

mladenka  
šolman

## skulptura jespera neergaarda - strukture i značenja

## jesper neergaard's sculpture - structures and meanings

▼ Skulptura *Futuro*, koju je 2001. godine Zagrebu poklonio poznati danski kipar Jesper Neergaard u povodu 86. svjetskog kongresa esperantista i koja je tom prilikom postavljena na Kennedyjevu trgu ispred Ekonomskog fakulteta prvi je susret hrvatske javnosti s umjetnikovim djelom.

Ta skulptura samosvojnim elanom i bipolarnom dispozicijom kompleksne, lepezaste površinske razdiobe, koja se u osnovi sužava i dojmljivo otvara formirajući oblikovno različite profile čvrstih oslonaca kao kontrapunkt zaobljenim tjemnim završecima, sugestivan je simbol kontinuiteta, obnavljajuće energije prirode i duha.

Dvije godine kasnije Hrvatski savez za esperanto i Muzej Mimara organizirali su izložbu Jespera Neergaarda od 9.-21. rujna 2003. godine u prostoru Muzeja. Izbor od 24 skulpture obuhvatio je razdoblje od 1980. do 2002. godine i upoznao nas s razvojem strukturalne organizacije i sa spektrom značenja Neergaardova kiparstva.

Jesper Neergaard (rođen u Kopenhagenu 1940.) umjetnik je široka interesa i obrazovanja: studirao je jednu godinu biologiju i engleski jezik na Američkom sveučilištu u Beirutu u Libanonu, a potom proširio studij na medicinu, filozofiju, jezike i povijest umjetnosti na Sveučilištu u Kopenhagenu, gdje je magistrirao književnost. Kiparstvu se posvećuje 1973. godine kao zrela ličnost, osviještene, neupitne vokacije.

Tijekom nekoliko tjedana intenzivnoga napora, kako sam navodi, došao je do vlastitoga umjetničkog idioma. Njegov razvoj, stoga, teče ubrzano od kompaktnih rasporeda arhetipske rezonancije i prokreativne energije, preko impresivnih okomica nastalih slaganjem "sirove" kamene građe koje posjeduju/nose duh primarnih ili kulturnih formacija, do funkcionalnih, apstraktnih struktura u kojima površinski rezovi gipkih ili oštih karakterizacija definiraju formu/strukturu, otkrivaju dubinske korijene, otkucavaju njihovo vrijeme i emaniraju sebi svojstven duh.

Dinamika horizontalnih ili vertikalnih veza i njihovih kombinacija, formativni rasporedi organskih ili konstruktivnih stimulacija i funkcionalni ustroj odnosa u bloku materijala, osnova su Neergaardove poetike, plodna jezika živih razmjena i otkrivenih značenja.

Naslijede kao temeljni pojam strukturalne misli u Neergaardovoj skulpturi otkriva se u konceptualiziranoj matrici forme, u registru energetskih i značenjskih priključaka

● The sculpture *Futuro* that the famous Danish sculptor Jesper Neergaard donated to Zagreb in the occasion of the 86<sup>th</sup> Congress of Esperantists, and which was then displayed at Kennedy Square, in front of the Faculty of Economy - was the first encounter of the Croatian public with the artist's work.

