

KUZMA KOVAČIĆ

Hrvatska akademija znanosti i umjetnosti

Kiparstvo javnoga prostora

(O potrebi novoga susreta)

KUZMA KOVAČIĆ

The Croatian Academy of Sciences and Arts

Sculpture in Public Space

(On the need for a new encounter)

„Kip u javnome prostoru, prostoru ljudske komunikacije, uvijek je sredstvo komunikacije, a kipar je komunikator, posredovatelj. A spomenik, kao kip u javnome prostoru, ljudima prenosi vrijednosti tako da iz sebe samoga snagom umjetničke kreacije priopćava nešto bitno ili važno za život zajednice. Dok je ljudi, ta će potreba postojati, a s njome i kiparska umjetnost, koja tu potrebu najbolje, najljepše i najizravnije „izgovara“, toliko uvjerljivo da je ni jedan drugi način ili oblik komunikacije ne može zamijeniti. Ona to može svojom ljepotom, unutarnjim skladom koji čovjeku progovaraju izravnim i čudesnim govorom kiparskog oblika, oduhovljena tijela, oslanjajući se na jednostavnu istinu o čovjeku kao duhovnom i tjelesnom biću. U toj istini kiparstvo nalazi i crpi svoju snagu i komunikacijsku djelotvornost.“

Ključne riječi: kip; javni prostor; arhitektura; grad

“Sculptures in public space, spaces of human communication, are always a means of communication, and sculptors are communicators, mediators. Monuments, as sculptures in public spaces, transfer values to people by communicating something important to the life of the community through the strength of artistic creation. This need will exist so long as humans do, and the art of sculpture along with it, which best and most directly “pronounces” this need, so convincingly that no other manner or form of communication can replace it. It does this through its beauty, its internal harmony that speaks to man through the direct, miraculous speech of the sculpted form, the spiritualised body, relying on the simple truth of man as a spiritual and bodily being. Sculpture finds and draws its strength and communicative efficacy from this truth.”

Keywords: sculpture; public space; architecture; city

Javni prostor je svaki prostor u kojemu se susreću i žive ljudi u nekoj zajednici. To može biti svaki prirodni ambijent, kao i onaj stvoren ljudskom rukom – prostor sela i grada, unutarnji i vanjski prostor, svjetovni ili sakralni.

Stoga je javni prostor, kao prostor društvenoga života, i prostor djelovanja umjetnika te jasnog očitovanja smisla umjetnosti, budući da je umjetnost posvećena čuvanju i rastu ljudskosti i branitelj je čovjekova dostojanstva. U tome se gotovo redovito izravno susreću dvije umjetnosti prostora, kiparstvo i arhitektura. Tako je bilo u prošlosti, a tako je i danas, jer je čovjek u svojim bitnim duhovnim potrebama i svojstvima isti jučer i danas. Susreću se te dvije umjetnosti na različite načine, uvijek povezane, osim kad se kiparstvo dogodi u prostoru „arhitekture“ nesagrađane ljudskom rukom. Mogući su, dakle, susreti po vrsti javne skulpture i po karakteru mjesta u kojemu se skulpture postavljaju, tako da se u javnome prostoru može naći skulptura sakralnoga značaja ili, pak, u sakralnom prostoru kiparsko djelo javno-spomeničkog značaja. Bitno je da njihov susret posreduje vrijednosti koje će doprinjeti rastu ljudskosti u određenoj zajednici. Povijesno pamćenje, koje činom postavljanja spomenika ostvarujemo i ističemo, razlog je da se posebna i nezamjenjiva umjetnost prostora – kiparstvo – u toj ulozi nalazi već tisućljećima, pa je stoga u istoj ulozi i danas i biti će tako dok je čovjeka na ovome svijetu. Arhitektura je umjetnost tako i toliko bliska čovjeku već po samoj činjenici da u djelima arhitekture ljudi žive, a narav kiparstva je, pak, posebno bliska čovjekovoj naravi po duhovno - tjelesnoj stvarnosti njihova postojanja.

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Public spaces are those in which people meet and live in a particular community. This can constitute any natural environment, as well as those created by human hands – the space of villages and towns, indoor and outdoor spaces, secular or holy spaces.

Thus, as the space in which social life unfolds, public space is also a space in which artists work, as well as one in which the sense of art is clearly expressed, as art is dedicated to the protection and growth of humanity and the defence of human dignity. Two of the spatial arts regularly meet here – sculpture and architecture. This is how it was in the past, and it is still so today, for man's significant spiritual needs were the same yesterday as they are today. These two arts meet in various ways, always connected, except when sculpture takes place in “architectural” spaces not designed by human hands. Meetings are thus possible according to the type of public sculpture and the character of the place in which the sculpture is placed, such that sculptures with religious significance can be found in public space, as can sculptures with significance as public monuments in religious spaces. What matters is that their encounter is mediated by values that will contribute to the growth of humanity in a particular community. Historical memory, which is realised and emphasised through the act of placing a monument, is why a special, irreplaceable spatial form of art – sculpture – has served this function for millennia. It serves the same function today, and it shall continue to do so as long as people walk the earth. Architecture as an art form is so close to man due to the very fact that people live in works of architecture, however, the nature of sculpture is especially close to man's nature according to the spiritual and bodily reality of his existence.

