

Esej

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Skulptura za čovjeka?

Essay

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Sculpture for Man?



Sentencom *čovjek je uronjen u stvari* autor Kažimir Hraсте promišlja i kreira svoje doživljajne artefakte: brod kao fascinacija rijeke, stolica kao otisak čovjeka, kuća kao kip, automobil kao duhovna komponenta, staklo kao simultani kiparski medij. I zaključuje: Čovjek je duboko uronjen u te stvari, uostalom – on im je mjera.

Ključne riječi: Hraсте; Zagreb; skulptura; čovjek; Hrvatska akademija.

With the sentence *man is immersed in things*, the author Kažimir Hraсте considers and creates his own experiential artefacts: a ship as fascination with rivers, a chair as a print of man, a house as a sculpture, an automobile as a spiritual component, glass as a simultaneous sculpting medium. And he concludes: Man is deeply immersed in all these things, as he is their measure.

Keywords: Hraсте; Zagreb; sculpture; man; Croatian Academy.

Vidio sam uživo nekoliko izvora rijeka. Svi su različiti, ali na neki način isti. Dok gledaš izvor, vidiš malo jezerce. Onda vidiš da na jednom dijelu voda otječe bez velike buke, bez brzaca. Kada pogledaš dalje, vidiš kako je voda živnula i počela ispuštati zvukove, žuboriti u stvorenom koritu. Onda shvatiš da se i rijeka i korito u svom toku uzajamno oblikuju. Mislim da su iz jednog takvog izvora nastali prvi kiparski radovi (Venera iz Věstonica, Willendorfska Venera...), iz dubine ljudske duše izašli su na površinu. Teško je objasniti kako je duša skupila toliko duha/vode da se jednostavno izlila i oblikovala tok/kip. Cijela povijest kiparstva jest tok rijeke. To je velika rijeka, veličanstvena u svim svojim dijelovima, sve dok se ne ulije u more, u tu beskrajnu masu. Je li more kraj skulpture?

Kao dječaku želja mi je bila napraviti brod u umanjenom mjerilu, maketu. Fascinirao me oblik prove koji mi se usjekao u pamćenje. Ta slika me progonila dok nisam odlučio napraviti je u drvu i tako je iz sjećanja pretvoriti u stvarnost. Toga se događaja dobro sjećam, ali ni sada ne znam je li to bio pravi povod i koja je bila svrha tog čina. Volja/težnja da „stvorim“ ispunila me zadovoljstvom i to je vjerojatno jedini ispravan odgovor na to pitanje. Danas sam u tom brodu, koji plovi tom rijekom.

I have seen the sources of a few rivers. They are all different, and yet somehow the same. When you look at the source of a river, you see a small lake. Then you see that, in one part, the water pours off with no great sound, without rapids. When you look further, you see how the water has come to life and begun to make sounds, burbling along its riverbed. Then you realise that both the river and riverbed shape each other in their flow. I believe that the first sculptures were formed from such a source (The Venus of Dolní Věstonice, the Venus of Willendorf...), coming to the surface from the depths of the human soul. It is difficult to explain how the soul gathered so much spirit/water to have simply overflowed and shaped this flow/sculpture. The entire history of sculpture is the flow of a river. It is a great river, majestic in all of its parts, until it flows into the sea, into that endless mass. Is the sea the end of sculpture?

As a boy, I wanted to make a shrunken boat, a model. I was fascinated by the shape of the bow, which was burned into my memory. The image haunted me until I decided to make it out of wood, and turn it from a memory into reality. I remember this event very well, but I still do not know if that was the true reason, and what the point of this act was. The will/desire to “create” filled me with satisfaction, and that is likely the only correct answer to this question. Today, I am in that boat, which is sailing along that river.



