

Organized in Kostanjevica on the Krka for the 24th time, this year's jubilee anniversary of the Forma Viva International Symposium of Sculpture also celebrates the fiftieth anniversary of the Symposium. During the 1961-2011 period it hosted 123 artists. In view of this special occasion, the international expert jury carefully selected among 85 entrants three artists whose work could best mark this golden jubilee, namely Denis Krašković from Croatia, Karen Macher from Peru, and Reinhold Neururer from Austria. In spite of their rather different concepts the recurrent theme in their work is particularly a strong social and environmental note. Yet rather than depicting cataclysmic atrocities resulting from people's negligent manipulation of nature and anomalies within the society they try to convey to the public their noble message of the importance of striving for the good.

Denis Krašković is doubtlessly one of the Croatian fine artists who succeeded in establishing and confirming his artistic talent and conveying his exceptional creative abilities and individual note, which in this time of multiplication of stories ad infinitum seems to be a true rarity. Based on a renowned Biblical motif, his sculpture named *Goodness* follows the established, classical sculptural concept with its accentuated volume installed in space. Yet by carefully and deliberately arranging each piece of his installation the artist's has achieved in creating a subtle whole. According to the Bible, Jesus attended a wedding in Cana of Galilee where he performed his first miracle by turning water into wine. The sixth chapter of the Gospel According to John states that five barley loaves of bread and two small fish were used by Jesus to feed five thousand men. By designing his sculpture in the form of five large loaves of bread the author manages to express his noble feelings toward the location in which he has created his sculpture while also conveying a number of symbolic connotations. One of these is certainly the parallel between the wedding feast in Cana and Plato's Symposium that has always been a characteristic of Forma Viva. Furthermore, the stylized loaves of bread seem to be a particularly meaningful symbol of the time in which we presently live. In addition, the heavy sculpture symbolically represents the hard-earned bread of the artists' guild that is procured by sweat and hard work. This is perhaps the reason why it has become increasingly rare in this classical form. The suggestive characteristic of the natural brown color of oak, so similar to the color of a well-done loaf of bread, and the very form of the sculpture invoke associations with the realm of hyperrealism that furthermore conducts an excellent dialog with the Baroque façade that serves as background scenery.

Karen Macher Nesta from Peru is, in addition to two sculptors from Venezuela, the third representative of artists from South America to participate in the Forma Viva of Kostanjevica. The basic concept of her sculpture, which is the second moving sculpture in the Forma Viva open air sculpture collection, is its flexibility. Interestingly enough, the first mobile sculpture exhibited in the sculpture park of Kostanjevica, named *Apotheosis of Bolivar*, was created in 1982 by another artist from South America, namely by Carlos Medina from Venezuela; both have been placed in close proximity. The artist's principle aim was to accentuate her sculpture's tactile features and thus its interactive character. Visitors are allowed to touch its leaves and by manipulating them emphasize the sculpture's flexibility, which is based on the constructivist approach of Laszlo Moholy – Nagy, one of the most prominent modernists. According to Nagy, the spectator should abandon the role of a mere static observer but adopt the kinetic energy of a sculpture and be transformed into a moving and relaxative creative force. This particular task of the moving force has been occasionally relegated to the wind, which adds an ecological dimension. In addition to swinging the transversal parts of the sculpture, the wind will also produce a sound by knocking them together in the center. This simulated heartbeat serves as a symbolic reminder that the nature around us is alive, as is alive the sculptural form symbolically represented in the very name of the Forma Viva symposium. The use of natural materials, their kinetic characteristics, and the creation of natural sound are regular features of Macher Nesta's land art installations and reflect her commitment to ecological activism. The sculpture she has created in Kostanjevica and named *Natural Seesaw* reminds all of us of the importance of water for the preservation of our planet.

Reinhold Neururer's sculpture titled Protective Fence for the Nature is even nearer to Vladimir Tatlin's Constructivist ideas. Neururer's entire opus contains a pronounced ecological platform evident in the very title of the sculpture designed for this year's Forma Viva Symposium. Due to its specific character, the sculpture, which may be equally classified as land art, had to be realized in situ. This is another creation with a clearly indicated vivacity of form, which is a significant preamble of our fine arts Symposium. By employing this element, the artist strives to decipher the cosmic order, disclose the secret of the structure of natural forms, and achieve harmony between the contrasting chaos and order; at the same time, he tries to attain a symbiosis of firmness and fragility. His high and dense barrier creates a symbolic protection for the delicate newly-planted oak sapling in its middle. The barrier itself indicates the transience of existence due to time and weather conditions even though the artist constructs such structures in different climatic environments. The fragility of the young plant will be gradually transformed into the solidity of a fully-grown tree while the firmness of the sculpture and its protective function shall eventually weaken. It seems as if the artist wished to confirm the philosophical premise of Heraclitus and his Pantha Rei. Possibly it is also due to Heraclitus that Reinhold Neururer likes to create with the help of fire that illustrates the fleeting character of sculptures much more swiftly and also more explicitly.

