

RIJEČ UREDNIŠTVA

Redakcija *Pregleda* u ovom broju objavljuje nekoliko ilustracija sa posljednje izložbe prof. Mustafe Skopljaka, redovnog profesora na Akademiji likovnih umjetnosti Univerziteta u Sarajevu. Prof. dr. Sadudin Musabegović je o ovoj izložbi napisao prigodan tekst koji u cjelosti objavljujemo u ovom broju časopisa *Pregled*.

IGRA BINARNIH OPREKA **Prof. dr. Sadudin Musabegović**

O Mustafi Skopljaku više puta sam govorio i više puta pisao, ali i to govorenje i to pisanje bilo je uglavnom motivirano ili nekom prigodom ili nekim konkretnim povodom; govor ili tekst o stvaralaštvu Mustafe Skopljaka u cjelini, ili, pak, o istostima i razlikama njegove poetike, koja je u znaku stalne geneze i promjenjivosti, uvijek je izostajao. Razlog zašto je to tako, mogao bi da bude u tome što su moji parcijalni uvidi, inicirani ili prigodom ili nekim konkretnim povodom, bili za mene dostatni da pisanje cjelovitog, serioznog i analitičkog teksta o opusu Mustafe Skopljaka odgodim, ili, što je još gore, da ga stalno odgađam. Olakšavajuća okolnost, ako je uopće ima, mogla bi da bude o tome da odgoda čuva moju želju i namjeru da će tog teksta ipak biti, ili je ona možda u činjenici što Mustafa Skopljak nije izuzetak, niti je usamljen; ima ih još kojima isto dugujem, i stalno odgađam.

Imao sam potrebu da ovo kažem na početku svoje promotivne besjede zato što je ova izložba Mustafe Skopljaka retrospektiva njegovog četrdesetogodišnjeg stvaralaštva, koje pored toga što budi pijetet i respekt, zahtijeva, u času svog svođenja i analitičko samjeravanje i kritičku valorizaciju. Na žalost, ovakav pristup će i ovog puta izostati. Uloga promotora koju sam veoma rado prihvatio, opet me je svela na mjesto prigodničara, gdje ću, oslanjajući se i na svoje ranije, kako rekoh, parcijalne uvide, samo naznačiti globalni okvir unutar koga je stasalo, razvijalo se i dozrijevalo likovno djelo Mustafe Skopljaka.

Nesumnjivo, radovi izloženi na ovoj, retrospektivnoj izložbi Mustafe Skopljaka iznose na vidjelo, istina u kondenziranom postavu, rezultate jednog izuzetnog stvaralačkog postignuća. Kažem: u kondenzovanom

postavu, ne zato što se brojne skulpture Mustafe Skopljaka uselile i odomaćile na prostorima bivše nam države, niti, pak zato što selektivni princip, koji je stajao u osnovi ove prezentacije, nije dopuštao da se sve ono što čini obimni opus ovog umjetnika u nju uvrsti, nego prije svega zato što je u naletu katastrofe, nasilja i destrukcije što su zadesili našu zemlju, veliki broj njegovih skulptura, posebno rađenih u drvetu, nastao u plamenu i pepelu što ga je raznosio vjetar i rastakale kiše. Beskućnik, Mustafa Skopljak, prognan sa svog egzistencijalnog i radnog prostora, mogao je samo da gleda s udaljenosti ne više od dvjesto metara, kako se plamenovi igraju s njegovim polihronim drvenim skulpturama, pretačući ih u prah i pepeo. I da, potom, u jednom svom crtežu sa svinutom i sklupčanom pužolikom formom sa antropološkim obilježjima, toliko čestom u njegovom plastičnom diskursu zapiše: „Sve što je izgorjelo neće planuti“. A onda, i da posegne za pepelom kao svojim oblikotvornim materijalom – uostalom kao i za drugim oblicima-otpacima katastrofe, kao što su to, na primjer, ugarci, garež paljevine, spržena zemlja, komad razvaline, polomljeno staklo, i to na način kako je o vatri i pepelu pjesnik pjevao: „Uzmite šaku pepela ili bilo čega što je prošlo/ i vidjećete da je to još uvijek vatra/ ili da barem može biti to“.