“Sculptures in public space, spaces of human communication, are always a means of communication, and sculptors are communicators, mediators. Monuments, as sculptures in public spaces, transfer values to people by communicating something important to the life of the community through



Split - Papa sv. Ivan Pavao II., 2016.,
posrebrena bronca, Nadbiskupska
palača u Splitu, (foto Z. Alabeg)

Split - Pope John Paul II, 2016, silver-
plated bronze, Split Archbishop's
Palace, (photograph: Z. Alabeg)

Zagreb - Reljef Vječne proslave, 2005.,
Svetište Sveta Mati Slobode (foto G. Vranić)

Zagreb - Relief of the Eternal Celebration,
2005, Holy Mother of Freedom Sanctuary
(photograph: G. Vranić)





najbolje, najljepše i najizravnije „izgovara“, toliko uvjerljivo da je ni jedan drugi način ili oblik komunikacije ne može zamijeniti. Ona to može svojom ljepotom, unutarnjim skladom koji čovjeku progovaraju izravnim i čudesnim govorom kiparskog oblika, oduhovljena tijela, oslanjajući se na jednostavnu istinu o čovjeku kao duhovnom i tjelesnom biću. U toj istini kiparstvo nalazi i crpi svoju snagu i komunikacijsku djelotvornost.“

Citirao sam ovdje odlomak iz vlastitoga teksta „De questione monumenti“* (* Adrias, Zagreb - Split, 2014.), da bih na osnovu tih tvrdnji mogao u ovome prilogu govoriti iz vlastitoga iskustva konkretnim primjerima mojih javnih kiparskih djela.

Umjetnost je znala čuvati čovjeka od duhovnoga nereda i uvoditi ga u prostor slobode i radosti, čak i onda kad se koristila postupcima koji uznemiruju, jer joj je svrha uvijek bila čovjekovo dobro. Zaista, odnos tvarnoga i duhovnoga u umjetnosti, što najjasnije vidimo upravo u kiparstvu, govori nam da istina i prava sloboda nije u materijalnome, nego u onome što nam umjetnost po svojim posebnim mogućnostima i „ovlastima“ čini vidljivim – u duhovnome.

Znajući da se umjetnost, otkad je umjetnik sa svojom osobnošću i duhovnošću postao središtem i razlogom umjetničkog čina i djela, ostvaruje i potvrđuje kao izraz, ispovjed pojedinoga ljudskoga bića u njegovoj punini (što ne znači da sam sebe nadahnjuje), u svome sam kiparstvu taj zahtjev za cjelovitošću i autentičnošću autorskoga djela odnosno autorske forme slijedio ne razdvajajući u njima intimno od monumentalnog, nego upravo njegujući njihovu istobitnost. Tako mi se otvorilo široko polje mogućnosti za djelovanje na svim područjima kiparstva, za primjenu takvoga shvaćanja umjetnosti i njezina položaja u ovome povijesnom času. Od svojih sam kiparskih početaka, od doba studija, nastojao promicati obnovu kiparstva i novo oduševljenje umjetnika za kiparsku umjetnost i vjerujem da sam u svojoj generaciji probudio potrebu za povratkom kiparstvu, njegovoj pravoj naravi: tvarnosti (tjelesnosti) i du-

the strength of artistic creation. This need will exist so long as humans do, and the art of sculpture along with it, which best and most directly “pronounces” this need, so convincingly that no other manner or form of communication can replace it. It does this through its beauty, its internal harmony that speaks to man through the direct, miraculous speech of the sculpted form, the spiritualised body, relying on the simple truth of man as a spiritual and bodily being. Sculpture finds and draws its strength and communicative efficacy from this truth.”

Here, I have cited my own text “De questione monumenti”* (*Adrias, Zagreb - Split, 2014), in order to discuss my works of public sculpture on the basis of these claims and out of my own experience.

Art has protected man from spiritual chaos and led him into a space of freedom and joy, even when it used processes that were disturbing, for its purpose has always been the well-being of mankind. Truly, the relationship between the material and the spiritual in art, which is most clearly apparent in sculpture, tells us that real, true freedom lies not in the material, but in what art makes visible to us through its special abilities and its “authority” – in the spiritual.