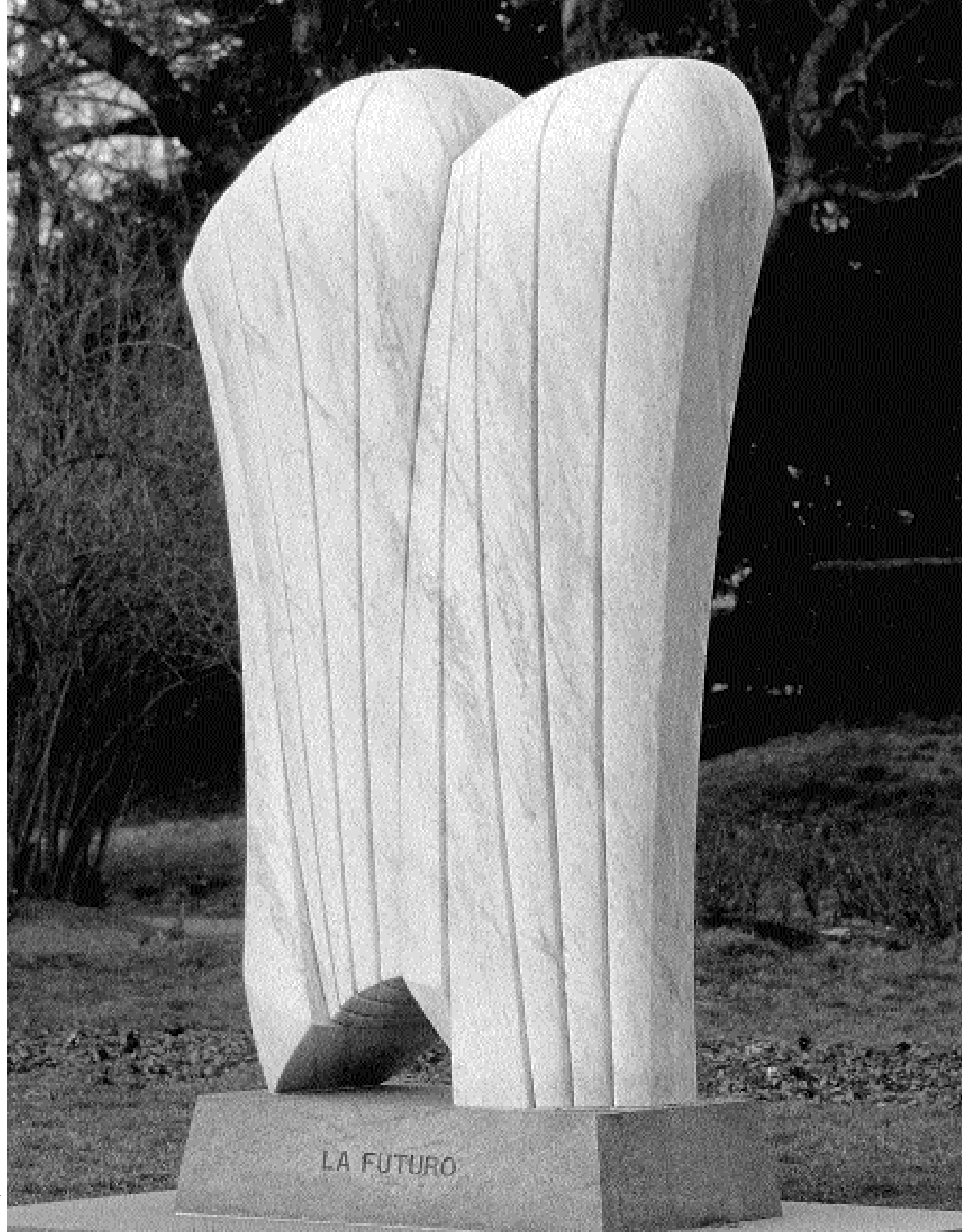
This sculpture, with its autonomic élan and its bipolar disposition of the complex, fan-like surface split that contracts at the base and impressively opens up, forming differently shaped profiles of rigid supports as a counterpoint to the rounded top endings - is a suggestive symbol of continuity, of the renewing energy of nature and spirit.

Two years later, Croatian Esperanto Association and Mimara Museum organized the Jesper Neergaard exhibition, September 9<sup>th</sup> to 21<sup>st</sup>, 2003, in the Museum. The selection, consisting of 24 sculptures, encompassed the period from 1980 to 2002 and offered an insight into the development of the structural organization and into the gamut of meanings in Neergaard's sculpture.

Jesper Neergaard (born in Copenhagen in 1940) is an artist possessing a wide range of interests and a rich education: he was studying biology and English at the American University in Beirut, Lebanon for a year, and then he expanded his studies to medicine, philosophy, languages and art history at the Copenhagen University, where took a degree in literature. He turned to sculpture in 1973, as a mature personality, with conscious, resolute vocation.