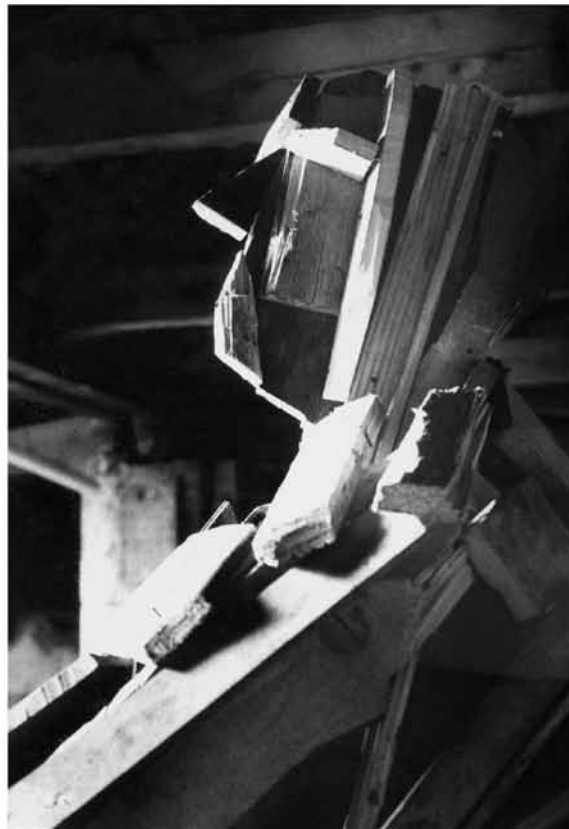
1901.-1907., željezo i staklo, 2016., v. 180 cm.

1901–1907, iron and glass, 2016, h. 180 cm



Spomenik Don Frani Buliću, drvo, 1984., v.
198 cm

Monument – Father Frane Bulić, wood, 1984, h.
198 cm



Spomenik Don Frani Buliću, drvo, 1984., v.
198 cm

Monument – Father Frane Bulić, wood, 1984, h.
198 cm

STOLICA

Skoro svaka stolica dobra je skulptura. Napravljena je da služi čovjeku u svakodnevnom životu. Stolica je prije svega funkcionalna. Tek poslije tog dolazi njezina estetska vrijednost. Budući da služi čovjeku, njezine dimenzije proizlaze iz ljudskih dimenzija. Ipak, to ne ograničava njezine tvorce u traženju različitih rješenja. Rijetko je koji *upotrebljivi* predmet doživio toliku slobodu oblika kao stolica. Stolice se međusobno natječu koja će biti zanimljivija, ljepša, čvršća, ugodnija, lakša, luđa... Stolica se pogledom ocjenjuje, ali tek kad čovjek sjedne, tijelo daje svoje pravo mišljenje. Stolica je oblikovani otisak tijela. Kao skulptura?

THE CHAIR

Almost every chair is a good sculpture. It is made to serve man in everyday life. The chair is functional first and foremost. Only after this does its aesthetic value come to light. As it is meant to serve man, its dimensions are derived from human dimensions. Still, this does not limit its creators in seeking different solutions. Hardly any other *useable* object has experienced such a freedom of form as the chair. Chairs compete amongst each other as to which will be the most interesting, the most beautiful, the firmest, the most comfortable, the lightest, the craziest... The chair is evaluated by the eye, but only when one sits does the body present its true opinion. The chair is a shaped print of a body. Like a sculpture?



