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SHOWROOM SPLIT
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Sretni egzistencijalizam: hommage à Vasko Lipovac



Dodir umjetnosti



Piše: Srećko Horvat Foto: Robert Matić

Lipovčeve slike kod nas pobuđuju prije svega osjećaj prisnosti, poznatog i svojevrsne topline. No ipak, kao da je na djelu uvijek određeni dualitet, osjećaj kao da smo doma, ali istodobno i velika čežnja za domom

Francuski filozof Gilles Deleuze jednom je izjavio da se veličina slikarstva može mjeriti načinom na koji pojedini slikar postupa s bojom. Kao primjere je uzeo Van Gogha i Gauguina koji su pokazivali golemo poštovanje, ili čak strah, pa i paniku, kada su bili suočeni s bojom. Njih dvojica su vjerojatno dva najveća kolorista ikada, no u svom radu oni boju koriste s velikim kolebanjem. Na početku svojih karijera koristili su zemljane boje, ništa napadno, jer se nisu usudili upustiti u boju; kao da je se nisu smatrali dostojnima, trebale su im godine i godine za taj pothvat. Boja slikara, kako kaže Deleuze, može odvesti u ludilo. Vasko Lipovac, koji je gotovo uvijek proglašavan velikim koloristom, kao da stoji na suprotnom polu navedenih slikara. Van Gogh i Gauguin, bojom su, svaki na svoj način, pokušavali izraziti neki svoj unutrašnji nemir, ludilo i genijalnost u jednome. Kada se nađemo pred nekim njihovim platnom, osjećaj koji nas obuzima najbliže je onome što je Brecht okarakterizirao kao Verfremdung – začudnost, zapanjenost vrtlogom pred našim očima. Pred slikama Vaska Lipovca otvara se gotovo suprotan dijapazon osjećaja koji je – da također iskoristimo jedan drugi njemački izraz – Heimlich, suprotnost onome Unheimlich. Njemačka riječ Heim, Fdom", podložna je mnogim izvedenicama, a jedna od najpoznatijih vjerojatno je Heimweh. U hrvatskom se jeziku za tu "bolest" koristi jedino termin grčkog podrijetla – nostalgija ili, doslovno, "bol zbog povratka" (nostos – povratak, algos – bol). Lipovčeve slike, za razliku od ekspresionističkog i fovističkog bjesnila, vrtloga i ludila, kod nas pobuđuju prije svega osjećaj prisnosti, poznatog i svojevrsne topline. No ipak, kao da je na djelu uvijek određeni dualitet, kovanica s dva lica: Heimlich i Heimweh, osjećaj kao da smo doma, ali istodobno i velika čežnja za domom. Vodeću ulogu u tome upravo ima specifičnost Lipovčeva kolorita: blage i nježne boje (plava, bijela) promišljeno se spajaju i suprotstavljaju kontrastima crvene, žute. Kada, primjerice, stojimo pred slikom "Sastanak" ili "Mornar i vapor", kao i mnogim drugima, neovisno o tome jesmo li s mora ili kontinenta, kao da se otvara neki drukčiji, gotovo nevini svijet, čežnja za djetinjstvom. Možda je prava riječ – sjeta, osjećaj kada smo istodobno i tužni i sretni, kada nas preplavljuje misao o prolaznosti, ali smo i "zahvalni" za postojanje, neka vrsta sretnog egzistencijalizma. U usporedbi s bojama, Lipovac je u tom smislu najbliži jednom Hundertwasseru, i to ne s obzirom na tehniku ili zastupljenost pojedinih boja (kao što ni spominjanje Van Gogha ili Gauguina nije bilo na toj liniji), nego prije svega na razini značenja boja. Kao i kod Hundertwassera, kod Lipovca je boja "sretna". I tu dolazimo do onoga po čemu je Lipovac postao najpoznatiji – do njegovih motiva. Kao što znamo, on je upravo zbog svojih motiva postao općepoznati označi-

telj, persona grata koja jednako dobro kotira kako kod znalaca i stručnjaka, tako i kod tzv. šire publike. Mediteran, erotika i sport, to su tri najčešće njegove preokupacije, tri Lipovca, ali tri u jednom, jer kao što je već isticano mnogo puta, njegov opus karakterizira hermetičnost, činjenica da je svaka njegova izložba zapravo bila svojevrsna retrospektiva. Naime, ta tri motiva gotovo su neodvojiva – barem u njegovoj poetici – a nju je u povodu jedne izložbe vjerodostojno izrazio Ante Tomić: "Osjetite se zdravo i čisto u njegovu ljupkom svijetu debelih. Kada bi postojala nekakva klinika za liječenje samoubojica, trebalo bi je okititi njegovim djelima jer Vasko Lipovac, nasuprot svim onim turobnim misticima što slave patnju i kojih se pomalo uplašite, osjećajući da iza svega toga mora stajati nekakva nakaznost psihe, u našim je razmjerima možda i sasvim usamljena pojava umjetnika pred čijim djelom ustreptalo zastaneš, preplavljen spoznajom da je dobro da si tu i neka te, zato što je život slast!" Lipovac je zaslužan što je u hrvatsku umjetnost donio jedan sasvim novi jezik: bez obzira na neke interpretacije prema kojima njegov opus treba promatrati ponajprije kroz vizuru i nastavak hrvatske naive ili vjerojatno najučestalijeg pripisivanja njegova djela postmodernizmu, njegovo slikarstvo, kao i kiparstvo (sjetimo se samo njegovih "Biciklista", postavljenih prvi put u Zagrebu 1995., a zatim i u Splitu na njegovoj zadnjoj izložbi), jedno je novo carstvo znakova. Poput spomenute nostalgije, ono je kao rez u vremenu. Heimweh je osebujan konglomerat sadašnjosti, prošlosti i budućnosti: onaj osjećaj kada se u sadašnjosti prisjećamo prošlosti, a istodobno postoji neka tajna nada za povratkom kući u budućnosti – baš kao Lipovac.