Within a few weeks of intensive effort, as he himself stated, he found his own artistic idiom. His development, then, flowed rapidly from compact arrangements of archetypal resonance and procreative energy, to the impressive verticals constructed by composing the "raw" stone material that possessed/carried the spirit of primary or cult formations, to the functional, abstract structures in which the surface cuts, marked either by elegance or by severity, define the form/structure, reveal deep roots, measure their time, and emanate their own, peculiar spirit.

The dynamics of horizontal or vertical connections and their combinations, the formative arrangements of organic or constructive stimulations, and the functional structure of the relations within a block of material, form the basis of Neergaard's poetics, of his prolific language offering lively exchanges and revealed meanings.



LA FUTURO

bez obzira na vrstu energije i pripadajući sloj stvarnosti. Tako *Arhandeo* (1980.) moćnom artikulacijom nejednakih, bočno raspoređenih rebrastih formacija spojenih visoko uzdignutim jajolikim nukleusom, predstavlja uzbudljiv organizam/ritam eteričnih svojstava. *Vodeno božanstvo-Deva* (1987.), ostvareno kaskadama bremenite potencije kao sjedeća figura/volumen, uvjerljiva je supstancijalnog određenja, a *Čarobna frula* (1997.) blagom stožastom okomicom vertikalne segmentacije i suptilnih, horizontalnih prstenastih ispupčenja, što se u vrhu prelama i zjevasto otvara, maestralan je organon zvuka. Treba istaknuti i zagonetne grafeme na bočnim segmentima frule kao nedokučiv zapis misteriozne poruke.

Kod Neergaarda ideja upravlja izvedbenom logikom djela, dosljednim rješenjem cjeline odnosa koji postaju ključ za "čitanje" i razumijevanje oblika, rezonantan medij značenja i smisla.

Skulptura *Abakus* (1997.) sjajan je primjer arhetipske stimulacije: dinamičan raspored napetih držača i inventivno raspoređenih oblutaka otkriva intrigantnu složenost računskih operacija uvjerljivim znakom pra-uzora. I dok na jednoj strani kipar dodiruje samu osnovu računanja, *Meta-forma* (1997.) pneumatskom voluminoznošću i egzaktnom, ortogonalno premeženom površinom anticipacijskoga je duha i projektivnoga smisla. Međutim, otvorene granice njihova dodira čine transparentnim načelo kontinuiteta kao jedin-

Tradition as the basic term of the structural thoughts in Neergaard's sculpture is revealed in the conceptualized form matrix, in the register of energetic and signifying connections, regardless of the type of energy and the accompanying layer of reality. In this way, the *Archangel I* (1980), by forcefully articulating uneven, laterally arranged corrugated formations, joined by a highly elevated oviform nucleus, represents an exciting organism/rhythm of ethereal characteristics. *Water Deity - Deva* (1987), realized in cascades of pregnant potency as a sitting figure / volume, possesses a compelling substantial determination, and the *Magic Flute* (1997) with its conical segmented verticals and subtle, horizontal ring-like protrusions, that break at the top, is a masterly organon of sound. One should emphasize also the mysterious graphemes on the lateral segments of the flute, as an indecipherable record of a mystifying message.

In Neergaard, ideas control the performative logic of the works and a coherent solution that become the key to "read" and understand the forms - a resonant medium of meaning and significance.

The sculpture *Abacus* (1997) is a splendid example of an archetypal situation: a dynamic arrangement of taut bars and inventively positioned beads reveals the intriguing complexity of arithmetic operations using a compelling sign of the ancient model. And, while the sculptor there touches the very basis of arithmetic,