Goran Milovanović

Denis Krašković – Croatia

Born in Zagreb in 1972. Graduated in sculpture from the Academy of Fine Arts in Zagreb under Professor Stanko Jančić. Mentored by Professor Jože Barši, he received his B.A. in 2010 from the Academy of Fine Arts and Design in Ljubljana. Since 2007 he has been employed as an Assistant Professor at the Department of Fine Arts of the Academy of Arts in Osijek where he lectures on sculpture. He exhibited his works in a number of independent and group exhibits, both in Croatia (Zagreb, Split, Reka, Osijek, Rovinj, Pula, Labin, Koprivnica, Sisak, Dubrovnik, Šibenik, and Slavonki Brod) and abroad (Budapest, Berlin, Vienna, Los Angeles, Torino, Prague, Tel Aviv, Krakow, Johannesburg, Ljubljana, Skopje, and Olomouc). Apart from sculpture, he creates paintings, comic strips, video, and animated art. He has received several awards, notably the 2000 Grand Prix of the Youth Salon in Zagreb. He lives and works in Zagreb.

<http://kraskovicartworks.blogspot.com>

Karen Macher Nesta – Peru

Born in Lima, the capital of Peru. Graduated in sculpture from the Fine Arts Academy of the Catholic University of Peru in 2005. Received her B.A. in art production at the Technical University of Valencia, Spain in 2008. As a Visiting Professor at the Faculty of Fine Arts and at the Faculty of Graphic Arts and Design in Peru, she has in the last two years been conducting seminars on drawing and sculpture. She exhibited her work in two independent and a dozen of group exhibits and has received several awards in South American countries. In addition to sculpture, she creates drawings and art installations connected with ecological themes. She has participated in eight sculpture symposiums in South America, Europe, and Asia. She lives and works in Lima, Peru.

<http://www.karenmacherportafolio.blogspot.com>

Reinhold Neururer – Austria

Born in 1957 in Tyrol, Austria. Graduated from the Vocational Technical School in Innsbruck, Austria in 1976 and in 1990 from the Pedagogical University Tyrol in Innsbruck. In addition to other training seminars he received further instruction at the International Summer Academy of Fine Arts Salzburg under the mentorship of American Professor Nancy Davidson. Apart from constructivist sculpture installations he creates graphics and light installations with fire. He has participated in a number of sculpture symposia where he has also received several awards. He is the author of many public installations, notably the Great Barrier situated on the Silvretta Bieler Höhe ski slope at an altitude of over 2000 meters. He lives and works in Tarrenz, Austria.

<http://neururer.info>



Denis Krašković – Hrvaška

Rojen leta 1972 v Zagrebu. Diplomiral je na kiparskem oddelku Akademije likovnih umetnosti v klasi profesor Stanka Jančića. Od leta 2007 je zaposlen kot docent na Likovnem oddelku Umetniške akademije Osijek, kjer predava kiparstvo. Leta 2010 je na Akademiji za likovno umetnost v Ljubljani pod mentorstvom prof. Jožeta Baršija magistriral. Razstavljal je na mnogih samostojnih in skupinskih razstavah, tako na Hrvaškem (Zagreb, Split, Reka, Osijek, Rovinj, Pula, Labin, Koprivnica, Sisak, Dubrovnik, Šibenik, Slavonki Brod) kot v tujini (Budimpešta, Berlin, Dunaj, Los Angeles, Torino, Praga, Metz, Tel Aviv, Krakow, Johannesburg, Ljubljana, Skopje, Olomouc).

Poleg kiparstva se ukvarja še s slikarstvom, stripom, videom ter animacijo. Za svoje delo je bil nagrajevan, med ostalimi je dobitnik Grand prix nagrade Salona mladih v Zagrebu za leto 2000. Živi in dela v Zagrebu.