VASKO LIPOVAC

Vasko Lipovac rođen je 14. lipnja 1931. u Kotoru, u Zagrebu 1955. završava Akademiju primijenjenih umjetnosti, nakon čega surađuje u Majstorskoj radionici Krste Hegedušića. Od 1956. do smrti upriličio je više od 30 samostalnih izložbi i sudjelovao na više od 200 skupnih postava diljem svijeta. Dobitnik je brojnih nagrada za skulpturu, ilustraciju i javne spomenike, a među njima i prve nagrade za spomenik Draženu Petroviću 1995. i za spomenik Marku Maruliću 1998.

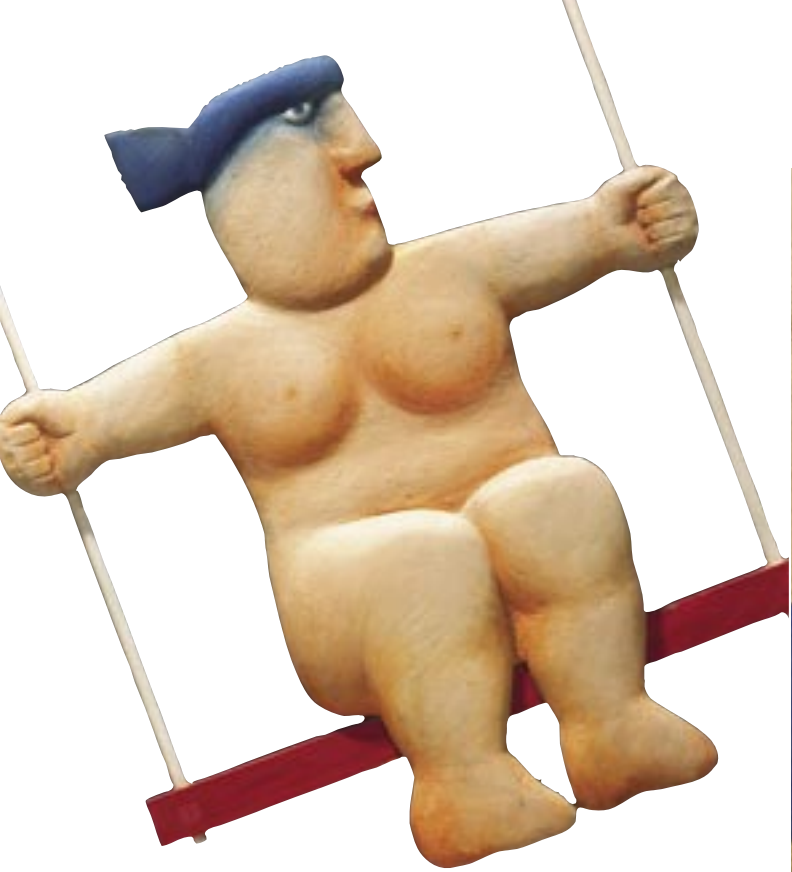
Najpoznatiji je po svojim najčešćim motivima – mornara i brodova, te ciklusu skulptura "Biciklisti". Vasko Lipovac umro je u 75. godini života u Splitu, nakon duge i teške bolesti, u srpnju 2006. godine. Upravo u Splitu potkraj svibnja održana je njegova posljednja velika izložba "More, sport, erotika, tri puta Lipovac", u Galeriji umjetnina, na čije je otvaranje bio stigao izravno iz bolnice. U sklopu 150 radova koje je stvarao posljednjih 10 godina, predstavljeno je i pedesetak crteža s motivima erotike, a prvi put je javnosti prikazan i ciklus "Iza vrata" – kada se vrata otvore iza njih se kriju zaljubljeni parovi s erotskim motivima. Dva mjeseca prije smrti – upravo tijekom otvorenja velike izložbe u Splitu – Lipovac je u jednom intervjuu izjavio da je sretan jer još uvijek mašta o erotici.







Happy existentialism: homage to Vasko Lipovac





Written by: Srećko Horvat Photo: Robert Matić



Paintings of Lipovac, maelstrom and madness, evokes in us a sense of intimacy, familiarity and kind of warmth. But still, it seems that a certain duality, a feeling of being at home, but in the same time a strong desire for home

A French philosopher Gilles Deleuze once stated that a greatness of painting could be measured by how painter treats the colour. He took, for example, Van Gogh and Gauguin who had been paying huge respect when faced the colour, sometimes feeling fear or even panic. Those two were, perhaps, the biggest colourists ever, but always using colour with great hesitation.