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stvenu poveznicu plastičkih formulacija. Bogatstvo invencija, djelotvornost njihove energije i razložna utemeljenost rasporeda daju Neergaardovoj skulpturi uvjerljivost koja potiče, ali ne citira, spaja, ali ne ograničava. Mobilnost umreženih impulsa krvotok je djela. Oblici funkcionalne organizacije i "temeljne solidarnosti" s cjelinom iskustva plijene našu pažnju otvorenošću i aktivizmom priključaka. Bilo da je motiviran stvarnim, doživljajnim ili pojmovnim osloncima, kipar stvara konfiguracije dubokih suglasja formalnih i duhovnih očitovanja. Performativnu snagu njegova jezika izvrsno pokazuje skulptura *Umnost III* (1999.) - radijant kompleksnih segmenata/silnica oko otvorenoga središta žive, pokretačke dinamike. Svako Neergaardovo rješenje posjeduje individualizirajuću punoću znaka i smisla. Tako *Ikar* (2000.) u lučnoj, segmentiranoj dinamici korpusa otkriva silovit impuls leta, dok *Zavjet I* (2000.) blagim ritmom rubnih pomaka/razmaka pokazuje evidentnu složenost kompaktnog bloka. Postupkom diskretnih naznaka/profilacija i efektnih grupiranja u stanju je izraziti širok spektar fenomena začuđujućom jednostavnošću suštinskoga određenja. Arhitekturne fantazije poput *Katedrale* (1999.), *Muzeja* i *Parlamenta* (2000.) jasno pokazuju funkcionalnu vezu zasebnih cjelina koje čine kompleksni organizam.

Mijenjajući registar i poredak rezova/rasporeda/intervala, kipar definira odnose otvorene idejama, pojavama, kulturama.

Za Neergaarda, kako je sam formulirao

*Meta-form* (1997), with its pneumatic voluminousness and exact, orthogonally netted surface, possesses an anticipatory spirit and a projective significance. However, the open borders of their contact make the principle of continuity transparent as a unique connection of plastic formulations. The richness of invention, the effectiveness of its energy and a rational basis of the arrangement offer a dose of persuasiveness that incites, but does not cite, that connects, but does not limit. The mobility of netted impulses is the living blood of the work. The forms of functional organization and "basic solidarity" with the whole of the experience steal our attention by their openness and activism of their connections. Motivated by real, experiential or conceptual bases, the sculptor creates the configurations of profound harmonies in formal and spiritual expressions.

The performative force of his language is exquisitely shown in his sculpture *Mindness III* - a radiant of complex segments/force lines around the open center of living, inciting dynamics. Every Neergart's solution possesses an individualizing fullness of sign and significance. In this way, *Icarus* (2000) in its arced, segmented dynamics of the body reveals a forceful impulse to fly, while *Testament I* (2000) in its mellow rhythm of marginal moves/gaps shows the evident complexity of a compact block. Introducing discrete suggestions/profilations and effective groupings, the author is able to express a wide range of phenom-

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i djelima uvjerljivo pokazao, vizualna umjetnost znači stvaranje oblika "ikone" u smislu fokusiranja dojma, neku vrstu kompleksne mentalne slike osjećaja integriranih u širok prostor svijesti, iskustva, ideja, naroda i možda budućnosti. To postiže uzgobljenim, funkcionalnim rasporedima i "simetrijom obrata", jezikom u kojemu strukturalna anatomija, tj. dispozicija sastavnica, postaje djelatno mjesto samosvojna života. Struktura poprima svojstvo reprezentacije, a iskustveni svijet kategoriju referencije. Ekonomija sredstava čini očitim podudarnost ikoničkoga i značenjskoga sloja i uspostavlja nezaobilazan autoritet djela.

Karakter materijala (najčešće mramora) pridonosi kristalinoj jasnoći formulacije, a tektonika oblika "uzročne geneze" dojamu korjenitosti, čvrstoće i trajnosti. Bilo da se radi o sedimentacijama ili anticipacijama, Neergaardovo kiparstvo posjeduje integrativnu moć duhovno/materijalnih i prostorno/vremenskih priključaka u sugestivnoj neposrednosti osobne projekcije.

I da zaključimo: izložba Neergaardovih komornih skulptura u Muzeju Mimara nedjeljiva je od života njegovih monumentalnih skulptura smještenih u prirodnim ambijentima ili gradskim prostorima diljem svijeta od Njemačke, Danske, Grčke, Francuske, Italije, Španjolske, Švicarske, Sjedinjenih Američkih Država, Austrije, Norveške,

ena with an astounding simplicity of essential determination. The architectural fantasies, such as *Cathedral* (1999), *Museum* and *Parliament* (2000), clearly show the functional connection between the individual wholes that form a complex organism.