<http://kraskovic.blogspot.com/>

Karen Macher Nesta – Peru

Rojena je v glavnem mestu Peruja, Limi. Leta 2005 je na Katoliški univerzi v Peruju diplomirala iz kiparstva na Fakulteti za upodabljajočo umetnost. Leta 2008 je na Politehnični univerzi v Valenciji (Španija) magistrirala s področja umetniške produkcije. V zadnjih dveh letih je na Fakulteti za umetnost in na Fakulteti za grafiko in oblikovanje v Peruju kot gostujoča profesorica vodila seminarje risanja in kiparstva. Do sedaj je imela dve samostojni in ducat skupinskih razstav, za svoje umetniško udejstvovanje pa je prejela nekaj nagrad v državah Južne Amerike. Poleg kiparstva se ukvarja še z risbo in umetniškimi instalacijami na temo ekologije. Do sedaj se je udeležila osem kiparskih simpozijev v Južni Ameriki, Evropi in Aziji. Živi in dela v Limi.

<http://www.karenmacherportafolio.blogspot.com/>

Reinhold Neururer – Avstrija

Rojen leta 1957 na avstrijskem tirolskem. Leta 1976 je končal Visoko tehnično šolo v Innsbrucku, leta 1990 pa še Pedagoško akademijo v Innsbrucku. Med drugim se je umetniško izpopolnjeval tudi na Mednarodni poletni akademiji v Salzburgu pri ameriški profesorici Nancy Davidson. Poleg kiparskih konstruktivističnih instalacij se ukvarja še z grafiko in svetlobno instalacijo s pomočjo ognja. Sodeloval na mnogih kiparskih simpozijih, kjer je bil tudi nagrajevan. Je avtor mnogih javnih instalacij med katerimi je najbolj znana »Velika bariera« na smučišču Silvretta Bielerhöhe na Tirolskem, na nadmorski višini več kot 2000 metrov. Živi in dela v avstrijskem mestu Tarrenz.

<http://neururer.info/>



Izdala in založila / *Published by*
Galerija Božidar Jakac
Zanjo / *Represented by*
Bojan Božič
Besedilo / *Text*
Goran Milovanović
Angliški prevod / *English Translation*
Nives Sulić Dular

Fotografija / *Photography*
Matej Jordan, Goran Milovanović
Zanjo / *Represented by*
Matic Tršar
Tisk / *Printed by*
R-Tisk
Naklada / *Edition*
500

Kostanjevica na Krki, julij 2011

Formo vivo so omogočili:
Občina Kostanjevica na Krki
Ministrstvo za kulturo Republike Slovenije
Krka d. o. o.



Mednarodni simpozij kiparjev *International Symposium of Sculptors*

01. 07.—30. 07. 2011



Letošnji Mednarodni simpozij kiparjev Forma viva, smo, če se osredotočimo samo na naše delovišče v Kostanjevici na Krki, organizirali štiriindvajseti zapored. Na simpozijih je med leti 1961 in 2011 delovalo kar 123 umetnikov, letošnji pa obenem obeležuje tudi 50 - letnico delovanja. Zato je letos mednarodna strokovna žirija še posebej pozorno izbirala in med 85 prijavljenimi umetniki izbrala tri najboljše: Denisa Kraškovića iz Hrvaške, Karen Macher Nesta iz Peruja ter Reinholda Neururerja iz Avstrije. Kljub različnim stilnim konceptom lahko najdemo v umetniških opusih imenovanih umetnikov rdečo nit, ki se odraža predvsem v močni socialno ekološki izpovedni noti njihovih del, ki pa s svojim izražanjem ne izpostavljajo kataklizmičnih grozot, ki bi gledalca opozarjale na nevestno ravnanje z naravo ter na anomalije v družbi, temveč se osredotočajo na plemenitost vizualnega sporočila, ki stremlje k dobremu.

Denis Krašković vsekakor spada med tiste umetnike hrvaške likovne scene, ki jim je uspelo uveljaviti in potrditi svoj talent in izpostaviti izjemno kreativnost in individualnost, kar je prava redkost v času multipliciranja zgodb v neskončnost. Izvedba njegove kiparske kompozicije z naslovom *Dobrota*, kjer avtor s poudarjenim volumnom plastike v prostoru sledi klasičnim kiparskim prijemom, s preiščeno razmestitvijo posameznih delov pa doseže subtilno celoto umetniške instalacije, idejno temelji na znamenitem Biblijskem motivu. Po svatbi v galilejski Kani, kjer Jezus spremeni vodo v vino, s čimer razodene svoj prvi čudež, lahko v šestem poglavju Evangelija po Janezu beremo, kako je Jezus nahranil pet tisoč mož s petimi ječmenovimi hlebci in dvema ribama. Z ustvarjeno skulpturo avtor v prvi vrsti izraža plemenite občutke do prostora, v katerem je ustvarjal, delo pa v sebi nosi še mnogo simboličnih konotacij. Ena je prav gotovo paralela