Pretežno sunčano,
drvo, panel ploča, stirodur, 2012., v. 158 cm

Mostly sunny, wood, panel plate, styrodur, 2012,
h. 158 cm



10.00-10.30, panel ploča, stirodur, 2012., v. 156 cm



10.00-10.30, panel plate, styrodur, 2012, h. 156 cm



Prejasna I,
stirodur, betonsko ljepilo, 2014., v. 130 cm

Too clear I,
stirodur, concrete bonding adhesive, 2014, h. 130 cm



Ljubimac, drvo, stirodur, tkanina, 2014., v. 89 cm

Pet, wood, styrodur, fabric, 2014, h. 89 cm

Kišnica,
alumijski lim, drvo, 2012., v. 85 cm





Rainwater,
aluminium sheet, wood, 2012, h. 85 cm



Garnitura u hladu, željezo, 2014-2016., v. 180 cm

Set in the shade, iron, 2014-2016, h. 180 cm

KUĆA

Kipari su bili prvi arhitekti – bili, jer danas kipari nisu arhitekti, ali arhitekti postaju kipari. Arhitekti su otvorili oči, iskoristili nove tehnologije, s umjetnicima podijelili likovna istraživanja, obogatili svoj repertoar interesa i arhitekturi dali novu dimenziju. O takvoj arhitekturi ovdje govorim. Dobra je arhitektura dakle dobra skulptura! Pojednostavnjeno kazano, najbolja arhitektura zadovoljava zahtjeve funkcije, ali i likovnosti, poštivanja okoliša, uklapanja u ambijent itd. Mene u skulpturi zanima kako povezati unutrašnji i vanjski prostor. To zanima i arhitekta, tu se naši interesi preklapaju. Mene zanima kako unutarnje sklopove kipa napraviti vidljivim. To danas radi i arhitekt. Kakav je kip kuća?

THE HOUSE

Sculptors were the first architects. I say they were, because sculptors today are not architects – instead, architects are becoming sculptors. Architects have opened their eyes, made use of new technologies, shared artistic research with artists, and enriched their repertoire of interests to give architecture a new dimension. This is the kind of architecture I am speaking of. Good architecture is, therefore, a good sculpture! Simply put, the best architecture satisfies the demands of function, as well as those of art, respect for the environment, interpolation, etc. In sculpture, I am interested in how to connect interior and exterior space. Architects are also interested in this, and our interests overlap here. I am interested in how to make the interior framework of a sculpture visible. Architects are doing this today. What kind of a sculpture is a house?

Ništa lakše, stiropor, staklo i žica,
2016., v. 240 cm
Nothing easier, styrofoam, glass and wire, 2016,
h. 240 cm





Kažimir Hraščak: Skulptura za čovjeka? / Sculpture for Man?



Perspicuitas, željezo i staklo, 1996-1997., v. 84 cm

Perspicuitas, iron and glass, 1996-1997, h. 84 cm



Consuetudo, željezo, staklo, 1996-1997., v. 54 cm

Consuetudo, iron, glass, 1996-1997, h. 54 cm

To je savršen spoj unutrašnjeg i vanjskog prostora kroz funkciju. Estetska komponenta izražena je u svim detaljima. Kad ga čovjek vozi, uza sve to ipak ga najviše ispunjava brzina. To je mogućnost vladanja i doživljaj slobode. Jednostavno, automobil je izvanredna stvar: predmet, oblik, igračka, ljubimac, skulptura?! To je čudesna skulptura! (A ako je auto kip, onda mu je cesta postament.) Čovjek odabire svoj automobil zato što mu se sviđio. Zato se rade toliki različiti tipovi automobila (idealno bi bilo da ih ima koliko i ljudi!). I svatko nađe svoju ljubav, na prvi ili drugi pogled! Ljubav prema automobilima je golema. Da bi se to prikriilo, smišljena je sintagma kako je automobil nužno zlo! Čovjek u automobilu dobije drugačije mišljenje o sebi, osjećaj moći. Djelo koje ispunjava i duhovnu komponentu. Koju komponentu ispunjava kip?

Stolica, automobil i kuća (arhitektura) imaju zajednički nazivnik, čovjek ih je izmislio i postale su mu nužne u životu. Čovjek je duboko uronjen u te stvari, uostalom – on im je mjera. One ga nadopunjuju, oplemenjuju, čine ga bogatijim. Koja je svrha umjetnosti – ako nije sve gore navedeno, koja je funkcija kipa – ako nije sve gore navedeno?