Knowing that, ever since the artist, his personality, and his spirituality have become the centre and the reason for the work of art, art is realised and affirmed as an expression, the confession of a particular human being to his fullest extent (which is not to say that he inspires himself), I have followed this demand for the completeness and authenticity of original works of art not by dividing the intimate from the monumental within them, but rather by nurturing their commonality. This opened a broad field of possibilities for work in all areas of sculpture in which to apply this perception of art and its position in this moment in history. Since my beginnings in sculpture and my studies at the academy, I have attempted to promote the reform of sculpture and a new enthusiasm among artists for sculpture. I believe that I awoke the need among my generation to return to sculpture, to its true nature: ma-

hovnosti – transcedentalnosti forme. Pokušao sam, dakle, ostvariti onu sintezu koja će, ukorijenjena u trajne vrijednosti, progovoriti autentično u današnjem vremenu. Svjestan vrijednosti hrvatskog kiparstva unutar sveukupne povijesti likovne umjetnosti, hrvatskog kiparstva kao jedne od najljepših, najživljih i najautentičnijih dionica europskoga, a time i kiparstva čitavoga svijeta, stavio sam i vlastito nastojanje u funkciju nastavka te radosne istine. Kip doživljam kao svojevršno biće, živu duhovnu stvarnost, a ne samo tvar i tvorivo od kojega je napravljeno – komad drva, kamena, zemlje... Međutim, bez svoga tijela i izvan tvoriva kip ne postoji. Bilo da sam kipove stvarao gnječeci zemlju, bilo da sam tesao neki stari panj, oblikovao vruće staklo ili gužvao papir ili da sam, pak, iz tvoriva oblikovao likove čovjeka, Bogočovjeka ili njegove Majke, uvijek je to bila ispovjed vjere, vjere utkane u samo kiparsko tvorivo tim duhom oblikovano, u samu bit moje kiparske forme. „Predivo“ za svoje kiparstvo pronašao sam u vlastitom zavičaju te u sveukupnoj zavičajnoj i nacionalnoj baštini. Čovjek je naime, slobodno biće, ali stvoreno i rođeno, pa je ono zavičajno u umjetnosti ujedno i simbol duhovne zavičajnosti, ucijepljenosti u Tvorcu svega vidljivoga i nevidljivoga, u samome Izvoru svjetla. Vjerujem da se ta obilježja moje kiparske forme mogu upravo takvima doživjeti u primjerima koje ćemo ovdje predstaviti, primjerima intimne i monumentalne skulpture. Vidjet ćemo u njima jasno da umjetnost nije samo estetska zbilja, nego da ona upravo po toj i takvoj svojoj naravi i svjedoči, a svjedoči za istinu. Svjedoči u slobodi svoga posebnog djelovanja također i u suvremenom kiparstvu, pa tako i u mojem kiparskom izričaju, i to upravo po „duhovnom diskursu, koji je oblikovan od svjetlosti“.* (*Milan Bešlić: Kovačićeva zanosna vedrina, Vijenac, Zagreb, 13. rujna 2018.). Takvo shvaćanje kiparske umjetnosti može se doživjeti u mojim „kiparskim pjesmama“ iz kojih je izraslo i moje kiparstvo za javni prostor, u skulpturama kao što su (ovdje neke od njih prikazane fotografijom) : Poslanica Mavru Vetranoviću (1980.), Nostalgični

teriality (corporeality) and spirituality – the transcendental nature of form. I thus tried to realise a synthesis rooted in lasting values that would speak originally even in today's time. Aware of the values of Croatian sculpture within the overall history of the fine arts, of Croatian sculpture as one of the most beautiful, liveliest, and most authentic parts of European sculpture, and thus of the sculpture of the entire world, I also placed my attempts in the service of continuing this joyous truth. I perceive sculptures as a kind of creature, a living, spiritual reality, not only the material it is made from – a piece of wood, stone, earth... However, without their own body and without material, sculptures cannot exist. Whether I made sculptures by kneading earth, by hacking at an old tree stump, shaping hot glass or crumpling paper, or whether I used these materials to create the figures of men, the God-Man or his Mother, it was always a confession of faith, faith interwoven into the very material of the sculpture shaped by this spirit, into the very essence of my sculptural form. I discovered the “raw material” for my sculpture in my own homeland and in regional and national heritage. Man is a free being, but one created and born, and so the expression of one's homeland in art is also a symbol of one's spiritual homeland, of inclusion into the Creator of everything visible and invisible, into the very Source of light. I believe that this characteristic of my sculpted form can be experienced as such in the examples that will be presented here, examples of intimate and monumental sculpture. We shall see clearly in them that art is not only aesthetic reality, but that it bears witness by this very nature – and it bears witness to the truth. It also bears witness in the freedom of its own special action in modern sculpture, and thus in my sculptural expression, according to a “spiritual discourse made from light”.* (*Milan Bešlić: Kovačićeva zanosna vedrina, Vijenac, Zagreb, 13 September 2018). This perception of the art of sculpture can be experienced in the “sculptural poems” out of which my public sculptures grew, in sculptures such as (some presented here with pho-



Čakavica u kiparstvu, 1988., obojeno drvo
(foto G. Vranić)