No, uprkos, kako rekoh, nepotpunosti retrospektivnog postava, on je ipak uspio da predstavi osnovne faze stvaralačkog razvoja - stilističkog i ikonografskog - Mustafe Skopljaka, za koji bi se pouzdano moglo reći da se odvijao u neprekinutom, ali ne i jednosmjernom toku veoma uzbudljive igre binarnih opreka - pikturalno, trodimenzionalno/dvodimenzionalno, horizontalno/vertikalno, gore/dolje, duboko/visoko, meko/čvrsto, svijetlo/tamno. Igra binarnih opreka, koja ne ukida niti isključuje nijedan od uspostavljenih relata, nego ih okuplja i naporedo i istovremeno uvodi u trajanje, najavljena kod Skopljaka još uvođenjem hromatskog kvaliteta u svijet njegovih skulpturalnih, trodimenzionalnih, plošnih i okomitih, zavojičastih i vretenastih formi, imala je za posljedicu iskušavanje i dovođenje u neposrednu komunikaciju raznovrsnih materijala –prirodnih i artifičijelnih i raznovrsnih formi, oblika i žanrova, počev od klasične skulpturalne forme i slike, do instalacije, konceptualnih i performativnih formi. Ona je zacijelo, i označila pravac, genezu i primjenjivost stvaralačkog razvoja Mustafe Skopljaka, koji je uvođenjem kolorističkog kvaliteta u skulpturalni, trodimenzionalni prostor, otvara za piktum, na isti način kako se prostor njegovih slika i grafika, uvođenjem

plastičnih elemenata, otvara za skulpturalne forme. Njihovo variranje je poprimilo odlike svojevrsnog transfera i prelaska jednih formi u druge. Prevaga horizontale nad vertikalom, vodila je redukciji visine i dubine, prevaga okomitih formi, formi koje streme prema gore, redukciji širine i dužine, što je otvaralo put njegovog bezgraničnog prostiranja u visinu. Igra plastičnih i pikturnalnih elemenata, njihova kooperacija, pa i izmjena mjesta – postavljanje linearno-plastičnog u središte pikturnalno-slikarskog i obrnuto, pikturnalno-slikarskog u srce linearno-plastičnog – prožela je, moglo bi se reći, ukupnu stvaralačku vokaciju Mustafe Skopljaka.

Međutim, igra horizontalnog i vertikalnog, krhkog i čvrstog, svijetlog i tamnog ne zaustavlja se kod Skopljaka samo na plastičnim i pikturnalnim formama i materijalima, niti se pak, odvija u svojim čistim oblicima. Ona se u različitim materijalima, koji u času svoje aktualizacije oslobađaju iz sebe zanimljivo mnoštvo potencijalnih oblika, različito i očituje. Tako na primjer, bijela boja, boja svjetlosti i sjaja, čednosti i topline, koja je u srcu kamena, sažimanjem u vretenastu kamenu formu, položenu na zelenom oblom „brežuljku“ pokrivenom travom, svojim blistavim sjajem, lakoćom, gubitkom težine, dematerijalizacijom oslobađa sva svoja zapletena svojstva u cjelini prostora. Njegovim isjećanjem u vretenaste ili okomite forme što zasjecaju kaos – Skopljakova skulptura postavljena u Labinu, ili ona ispred „Avazove“ zgrade, u tom pogledu su paradigmatične – i njihovim postavljanjem na zeleni prirodni tepih svježije zelene trave, koja pokrivajući zelenilom zemlju, time je samo priziva, daju igri bijele i zelene poseban polet i podsticaj: okomica je u znaku bijele, horizontala u znaku zelene, pri čemu njihov odnos gradi veoma uzbudljivu igru prostora između neba i zemlje.

Svoje posebno mjesto i podsticajni motiv, igra binarnih opreka našla je u instalacijama Mustafe Skopljaka. Ni tu se suprotnosti kao ni u njegovim skulpturama, slikama i grafikama ne potiru, niti jedna drugu asimilira ili sebi potčinjava; one se ne gube ni u jednoj višoj sintezi u kojoj se utapaju i nestaju u trećem, koje s njima nikakve veze nema, nego se afirmiraju kao konstitutivni element izgradnje jednog posve novog likovnog i egzistencijalnog prostora u kome jedna drugu ne isključuje; one su u njemu pomirene. Tako na primjer, u čuvenoj instalaciji u „Svjedocima postojanja“, izvedenoj u devastiranom zdanju bivšeg kina „Sutjeska“ početkom 1993. godine, Skopljak u svijet svojih zrcalnih figura, što u sebi sabiraju i reflektuju svjetlost, uvodi još jedan element – zemlju,

bilo kao njihovu podlogu, bilo kao položenu, horizontalnu formu arhetipsku mogilu iz koje, pored uspravnih i zašiljenih staklenih figura, izviruju iz rupa i pukotina prostora iz dubine zemlje, zabezeknuta lica nedužno pomorenih i ubijenih. I dok ta lica naslikana na staklu, u „Svjedocima postojanja“ motre odozdo, iz dubine zemlje u instalaciji „Svijetlo i tamno“, postavljenoj u Galeriji „Obala“ 1966. godine, ona motre odozgo iz gornjeg rakursa, što binarnoj relaciji gore/dolje daje puninu pogleda iz zemlje i sa neba. Ili pak, u instalaciji izvedenoj u „Kuršumli medresi“, gdje u jednoj od njenih odaja Skopljak gradi nomadsku kuću, neku vrstu šatora od paperjastog i rastresitog, vještačkog, a ne prirodnog materijala, u koju uvodi naslikana, stilizirana ljudska lica koja iskolačenim očima, kao lica izbjeglica, zvjeraju i napolje i unutra.

