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UDK 73 Vulas, Š.

Šime Vulas,
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Sakralni opus

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Review article
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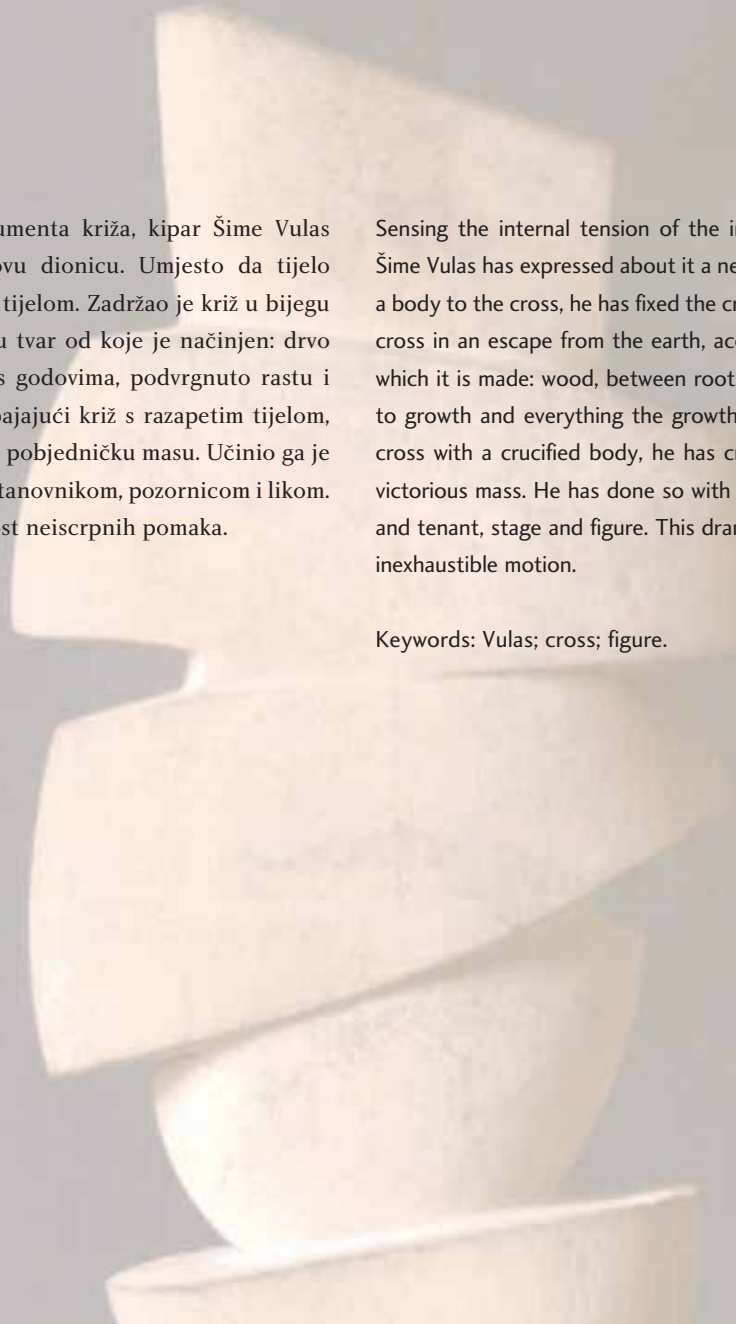
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Osjetivši napetost samoga instrumenta križa, kipar Šime Vulas iskazao je o njemu osobitu, novu dionicu. Umjesto da tijelo pribije na križ, on je križ učvrstio tijelom. Zadržao je križ u bijegu sa Zemlje naglašavajući zemaljsku tvar od koje je načinjen: drvo između korijena i krošnje, drvo s godovima, podvrgnuto rastu i svemu što ciklus rasta donosi. Spajajući križ s razapetim tijelom, stvorio je od njega jednu, trpeću i pobjedničku masu. Učinio ga je biljkom i arhitekturom, stanom i stanovnikom, pozornicom i likom. Ta drama ostavila mu je mogućnost neiscrpnih pomaka.

Ključne riječi: Vulas; križ; figura.

Sensing the internal tension of the instrument of the cross, sculptor Šime Vulas has expressed about it a new, personal part. Instead of fixing a body to the cross, he has fixed the cross to a body. He maintained the cross in an escape from the earth, accenting the earthly material from which it is made: wood, between roots and crown, sapwood, subjected to growth and everything the growth cycle carries with it. Joining the cross with a crucified body, he has created from it one, suffering and victorious mass. He has done so with plant and architecture, tenement and tenant, stage and figure. This drama allowed him the possibility for inexhaustible motion.