The Čakavian Dialect in Sculpture, 1988,
painted wood (photograph: G. Vranić)



Petoga dana od ulaska u Grad, 1983., paljeno
drvo (foto A. Verzotti)

The Fifth Day after Entering the City, 1983,
burnt wood (photograph: A. Verzotti)



Nostalgčni zapis, 1980., pečena zemlja
(foto G. Vranić)

A Nostalgic Record, 1980, baked earth
(photograph: G. Vranić)



Putopisna bilješka, 1981., pečena zemlja,
(foto A. Verzotti)

A Travel Note, 1981, baked earth,
(photograph: A. Verzotti)



Velegorko, 1988., drvo, željezni čavli i
boja (foto G. Vranić)

Velegorko, 1988, wood, iron nails, and
paint (photograph: G. Vranić)



Poslanica Mavru Vetranoviću, 1980., žbuka
(foto Ž. Bačić)

An Epistle to Mavro Vetranović, 1980, plaster
(photograph: Ž. Bačić)

zapis (1981.), Putopisna bilješka (1981.), Život sv. Franje Asiškoga (1982.), Zahvala benediktincima (1983.), Petoga dana od ulaska u Grad (1983.), Velegorko (1988.), Čakavica u kiparstvu (1988.), Suton u Zaljevu hrvatskih svetaca (2009.) i druge.

Kad govorimo o javnoj skulpturi, o kiparstvu za javni prostor, možemo govoriti o javnoj svjetovnoj ili, pak, o javnoj sakralnoj te, naravno, o spomeničkoj skulpturi, koje se međusobno često isprepliću.

tographs): Epistle to Mavro Vetranović (1980), A Nostalgic Record (1981), A Travel Note (1981), The Life of St. Francis of Assisi (1982), A Thanks to the Benedictines (1983), The Fifth Day after Entering the City (1983), Velegorko (1988), The Čakavian Dialect in Sculpture (1988), Dusk in the Bay of Croatian Saints (2009), etc.

Sculpture for public space can be divided into public secular sculpture, public religious sculpture,

Zahvala benediktincima, 1983., obojeno drvo (foto G. Vranić)

A Thanks to the Benedictines, 1983, painted wood (photograph: G. Vranić)



Suton u Zaljevu hrvatskih svetaca, 2009., bronca (foto G. Vranić)

Dusk in the Bay of Croatian Saints, 2009, bronze (photograph: G. Vranić)



Javna skulptura ne mora biti u spomeničkoj funkciji niti bilo kojoj funkciji izvan njezinog vlastitog značenja i razloga, ali kroz povijest je ipak najprisutnija spomenička skulptura u javnome prostoru. To je razumljivo, jer je čovjek biće pamćenja. Ne zaboravimo, osim toga, da duhovna kretanja određenog vremena započinju i očituju se najprije u umjetnosti, a zatim i na drugim područjima života, tako da spomenici često i predhode događajima i određuju ih, a ne nastaju tek naknadno, kao posljedica.

and, of course, monumental sculpture, and these groups are often intertwined with each other.

Public sculpture does not have to serve a monumental function, nor any other function outside its own significance and reason for being. However, through history, monumental sculpture has been the most common in public space. This is understandable, because man is a being of memory. Let us not forget that, aside from this, the spiritual trends of a particular time begin and manifest in the arts

Život sv. Franje Asiškoga, 1982., muransko staklo u boji (foto G. Vranić)

The Life of St. Francis of Assisi, 1982, coloured Murano glass (photograph: G. Vranić)



Spomenička skulptura pojavljuje se načelno i najčešće u dva vida kiparskoga izričaja: kao figurativni ili kao nefigurativni oblik - simbol. Kad se radi o memoriji događaja, oslanjamo se češće na nefigurativni oblik - simbol, a kad se radi o spomeniku nekoj osobi onda se najčešće oslanjamo na figurativni oblik - simbol. Evo nekoliko primjera iz takvoga moga kiparskog opusa:

- Oltar hrvatske domovine (Medvedgrad, Zagreb),1994.
- Spomenik hrvatskoj slobodi (Čapljina), 2003.
- Spomenik hrvatskome branitelju (Makarska), 2004.
- Spomenik Petru Hektoroviću i Hanibalu Luciću , (Hvar, katedrala), 1990.
- Spomenik papi Ivanu Pavlu II. (Selca, otok Brač), 1996.
- Spomenik dr. Franji Tuđmanu (Škabrnja),2001.

Posebno područje javnoga kiparstva je ono u sakralnome prostoru, pa u takvome prostoru, kako smo rekli, možemo susresti i spomeničku javnu skulpturu, a u svjetovnome javnome prostoru kiparsko djelo sakralnoga značaja. Evo primjera iz takvoga moga kiparskog opusa:

- Vratnice Hvarske katedrale (Hvar),1990.
- Oltar Hvarske katedrale, (Hvar),1993.
- Posljednja večera, (Rama, Šćit),2000.
- Slava hrvatskih mučenika - reljef, (Udbina, Crkva hrvatskih mučenika), 2015.
- Spomenik procesiji Za križen i križonoši- studija (Jelsa,otok Hvar),2004.
- Papa sv. Ivan Pavao II. - reljef, (Split, Nadbiskupska palača), 2016.