Changing the register and order of cuts/arrangements/intervals, the sculptor defines the relations open to ideas, phenomena, and cultures.

For Neergaard, as he himself stated and convincingly showed in his works, visual art means creating "icons", in the sense of focusing the impression, a kind of complex mental image of feelings integrated into a wide space of consciousness, experiences, ideas, nations, and, maybe, the future. He accomplishes this by jointed, functional arrangements and "symmetry of reversal", a language in which structural anatomy, i.e. disposition of components becomes a working space of authentic life. The structure assumes the quality of representation, and the experiential world, the category of reference. The economy of means makes obvious the coincidence of iconic and signifying layers and establishes the inevitable authority of the work.

The nature of the material (mostly marble) contributes to the crystalline clarity of formulations, and the tectonics of the forms of "causal genesis" enhances the

Izraela, Japana, Brazila, Kine, Engleske do Hrvatske, postajući sublimacijskim točkama trajne, afirmativne energije prirodnih i duhovnih impulsa.

To pokazuje i prostorna egzistencija Neergardove skulpture *Futuro* na Kennedyjevom trgu u Zagrebu kao djelotvorno središte zadanih koordinata zgrade fakulteta i male oaze zelenila pred njom. Naime, konkavna fasada građevine kosih, bočnih linija koje se prema naprijed sužuju izolirajući površinu izduženoga trokuta (obrubljenoga prometnicama) s upisanim krugom plitkoga bazena zelenila otvorena je pogledu vizurom esplanade snažne aksijalne stimulacije kojom dominira *Futuro*. Moćna konfiguracija skulpture funkcionalnom životnošću odnosa preobrazila je "zelenu površinu" i afirmirala prostor kao mjesto energetskih procesa razmjene plastičkoga djela i ambijenta. Taj relaksirajući kontrapunkt užurbanoj studentskoj svakodnevici uzoran je obrazac prostornoga djelovanja forme koja širi gabarite postojećega i "stvarnost ideja najlakše čini shvatljivom". ▼

impression of rootedness, solidity and permanence. Concerned either with sedimentations or anticipations, Neergard's sculpture possesses integrative power of spiritual/material and spatial/temporal connections in a suggestive immediacy of a personal projection.

To sum up: exhibition of Neergard's small sculptures in Mimara Museum is inseparable from the life of his monumental sculptures placed in natural ambients or in urban spaces all over the world, including Germany, Denmark, Greece, France, Italy, Spain, Switzerland, United States, Austria, Norway, Israel, Japan, Brazil, China, England, and Croatia, becoming the sublimation points of permanent, affirmative energy of natural and spiritual impulses.

This is proven by the spatial existence of the Neergard's sculpture *Futuro* on Kennedy Square in Zagreb as an effective center of given coordinates of the faculty building and the small green oasis in front of it. Namely, the concave façade of the building with oblique lateral lines that project an elongated triangular plane (delineated by two roads) with an inscribed circle of a shallow pool of foliage, is open to the gaze via an esplanade of a strong axial stimulation, dominated by the *Futuro*. The powerful configuration of the sculpture, with its functional liveliness of relations transformed the "green" and affirmed the space as a site of energetic processes of exchange between the plastic work and the ambient. This relaxing counterpoint to the pressing everyday life of students is a model for a spatial action of the form that expands the existing dimensions and "makes the reality of ideas comprehensible". ●

prijevod / translation: Goran Vujasinović

→ Mladenka Šolman - povjesničarka umjetnosti. Dugogodišnja muzejska savjetnica Moderne galerije u Zagrebu. Bavi se modernom i suvremenom hrvatskom umjetnošću. Autorica mnogih samostalnih izložaba i umjetničkih monografija.

Mladenka Šolman - art historian. For many years, Senior curator at Gallery of Modern Art, Zagreb. Studies modern and contemporary Croatian art. Author of many solo exhibitions and art monographs.