In the beginning of their careers they used earthy paints, nothing conspicuously because they did not dare to get into the colours, as if they thought they were not distinguished enough. Years and years should pass before they dared to undertake it. A colour could, as Deleuze says, take an artist onto madness. Vasko Lipovac, who has been always declared as great colourists, seemed to occupy an opposite pole of previously mentioned painters. Van Gogh and Gauguin, each on his own way, used colours to express their inner distress, madness or genius, all in one.

Whenever we stand in front of any of their paintings, we will feel something nearest to that defined by Brecht as Verfremdung – amazement, astonishment by a maelstrom in front of our very eyes. In front of Vasko Lipovac paintings there is almost opposite scope of feelings which is – let's use another German term – Heimlich, an opposition to the Unheimlich. A German word Heim, "home"is subdued to many derivatives of which one is perhaps the most famous, Heimweh.

In Croatian language for that "illness" there is one term that origins in Greek – nostalgija (homesickness) or liter-

ary "an ache for returning"(nostos-return, algos-ache). So, paintings of Lipovac, in distinction of expressionistic and fovist rage, maelstrom and madness, evokes in us a sense of intimacy, familiarity and kind of warmth.
But still, it seems that a certain duality, a coin of two sides is at work: Heimlich and Heimweh, a feeling of being at home, but in the same time a strong desire for home. A leading role in all this belongs to Lipovac particular colourism: soft and tender colours (blue, white) are thoughtfully merged and contradicted to red and yellow.
If we are, for instance, standing in front of the painting called "A Meeting" or "A Sailor and a Ship", as well in front of many others, it is of no importance if we are coming from the sea or the land, it seems that some other, different and almost innocent world is opening to us, a desire for childhood. Perhaps the right word would be - melancholy, a sense of sadness and happiness in the same time, when a thought about ephemerality overcomes us, but still, we are grateful for existence; a kind of happy existentialism.
If compared by colours, Lipovac was closest to Hundertwasser not regarding his technique or engagement of particular colours (as Van Gogh or Gauguin previous mentioning was not in the line of that course) but before all on the level of meaning of colours. As with Hundertwasser, a paint is "happy" with Lipovac, too. Here, after all, we are coming to the issue that made Lipovac famous - to his motives.
As we are well acquainted with, he became generally known just for his motives, persona grata, well established both with experts and proficient public and with so called broader public. The Mediterranean, erotic and sport, these three were his major preoccupations, three Lipovac, but three in one, because as it has been pointed out so many times, his work was hermetic; it was the fact that his every exhibition was a sort of particular retrospective.
Namely, these three motives are inseparable – at least by their poetry – and it was at one exhibition occasion well expressed by Ante Tomić: "You feel healthy and clean in his lovely world of fat people. If there would be some kind of clinic for curing suicidal men, it should be ornamented by his paintings because Vasko Lipovac, in opposition to all those sad mystics that celebrate suffering and make you feel a bit frighten, sensing a kind of freak soul behind it all. He is, perhaps, within our relations, a sole phenomenon of an artist in front whose work you tremble, overcome by a sudden understanding how good is that you are here, and let you be here, because life is such a pleasure!"
To Lipovac belongs a credit of bringing into Croatian fine art one completely new language: nevertheless some interpretations that his opus should be understood within the aspect and continuation of Croatian naive art or eventually as postmodernism, his painting and his sculpture as well (let's remember his "Bicyclers" exhibited in Zagreb in 1995, than in Split on his last exhibition) is a new empire of signs. Like, previously mentioned nostalgia, it is as a cut through the times. Heimweh is peculiar conglomerate of past, present and future: that feeling when we remember past in our present and in the same time there is a secret hope to return to home somewhere in future – as Lipovac did.



VASKO LIPOVAC

Vasko Lipovac was born on June 14, 1931 in Kotor. In 1955 he graduated the Academy of Fine Arts after which he worked in Maestro workshop of Krsto Hegedušić. From 1956 until his death he had more than 30 autonomous exhibitions and participated on more than 200 group exhibitions all around the world. He won numerous awards for the sculpture, illustration and public monuments, among which the first award for the monument of Dražen Petrović in 1995 and of Marko Marulić in 1998. His most famous motives were sailors and ships, and the cycle of sculptures "Bicyclers". Vasko Lipovac died at the age of 75 in Split, after long and terminal decease, in July 2006. Just at the end of May ,in Split, his last great exhibition "Sea, Erotic and Sport, three times Lipovac" was organised in Art Gallery , to which opening he arrived directly from the hospital. Within his 150 works done during the last ten years, there were exposed around fifty drawings of erotic motives and for the first time the public had a chance to see a cycle "Behind the doors". When the doors open loving couples could be seen in erotic positions. Two months before he died – just at the time of great exhibition opening in Split – Lipovac said in one interview that he felt happy that he was still dreaming about erotic.