Reći ćemo sad nešto više o nekima od navedenih primjera mojih javnih skulptura postavljenih u svjetovnome javnome prostoru, a zatim i o onima koji pripadaju sakralnome javnome prostoru (od njih preko stotinu do sada napravljenih).

first, and only then in other areas of life; monuments thus often precede events and define them instead of coming about afterwards, as a consequence.

In principle, monumental sculpture appears most often in two forms of sculptural expression: as figurative or non-figurative form/symbols. For the memory of an event, we more often rely on non-figurative form-symbols, while for monuments to a particular person, we most often rely on figurative form-symbols. Here are a few examples of this from my opus of sculptures:

- Altar to the Croatian Homeland (Medvedgrad, Zagreb), 1994
- Monument to Croatian Freedom (Čapljina), 2003
- Monument to the Croatian Veteran (Makarska), 2004
- Monument to Petar Hektorović and Hanibal Lucić (Hvar, cathedral), 1990
- Monument to Pope John Paul II (Selca, island of Brač), 1996
- Monument to Dr. Franjo Tuđman (Škabrnja), 2001

A special area in public sculpture is that within religious spaces, and in such spaces - as we have said - one can also encounter monumental public sculptures, just as one can encounter works of sculpture with religious significance in public spaces. Here are examples of this kind of sculpture from my opus:

- Door Frame of the Hvar Cathedral (Hvar), 1990
- Altar of the Hvar Cathedral (Hvar), 1993
- Last Supper (Rama, Šćit), 2000
- Glory of the Croatian Martyrs - relief (Udbina, Church of the Croatian Martyrs), 2015
- Monument to the Procession for the Cross and Cross-Bearer - study (Jelsa, island of Hvar), 2004
- Pope John Paul II - relief (Split, Archbishop's Palace), 2016

We shall now say more about some of the aforementioned examples of my public sculptures placed in secular public spaces, and then about those in religious public spaces (out of the more than a hundred of them I have made).



Selca na Braču - Spomenik papi Ivanu Pavlu II., 1996., kamen (foto G. Vranić)

Selca, island of Brač – Monument to Pope John Paul II, 1996, stone (photograph: G. Vranić)

Oltar hrvatske domovine (Zagreb)

Spomenik Oltar hrvatske domovine glavni je spomenik iz vremena stvaranja i obrane hrvatske države, spomenik svima koji su se kroz povijest žrtvovali za hrvatsku domovinu, spomenik svim hrvatskih junacima i žrtvama. Utkan je skladno u prostor srednjovjekovnoga grada Medvedgrada ponad Zageba. Otkrio ga je svečano na Dan državnosti 30. svibnja 1994. prvi hrvatski predsjednik dr. Franjo Tuđman. Podignut je i zato da bude službeno mjesto davanja počasti hrvatskoj državi za posjeta stranih državnih izaslanstva i za posjeta hrvatskih državnih i drugih izaslanstava. Na žalost, ta je funkcija 2000. godine sramotno ukinuta.

Altar to the Croatian Homeland (Zagreb)

The monument entitled Altar to the Croatian Homeland is the main monument from a time during which the Croatian homeland was being created and defended, a monument to all those who have sacrificed their lives for the Croatian homeland throughout history, a monument to all Croatian heroes and martyrs. It is harmoniously incorporated into the space of the Mediaeval fortress of Medvedgrad overlooking Zagreb. It was officially revealed on Statehood Day, 30 May 1994, by Dr. Franjo Tuđman, the first president of Croatia. It was placed there to serve as an official place in which to pay honour to the Croatian state during visits by foreign dignitaries, Croatian state delegations, and



Medvedgrad - Oltar hrvatske domovine, 1994., (foto G. Vranić)

Medvedgrad - Altar to the Croatian Homeland, 1994 (photograph: G. Vranić)

Spomenik je svojevrsna ambijentalna skulptura postavljena na južnoj „terasi“, ispod medvedgradske kule, a sagrađen je od kamena, stakla, zemlje i vatre, oblikovnih elemenata što čine povijesni hrvatski grb od 64 polja (prostrt na tlu, 8 x 8 m), s vječnom vatrom u središtu i kiticom hrvatske himne uklesanom u kamenu – simbol Domovine koji kao da u sebe prima sve hrvatsko tlo, zrak i svjetlost, čitavu Hrvatsku.

Ovaj spomenik stvarno je i nezamjenjivo identitetsko mjesto suvremene hrvatske povijesti i kulture te se naša javnost nada njegovu povratku u funkciju za koju je stvoren.

other delegations. Unfortunately, this function was disgracefully abolished in the year 2000.