Keywords: Vulas; cross; figure.





Križ, 1984.

The Cross, 1984



Oplakivanje, 1999.

Lamentation, 1999

Ni umjetnost blasfemičnih namjera ne može se mimoći sa sakralnošću jer ponavlja Božju gestu: stvaranja svijeta. Vjerski pak motiv sam po sebi ne jamči sakralni umjetnički doseg. Tek prolazeći kroz novost stvaranja, motiv može svjedočiti o čudu nastajanja, ukazivati na sveto.

Što se još može kazati o najsvetijem od kršćanskih motiva, o križu? Kako on može proći kroz novost stvaranja? Njegova četiri kraka, na kojima se odvija uzvišena, dobrovoljna muka, sežu na sve strane prostora i vremena: vodoravno – prostora, okomito – vremena. Desno i lijevo oni kreću u beskraj. Dolje u dubinu povijesti, gore u nepoznatu dimenziju što nas iščekuje. Tako križ na neki način stalno odlazi sa Zemlje. Napravljen da zaustavi, usmrti, ubode, on raznosi točku nepokreta i razvija se u slobodu.

Osjetivši unutarnju napetost samoga instrumenta križa, kipar Šime Vulas iskazao je o njemu osobitu, novu dionicu. Umjesto da tijelo pribije na križ, on je križ učvrstio tijelom. Zadržao je križ u bijegu sa Zemlje naglašavajući zemaljsku tvar od koje je načinjen: drvo između korijena i krošnje, drvo s godovima, podvrgnuto rastu i svemu što ciklus rasta donosi. Spajajući križ s razapetim tijelom, stvorio je od njega jednu, trpeću i pobjedničku masu. Učinio ga je biljkom i arhitekturom, stanom i stanovnikom, pozornicom i likom. Ta drama ostavila mu je mogućnost neiscrpnih pomaka.

Even art with blasphemous intentions cannot pass over the sacral, because it repeats God's gesture: the creation of the world. A religious motif does not in and of itself guarantee a sacral artistic reach. Only by being exposed to new methods of creation can a motif bear witness to the miracle of creation, point out the holy. What more can we say about the most holy of Christian motifs, the cross? How can it possibly be exposed to a new method of creation? Its four limbs, which were host to exalted, willing torture, reach to all sides of space and time: horizontal, space; vertical, time. Right and left, they move towards eternity. Deep down into the depths of history, up into the unknown that waits for us. The cross is, in some way, constantly departing the Earth. Created to stop, kill, stab, it delivers a point of stillness and develops into freedom.

Sensing the internal tension of the instrument of the cross, sculptor Šime Vulas has expressed about it a new, personal part. Instead of fixing a body to the cross, he has fixed the cross to a body. He maintained the cross in an escape from the earth, accenting the earthly material from which it is made: wood, between roots and crown, sapwood, subjected to growth and everything the growth cycle carries with it. Joining the cross with a crucified body, he has created from it one, suffering and victorious mass. He has done so with plant and architecture, tenement and tenant, stage and figure. This drama allowed him



Križ s golubicom, 1992.

The Cross with a Dove, 1992



Obojeni križ, 2001.

The Painted Cross, 2001

Prije točno trideset godina nastala su dva djela koja obilježavaju početke Vulasova sakralnog opusa: križ i oltar u samostanskoj crkvi Franjevačke teologije na Neđarićima u Sarajevu. Zanimljivo je i zapravo zakonito da je velik broj Vulasovih djela vezan uz franjevačku, pretežno bosansku narudžbu (Sarajevo, Ulice, Brčko, Mostar...). Nasljednici svetog Franje oslušuju živi život i bilo svoga trenutka. Posebno franjevci Bosne Srebrene kvalificiranim i ambicioznim poticajima omogućili su nastanak važnih poglavlja suvremene hrvatske umjetnosti. Taj među prvim Vulasovim križevima smiren je, statičan i arhitektoničan. Sadrži najvažniju temu koja će se razvijati u svim kasnijim inačicama istog motiva, temu simbioze križa i tijela. Sadrži i temu segmentarnog rasta: tijelo raste kao što je raslo, primjerice, jedro ili kao što će rasti katedrale: *legato staccata, staccata legata*. Tijelo gradi križ u križu, zatvoreno, valjkasto, dok su križu obrisi izjedeni, kao neka naznaka razlike u konačnoj otpornosti dviju tvari. Plemenit znak u prostoru, puna plastika, postavljena je pred monumentalni reljef oltara, iz iste, 1975. godine. U (nekad) čistoj bjelini crkve Zlatka Ugljena učinak materije i boje drveta bio je uistinu maksimalan.