gostije ali svatbe v Kani s Platonovim simpozijem, ki je vsa leta temeljno označeval *Formo vivo*; stilizirani hlebci kruha pa so še posebej pomenljivi v času vsakovrstnih kriz, ki zaznamujejo naše bitje in življenje. Obenem skulptura simbolično ponazarja tudi celoviti kiparski kruh, ki je tako kot ta Kraškovičev trd in težak. Morda ga je tudi zato v tej klasični podobi vse manj. Sugestivnost naravne barve hrasta, ki se približuje barvi dobro zapečenega hlebca, in forma skulpture nas asociativno vodita v polje hiperrealizma, ki se zliiva v odličen dialog tudi z baročno galerijsko fasado, kjer ta služi kot kulisa.

Perujska kiparka Karen Macher Nesta je po dveh venezuelskih kiparjih tretja predstavnica Južne Amerike, ki gostuje na kostanjeviški *Formi vivi*. Bistvo avtoričine skulpture je njena gibljivost. To je druga mobilna skulptura v kostanjeviškem parku skulptur in kot zanimivost omenjam, da je tudi prvo, z naslovom

Apoteoza Bolivarju, leta 1982 ustvaril južnoameriški umetnik Venezelec Carlos Medina. Obe skulpturi si v parku stojita blizu. Avtoričin cilj pri skulpturi je bil poudariti njeno taktilnost, s tem pa tudi interaktivnost. Obiskovalcem je dovoljeno dotikanje listov skulpture, lahko jih premikajo in s tem poudarjajo živost gibljive forme. Ta ideja temelji na konstruktivističnem pogledu enega najpomembnejših modernistov Laszla Moholy - Nagya, ki je trdil, da se mora gledalec ob skulpturi znebiti vloge zgolj statičnega opazovalca ali spremljevalca, temveč mora povzeti kinetično energijo skulpture, ki ga preobrazila v gibljivo in sproščujočo ustvarjalno silo. Nalogo gibalne sile pa avtorica občasno prepušča tudi vetru, kar skulpturi dodaja ekološko komponento. Veter naj prečnih delov ne bi zgolj gugal, temveč naj bi z dotiki v središču proizvajal tudi zvok. S temi simuliranimi srčnimi utripi Karen Macher Nesta simbolično opominja na živost narave in skulpturalne forme,



ki se simbolizira že v naslovu simpozija Forma viva. Uporaba naravnih materialov, njihova kinetičnost in prisotnost naravnih zvokov so zgovorna prepoznavnost avtoričinih land art instalacij, s katerimi odraža svojo zavezanost ekološkemu aktivizmu. S kostanjeviško skulpturo pa tudi z naslovom skulpture *Štirne* povečuje pomen vode pri ohranitvi planeta.

Še bližje Tatlinovski konstruktivistični smeri tvornega sestavljanja je skulptura Reinholda Neururerja. Tudi v njegovem celotnem opusu je prisotna izrazito ekološka komponenta, ki jo evocira že s poimenovanjem svoje kostanjeviške stvaritve: *Varovalna ograja za naravo*. Ta je zaradi specifične skulpture morala biti izvedena in situ. Tudi za Neururerjevo umetnino, ki bi jo prav tako lahko umestili v polje Land arta, je pomembna preambula našega simpozija kiparjev, torej živost oblike. Z njo skuša dešifrirati kozmični red, odpreti skrivnost strukturirano-

sti naravnih oblik ter doseči harmonično dialektičnost nasprotij kaosa in reda ali pa doseči simbiozo trdnosti in krhkosti. Visoka in gosto preprejena bariera, ki jo je ustvaril umetnik, je simbolično varovalo za krhko mladico posajenega hrasta v sredini, obenem pa v svoji biti nosi minljivost, zaznamovano s časom in posledicami vremenskih razmer, četudi jih avtor postavlja na različna klimatska področja. Krhkost hrastove mladice bo s časom dobila trdnost drevesa, diametralno s tem pa bo slabela čvrstost skulpture kot varovalne prepreke. Kot da želi avtor s tem potrditi Heraklitov filozofski princip in njegov Pantha rei. Mogoče je Reinholdu prav zaradi Heraklita blizu tudi umetniško izražanje z uničljivo slo ognja, ko je minljivost skulptur izražena še veliko hitreje in bolj dojemljivo.

Goran Milovanović