The monument is an ambient sculpture placed on the southern “terrace” beneath the tower of Medvedgrad. It is made from stone, glass, earth, and fire, formative elements that compose the Croatian historical coat of arms with 64 fields (spread across the ground, 8x8m) with an eternal flame and a verse from the Croatian national anthem carved into stone at its centre – a symbol of the Homeland which seems to absorb all of Croatia’s land, air and light, all of Croatia.

This monument is truly a unique place of identity for modern Croatian history and culture, and the Croatian public hopes it will be returned to the function for which it was created.



Medvedgrad - Oltar hrvatske domovine, 1994., detalj (foto G. Vranić)

Medvedgrad - Altar to the Croatian Homeland, 1994, detail (photograph: G. Vranić)

Spomenik hrvatskoj slobodi (Čapljina)

I ovaj spomenik nefigurativna je forma – simbol građen od „čestica“, većih i manjih isklesanih kamenih blokova što se penju u oblik grada – tvrđave (simbol zajedništva u slobodi) odnosno stabla (simbol života) ili pak plamena (simbol ljubavi). Visok je 8 metara i građen u slojevima (od lokalnoga kamena, od čestica hercegovačkoga tla), od ciklopskoga načina gradnje u donjemu sloju (veliki blokovi) do onih načina koji karakteriziraju kasnije povijesne građevne slogove (manji i sitni blokovi) sve do slobodnoga oblikovnoga kiparskoga sloga, te izrasta iz vode - vode Života što se pod kipom prostire u obliku križa. Ta „kuća“ slobodnoga organskoga oblika utkana je u prostor grada Čapljine dominirajući na središnjem trgu na kojem se nalaze brončane ploče s imenima hrvatskih žrtava iz toga kraja iz Domovinskoga i II. svjetskog rata i na kojemu je podignuta zgrada glavne kulturne ustanove, s kazalištem, knjižnicom i galerijom umjetnina, svjedočeci o vrijednosti slobode.

Monument to Croatian Freedom (Čapljina)

This monument is also a non-figurative form-symbol made of “particles” – large and small carved stone blocks that climb in the form of a fortress (a symbol of togetherness in freedom) or a tree (a symbol of life), or even a flame (a symbol of love). It is eight metres high and was built in layers (from local stone, from particles of the soil of Herzegovina), beginning with cyclopean masonry in the lowest layer (large blocks) and progressing to methods characterised by later historical constructive styles (smaller blocks), leading finally to a freely-formed sculpted style. The sculpture grows out of water – the water of Life that spreads before the statue in the form of a cross. This “house” with its free, organic form is woven into the space of the town of Čapljina, dominating its central square, which features bronze plaques with the names of Croats from the region who were killed during the Croatian War of Independence and World War II, as well as the buildings of the town’s main cultural institutions – a theatre, library, and art gallery – bearing witness to the values of freedom.



Čapljina - Spomenik hrvatskoj slobodi,
2002. - 2003. (foto G. Vranić)

Čapljina - Monument to Croatian Freedom,
2002-2003 (photograph: G. Vranić)

Spomenik dr. Franji Tuđmanu (Škabrnja)

To je prvi, dostojni spomenik predsjedniku Tuđmanu podignut u Hrvatskoj, brončana skulptura visoka 3,40 metara, podignuta na kameno postolje visine 1,40 metara i postavljena na središnjem škabrnijskom trgu uz novosagrađenu župnu crkvu. Spomenik je izraz zahvalnosti osobi najzaslužnijoj za uspostavu i obranu hrvatske države, simbol ljubavi prema domovini te ujedno izraz zahvalnosti svim braniteljima domovine, koje je predsjednik Tuđman vodio na putu zadobivanja hrvatske slobode. Podignut je u vrijeme otpora tzv. detuđmanizaciji odnosno rashrvaćenju Hrvatske, pa stoga ima posebnu važnost u povijesti hrvatske spomeničke plastike.

Figura je impostirana tako da je istodobno statična i dinamična, pokrenuta nutarnjom snagom, oblikovana živom modelacijom da bude – živi Tuđman s nama. Primjer je suvremene portretne spomeničke figure što progovora sugestivnim oblikom cjeline i bogatstvom detalja, a ne opisnošću motiva. Pet godina nakon Škabrnje drugi, ponešto izmijenjeni odljev postavljen je i u Slavonskome Brodu.

Monument to Dr. Franjo Tuđman (Škabrnja)

This is the first monument worthy of President Tuđman to be erected in Croatia – a bronze sculpture 3.40m high, raised on a stone 1.4m-high stone pedestal placed on the central square in Škabrnja alongside the newly-built parish church. The monument is an expression of thanks to the person who contributed most to the establishment and defence of the Croatian state, a symbol of love towards the homeland, and also an expression of gratitude to all Croatian veterans who President Tuđman led on the path to Croatia's freedom. It was raised during the time of “de-Tuđmanisation”, or rather the de-Croatianisation of Croatia, and thus holds special significance in the history of Croatian monuments.