It is the ideal connection of interior and exterior space through function. The aesthetic component is expressed in every detail. When one drives it, despite all this, speed provides the most satisfaction. It is the ability to overcome and an experience of freedom. The automobile is a simply exceptional thing: an object, a form, a toy, a pet, a sculpture?! It is a miraculous sculpture! (And if the automobile is a sculpture, then the road is its pedestal.) One chooses *one's own* automobile suited to one's own liking. That is why so many different types of automobile are made (it would be ideal if there were as many as there are people!). Everyone finds their love, at first or second sight! Love towards automobiles is enormous. In order to cover this up, the sentiment was invented that the automobile is a necessary evil! In an automobile, one gets a different impression of oneself, a feeling of power. A work that also fulfils the spiritual component. What component does sculpture fulfil?

The chair, the automobile, and the house (architecture) share a common denominator – man invented them and they have become necessary in his life. Man is deeply immersed in these things, as he is their measure. They complement him, refine him, make him richer. What is the purpose of art, if not all of the above? What is the function of sculpture, if not all of the above?

Tin Ujević (portret), željezo, 1989., v. 67 cm

Tin Ujević (portrait), iron, 1989, h. 67 cm



Kažimir Hrašte: Skulptura za čovjeka? / Sculpture for Man?

MEDIJI

Staklo

Staklo, i to ne muransko lijevano već obično, prozorsko. Danas je u arhitekturi staklo jedan od najvažnijih elemenata. Dok gledam izlog dućana, vidim sebe u staklu izloga (odraz). U drugom pogledu vidim izložene predmete. Od dva načina gledanja, biram onaj koji želim. Jedan ne isključuje drugi. Nekad čak gledam simultano. Odraz mi stvara dojam zida, a pogled na izložene predmete prozornost. Staklom sam se počeo koristiti jer mogu vidjeti svaki element, odnosno istovremeno gledam skulpturu, punu i praznu. Oko bira što će gledati – odraz ili unutrašnjost!

Svaki materijal može biti kiparski medij. (Tome nas poučava i primjer automobila!) Ideja uključuje materijal. Što je ideja zahtjevnija, to je veći izazov u traganju za novim materijalima. Kod klasičnih kiparskih materijala teško se može udaljiti od poznatih rješenja, kao da su ideje u njima istrošene.

Kipari rade i u novim medijima (video, instalacija), ali to ne znači da je to kiparstvo. To su novi mediji, nove mogućnosti, nova nada! U početku fotografija nije bila film (pokretna slika), ali je to naknadno postala i stvorila novu umjetnost!

Danas više ne postoji stil da se njime koristimo kao putokazom. Zato mi ovo vrijeme odgovara.

MEDIA

Glass

Glass, and not cast Murano glass, but regular, window glass. Glass is one of the most important elements in architecture today. When I look at a shop window, I see myself in the glass of the display (a reflection). At second glance, I see the objects displayed. Of the two ways of looking, I choose the one I want. One does not preclude the other. Sometimes I even look at both simultaneously. The reflection gives me the impression of a wall, while a look at the objects displayed imparts transparency. I began to use glass because I can see every element, or rather because I can simultaneously see the sculpture as both full and empty. The eye chooses what it will see – the reflection or the interior!

Any material can be a media for sculpture. (The example of the automobile has taught us that!) The idea includes the material. The more demanding the idea, the greater the challenge in finding new materials. With the classical sculpting materials, it is difficult to distance oneself from old solutions, as if the ideas within them have been spent.

Sculptors are also working in new media (video, installations), but that does not mean it is sculpture. These are new media, new possibilities, new hope! At the outset, photography was not film (moving picture), but it became so later and created a new art!

Today, style no longer exists to be used as a road sign. That is why these times suit me.

Serenissima II, željezo, staklo, 2014., v. 260 cm

Serenissima II, iron, glass, 2014, h. 260 cm



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Ductus mixtus,
željezo, staklo, 1996-1997., v. 57 cm

Ductus mixtus, iron, glass, 1996-
1997, h. 57 cm



Correctio, željezo, staklo, 1996-1997., v. 297 cm
Correctio, iron, glass, 1996-1997, h. 297 cm