man and creation, to the world and life. Šimunović believes in technique but he has realized in time that the permanent involvement (and direct activity) of the human mind is still indispensable to the artist's intervention in the world and his surroundings, as it was in earlier periods, although our opportunities and inventions are being continuously expanded no less than the objective restrictions. His basic intention is TO FULFIL AND REANIMATE SURFACE OR SPACE IN TIME (depending on whether he paints or creates a three-dimensional object), while imagination and invention are the component parts of every one of his ideas and conceptions. At certain points he tries to fight the case by the case itself, by the mark of hand he wants to erase the presence of imperfection but, of course, he can only partially succeed. This paradoxical method, is it not proof that in Šimunović's art what is HUMAN IS BALANCED AGAINST WHAT IS MECHANICAL and that the lasting organic principle can be, apparently, hidden by an elementary geometrical construction: a square, a cube, a circle, a ring? Because, this artist composes his works from the inside, his way of construction is not revealed at first glance, we have to discover it for ourselves and become acquainted with it through immersion into the inner space of the work and its specific construction which is awaiting — as it were — our touch and our approach. They would influence the metamorphoses of the initial forms directed towards a radical transformation of the whole human environment. In this way, Šimunović is questioning himself about human (and not only physical) nature, concluding that the world and its relations can change only by the synthesis of action and meditation, at first as a game perhaps and later on by means of more complex perceptions. And this is always an effort which involves an obligation ...

Zlatko Šimunović achieves his solutions after a long process of examining, considering the energy of forms, colour and light, the dynamics (and dialectics) of development situations in the space where his action takes place. The basic law of this world is TRANSFORMATION, the successive development of the complex from the simple, of the rich from the stylized and condensed. The component elements of each construction are grouped in a deliberate and disciplined way, inviting us to make our own intervention in the space

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(and substance) of the work. In the two-dimensional works i.e. in the collages, this intervention has remained the privilege of the artist who destroys the initial forms of concentric circles and arranges strips and segments in a new order with the lasting reflections, the daring reverberations of lines and colours on the dynamic and living surface. Imaginary and fantastic beings appear before us, formed of colour and light, of movement and the mingling of bodily and bodiless characteristics, of the physical with the metaphysical and the unconscious. These are the mechanisms of the lost, the out-of-time and the impossible, captured in a moment of their course which has no beginning and no end. The atmosphere is free and possible associations are extensive, universal and undetermined. A special peculiarity of Šimunović's collages is the fact that even the DESTRUCTION in them is SUBORDINATED TO THE CONSTRUCTION, and the apparent dis-order is only a step to a higher order and sense established by a strict method of construction and thought about the elements of every construction and of every building. In our eye, as well as on the surface of the paper, several reflecting planes are seen simultaneously, being in a permanent state of defraction and interference, while the painted concentric rings are broken, cut and then composed again into new relations and harmonies filled with more complex visual meanings and messages. The colours are not spectral, they are freely mixed as in the so-called Newton's rings, which speak about the nature and behaviour of light when in contact with interferences in space. But Šimunović does not reconstruct mere physical or optical phenomena and facts, he only uses a special system of forms and structures of a specific character and purpose. Its task is deeper and more complex because it contains the artist's imagination, invention and spirit of persistency and of research into the unknown, undiscovered areas of thought and action. This language does not consist of many words, but these words can express anything that represents the artist's desire and aim ...

Besides collages Z. Šimunović also makes three-dimensional mobile objects starting from a closed and consistent form (cube) which has been composed of many separately shaped parallel planes successively opening into the space which is also included in any happening and in any research. The artist is distinguished by his striving for a „solid“ form in which the mental and material processes are united in a joint gravitational nucleus form which new elements, lines of the magnetic field and signs flow into the space surrounding the work. The basic material used is wood, but this is not so important because Šimunović is primarily interested in forms (and in the interplay of their relations) while he deliberately neglects the real structure of his own means. The chromatic values are reduced to one basic tone and its degrees, from light to dark radiations and consonances. His initial space restriction is denied by the opening and growth of the geometrical body, it loses its characteristics and its weight and is transformed into a new plastic appearance with new and different characteristics. The closed space opens up, the dark lightens, the sharp and severe become soft and animated, what was lifeless now begins to blossom. The straight lines are negated by the curves set in motion, order and discipline are enriched by a new cognition: a free motion of the hand which shows our will and vitality before every (creative) task set for us by our existence. And if all this is perhaps a game — then the whole of man's destiny is the stake in this game ...

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and the mingling of the world
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are extensive, universal, and
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is only a step to a higher world
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