The figure is placed such that it is simultaneously static and dynamic, powered by an internal strength, shaped by live modelling such that Tuđman lives with us. It is an example of a modern portrait monument, and it speaks through the suggestive form of its whole and its richness of detail, not through the descriptiveness of its motif. Five years after Škabrnja, a second cast with small alterations was also placed in Slavonski Brod.



Škabrnja - Spomenik dr. Franji Tuđmanu,
2001., bronca (foto B. Kovačić)

Škabrnja - Monument to Dr. Franjo Tuđman,
2001, bronze (photograph: B. Kovačić)

Vratnice Hvarske katedrale (Hvar)

Brončane vratnice Hvarske katedrale prvo su značajno djelo sakralnoga kiparstva u slobodnoj hrvatskoj državi, postavljeno 1990 . godine, uoči početka Domovinskog rata i u času obnove katedrale. Postavljene su na portalu manirističkoga pročelja hvarske stolnice građene od polovine 15. do polovine 18. stoljeća. Vratnice su u kompozicijskome smislu velika ploha s osam „uronjenih“ reljefa, podjeljena na dva dijela , dva njezina krila.

Želio sam, dakle, stvoriti kipasko djelo – reljef koje nije samo povijesna priča niti ikoja druga slična „konstrukcija“, nego sugestivan simbol koji svjedoči našu vjeru – da Vrata jesu Krist. Ta brončana ploha sačuvala je pažljiv odnos prema licu stare katedrale u formi i u proporcijama kompozicije. Modelacija je živa , gotovo „slikarska“ , bogate i tople površine, a forma se očituje plitkim i visokim reljefom, sve do gotovo pune plastike. Ovim djelom započeo sam svoj prilog obnovi hrvatske sakralne umjetnosti.

Door Frame of the Hvar Cathedral (Hvar)

The bronze door frame of the Hvar Cathedral was the first significant work of religious sculpture in the free Croatian state, placed in 1990 immediately prior to the outset of the Croatian War of Independence, during the cathedral's renovation. It was placed on the portal of the monastery façade of the cathedral, which was built from the mid-15th to mid-18th century. In terms of its composition, the frame is a large plane with eight “sunken” reliefs divided into two wings.

I wanted to create a work of sculpture – a relief that was not a mere historical story nor any similar “construct”, but a suggestive symbol that bears witness to our faith – to the fact that the Door is Christ. This bronze plane has retained a careful relationship with the face of the old cathedral both in its form and the proportions of its composition. The modelling is lively, nearly like a painting in nature with a rich and warm surface, while its form becomes apparent in the shallow and deep relief, nearly to the point of becoming a free-standing sculpture. This work was the beginning of my contribution to the renewal of Croatian religious art.



Hvarska katedrala - Vratnice hvarske katedrale, 1990., bronca (foto G. Vranić)

Hvar Cathedral - Door Frame of the Hvar Cathedral, 1990, bronze (photograph: G. Vranić)

Posljednja večera (Šćit u Rami)

Posljednja večera rijedak je motiv odnosno tema u povijesti kiparske umjetnosti pune plastike te se pojavljuje češće kao reljef (najčešće su to djela slikarske umjetnosti). U modernoj i suvremenoj kiparskoj umjetnosti pojavljuje se veoma rijetko, osobito kao djelo većih dimenzija postavljeno u javnom prostoru na otvorenom.

Zamisao da se na Šćitu u Rami u vrtu franjevačkog samostana i župne crkve postavi ova brončana skulptura (promjer 3,5 m) plod je inspiracije čudesnim oblikom lijepe ramske doline, koju doživljavamo kao „crkvu“ pod vedrim nebom. U takvom ambijentu bilo je moguće postaviti Posljednju večeru i tako cijelu dolinu simbolički pretvoriti u sakralni prostor – crkvu pod vedrim nebom. Apostoli su okupljeni za stolom oko Krista koji ustanovljuje euharistijsku, otkupiteljsku Tajnu, a jedno mjesto za stolom ostaje prazno za svakoga od nas. Kompozicijski, to je skulptura skupine s individualiziranim likovima što zadobivaju i univerzalno, simboličko značenje te oblikovana oblicima nadahnutim pustinjskim krajolikom Svete Zemlje.

The Last Supper (Rama-Šćit)

The Last Supper has been a rare motif in the history of free-standing sculpture, appearing more often as a relief (these are most often works of painting). It has appeared rarely in modern sculpture, especially in larger dimensions and placed in a public space in open air.