the possibility for inexhaustible motion. Exactly thirty years ago, two works came to be that marked the beginning of Vulas' sacral opus: the cross and altar in a Franciscan monastery church in Neđarić in Sarajevo. It is an interesting fact that a large number of Vulas' works are tied to Franciscan and mainly Bosnian orders (Sarajevo, Ulice, Brčko, Mostar...). The followers of St. Francis hearken to live life and feel the pulse of every moment. Especially the Franciscans of Bosna Srebrena, with qualified and ambitious incentives, enabled the opening of an important chapter in modern Croatian art. That cross, among Vulas' first, is calm, static and architectural. It contains the most meaningful theme that will be developed in all later versions of the same motif, the theme of symbiosis between the cross and the body. It also contains the theme of segmentary growth: the body grows as would, for example, a sail, or as a cathedral might grow: *legato staccata, staccata legata*. The body forms a cross within a cross, closed, cylindrical, while the outline of the cross is eaten away, like some sign of difference in the final resistance of two substances. An honorable sign in space, entirely in plastic, it is placed before a monumental relief of an altar, both from 1975. In the (once) clean whiteness of the church of Zlatko Ugljen, the effect of material and the color of wood is truly maximal. The altar in Neđarić is an anthological work in Vulas' opus and in modern Croatian art. The author entitled it "Monument to Christ's and Human Suffering". It could almost be called a frieze, since it flows in a rhythmically varied figure that repeats itself fourteen times. All of these figures are connected with horizontal motion that equally marks the arms of the cross and the arms of the figure. What is more, there is the possibility of a twofold reading: figures in profile, crosses *en face*; the figures travel-walk-pass the path of the cross, while the crosses mark the stopping points.

Perhaps the most interesting motif of symbiosis in Vulas' sacral thematics is the motif of the "cross with resurrection". Pushing the borders between Good Friday and Easter is indeed a bold spiritual move. Freed from the requirements of any sort of narration, Vulas can synthesize the time of the plot, cause and effect, begin from the end as if it were the beginning (or because it is the beginning). Here, the motif of the cross is tied to the motif of the candlestick.

The motif of the cross is not exhausted by Vulas' sacral iconography. Even so, that motif is so fitting to Vulas' principle of shaping that its own laws and possibilities bend themselves to everything Vulas does. As if the Cross called to him. So, from the depths of his own views on sculpture, always creating the world anew, Vulas opens a dialogue with the holy.



Ranjeni križ, 1990.

The Wounded Cross, 1990





Raspelo, 1993.

The Crucifix, 1993

Oltar u Neđarićima antologijsko je djelo u Vulasovu opusu i u suvremenoj hrvatskoj umjetnosti. Autor ga je nazvao *Spomenik Kristovoj i Ljudskoj patnji*. Mogao bi se gotovo nazvati frizom, jer teče u četrnaest puta ponovljenoj, ritmički variranoj figuri. Sve su te figure vezane vodoravnim potezom koji jednako naznačuje krakove križeva kao i ruke likova. Postoji, štoviše, i mogućnost dvostrukog čitanja: likovi u profilu, križevi frontalno; likovi putuju-hodaju-prolaze križnim putem, križevi mu naznačuju postaje.

Možda najzanimljiviji motiv simbioze u Vulasovoj sakralnoj tematici jest "križ s uskrsnućem". Dokidanje razmaka između Velikog Petka i Uskrsa smion je duhovni potez. Oslobođen obveza ma kakve naracije, Vulas može sintetizirati vrijeme radnje, uzrok i posljedicu, početi od kraja kao da je početak (ili jer je početak). Tu se s motivom križa veže motiv svijećnjaka.

Motivom križa ne iscrpljuje se Vulasova sakralna ikonografija. Pa ipak, taj je motiv toliko kongenijalan Vulasovu oblikovnu principu da svoje zakone i mogućnosti predaje svemu što Vulas radi. Kao da ga je Križ pozvao. Tako iz dubine vlastitog kiparskog stava, uvijek iznova stvarajući svijet, Vulas dijalogizira sa svetim.



Franjevački križ, 2003.

The Franciscan Cross, 2003



Kameni križ, 1975.

The Stone Cross, 1975