The idea to place this bronze sculpture (3.5m in diameter) in the garden of the Rama-Šćit Franciscan monastery and parish church was the fruit of inspiration derived from the magical form of the beautiful Rama valley, which we perceive as a “church” under the open air. It was possible to place the Last Supper amidst this atmosphere, thus symbolically transforming the entire valley into a sacred space – an open-air church. The apostles are gathered at a table around Christ, who establishes the eucharistic Secret of redemption – one place at the table remains empty for each of us. In terms of its composition, this sculpture is a group with individualised figures that also receive a universal, symbolic significance, designed with forms inspired by the desert landscape of the Holy Land.



Rama - Šćit - Posljednja večera, 2000.,
bronca (foto G. Vranić, pogled odozgo)

Rama-Šćit - The Last Supper, 2000, bronze
(photograph: G. Vranić, view from above)

Spomenik procesiji Za križen i križonoši (Jelsa, otok Hvar)

To je spomenik drevnoj, petstoljetnoj procesiji na otoku Hvaru, kao i križonoši, koja je uvrštena u UNESCO-vu nematerijalnu baštinu čitavoga svijeta. Brončana skulptura – simbol, visoka oko 4 m, što evocira križ pod velom koji predvodi procesiju, ujedno simbolizira „jedro“ što upravlja lađu – otok, hvarsku crkvu. Križ kruni aura svjetlosnih zraka što poput konopa vežu križ uz otok. U auri je postavljeno šest grumena stakla – simbola šest otočkih mjesta koja sudjeluju u toj procesiji. U unutrašnjosti „vela“, na križu je korpus Raspetoga osvjetljen blagom svjetlošću koja mistično noću svijetli kroz brončani vel i evocira događaj koji se svake noći s Velikog četvrtka na Veliki petak zbiva već preko pet stotina godina.

Spomenik je ovdje predstavljen studijom, a oblik u konačnim dimenzijama postavljen je 2018. godine na trgu pred župnom crkvom u Jelsi.

Monument to the Procession for the Cross and Cross-Bearer (Jelsa, island of Hvar)

This is a monument to an ancient, five-century-old procession on the island of Hvar, as well as to the cross-bearer, which has been included in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. This bronze sculpture-symbol, around 4m high, both evokes a cross under a veil at the head of the procession and symbolises a “sail” commandeering a boat – the island, the Hvar Church. The cross is crowned with an aura of rays of light, which ties the cross to the island as if with a rope. Within the aura, there are six lumps of glass – symbols of the six island towns that participate in the procession. Within the “veil”, the corpus of the Crucified on the cross is lit with a gentle light that glows mystically at night through the bronze veil, evoking an event seen every night between Maundy Thursday and Good Friday for more than five hundred years.

The monument is presented here as a study, while its form in its final dimensions was placed on the square in front of the parish church in Jelsa in 2018.



Jelsa - Spomenik procesiji Za Križen i križonoši, studija, 2003., obojeni gips

Jelsa - Monument to the Procession for the Cross and Cross-Bearer - study, 2003, painted plaster



Udbina - Reljef Slava hrvatskih mučenika
(detalj Sveto Trojstvo), 2015., kamen
(foto G. Vranić)

Udbina - Relief of the Glory of the Croatian
Martyrs (detail of the Holy Trinity), 2015, stone
(photograph: G. Vranić)

Zaključak

Nastojao sam u svojim kiparskim djelima za javni prostor sačuvati poetiku vlastitoga kiparskoga svijeta znajući da je to moguće ostvariti upravo zato što poetsko prebiva samo u autentičnoj, istinitoj kiparskoj formi i to u svakoj kiparskoj vrsti i disciplini, pa tako i u spomeničkoj i sakralnoj (liturgijskoj) umjetnosti, koje bez svoje estetske i poetske dimenzije ne mogu funkcionirati.

U tome vidim stvarni novi prilog kiparstvu javnoga prostora u suvremenoj hrvatskoj umjetnosti, kao i suvremenoj umjetnosti našega doba uopće, ne zaboravljajući djela i pouke naših predšasnika.

Mogućnosti djelovanja na tome polju su velike i neiscrpne, a stanje naše javne plastike zahtijeva zahvat koji će uroditi plodom novoga susreta, susreta čovjeka i umjetnosti, kao i susreta čovjeka s čovjekom i njegovom istinom.

Conclusion

In my works of sculpture for public space, I have attempted to preserve the poetry of my own sculptural world, knowing that this is possible through the very fact that it dwells poetically only in authentic, true sculptural form in each kind and discipline of sculpture, and thus in the monumental and religious (liturgical) arts as well, which cannot function without their aesthetic and poetic dimensions.

I see this as a real, new contribution to public sculpture in the modern Croatian arts, as well as in the modern art of our age in general, without forgetting of the works and teachings of our predecessors.

The possibilities for creation in this field are great and inexhaustible, however, the state of Croatia's public sculpture requires a procedure that will bear the fruit of a new encounter, an encounter between man and art, as well as an encounter between man, his fellow man, and his truth.

Kuzma Kovačić