U svojoj posljednjoj instalaciji, izvedenoj nedavno u Počitelju, Skopljak na kamenu ili tačnije, na ogromnoj stijeni „goloj“ tvari koja se slično organskoj arhitekturi Franka Lloyda Wrighta „uselila“ u proizvedenu stvar – zdanje, kuću u kojoj se živi i stanuje, uvodi i na kamen postavlja metalna, mesingana postolja koja su osjetila oganj livnice, sa usađenim polihromnim vertikalnim figurama-vrščima koji „probadaju“ u visinu prostora. Svi oni i „gola“ tvar – kamena gromada nastanjena u kući za stanovanje, i proizvedena stvar – prostorija kuće i mesingano postolje na kojem je postavljena artificijelna tvar – polihromne figure-vršci, autonomni su i upravo čuvajući svoja vlastita svojstva i osobenosti, stupaju u ravnopravan odnos i dijalog koji i čini, rekao bi Heidegger, djelovno djela-instalacije Mustafe Skopljaka. I ovdje je, zacijelo, jednako kao i u drugim Skopljakovim skulpturama, slikama i instalacijama, igra binarnih opreka koja je prožela njegovo cjelovito djelo, njegovu istost, genezu i promjenjivost, uvela u novostvoreni prostor, zahvaljujući upravo posebnosti, neposrednosti i istovremenosti njenih relata, dimenziju vremena – šum dubine i zvuk proticanja.

EDITORIAL

The *Pregled's* Editorial Board in this issue publishes several photos from the last exhibition by Prof. Mustafa Skopljak, fulltime professor at the Academy of Fine Arts-the University of Sarajevo. Prof. Dr Sadudin Musagebović has produced an occasional essay about this exhibition which are we publishing in a full form in this issue of the *Pregled* Journal.

THE GAME OF BINARY OPPOSITIONS

By Prof. Dr Sadudin Musabegović

I have spoken several times and written many more about Mustafa Skopljak, but those speaking and writings were mostly initiated either by a some sort of occasion, or specific cause. A speech or essay on Mustafa Skopljak's creativity in global, or about sameness and differences of his poetics that is marked by constant genesis and mutability, was always failing. The reason for being so, could be traced in my partial insights, initiated by an occasion or some specific cause, which were sufficient for me to postpone writing of a complete, serious and analytical essay on Mustafa Skopljak's opus, or to keep it postponing which is even worse solution. The mitigating circumstance, if there is one, could be that postponing keeps my wish and intention that such essay will be in certain moment produced, or the mitigating circumstance is a fact that Mustafa Skopljak is not an exception or isolated case: there are also many persons to whom I owe the same and still keep postponing.

I felt a need to utter this at the beginning of my promotional oration since this exhibition by Mustafa Skopljak is a retrospective look back at 40 years of his creativity, which apart from its invocation of respect, demands in a moment of its resetting the analytic meeting and the critical valorization. Unfortunately even this time, the approach like this will be absent. The role of promoter that I gladly accepted, has reduced me again on the position of the occasional speaker, in which I will, by referring back to mine as I have mentioned partial insights, only give outlines of global framework inside which has grown, developed and ripened the art work of Mustafa Skopljak.

Undoubtedly, the works exhibited on this, the retrospective exhibition by Mustafa Skopljak bring out the truth in a condensed mode, the results of an exceptional creative achievement. I say: in condensed mode, not because many sculptures of Mustafa Skopljak moved and felt like at home in our former state, nor, because of selective principle, which stood at the basis of this presentation which did not allow anything that makes extensive opus of this artist include in it, but primarily because in a fit of disaster, violence and destruction which had befallen our country, many of his sculptures, specially made in wood, were engulfed in flames and ashes and dispersed by wind and dissolved by rain. Homeless Mustafa Skopljak, expelled from his existential and working space, could only watch from a distance of no more than two hundred meters, as the flames played with his polychromic wooden sculptures, translating them into dust. And, then, in one of his drawings with bent and curled snail-like form with anthropological characteristics, so much plastic in his discourse, he was able to write: "Everything that been burned will not catch fire."

And then, he reached out to ashes as his plastic material - after all, as well as other forms of waste-disasters, such as, for example, cinders, charcoal burning, scorched earth, a piece of ruins, broken glass, and in a way a poet sang about fire and ashes: "Take a handful of ashes or anything that passed and you will see that it's still fire / or at least it can be."

However, despite as I said incompleteness of a retrospective exhibition, it has still managed to present the basic stages of Mustafa Skopljak's creative development - the stylistic and iconographic - for which could be reliably said to be unfolded in a continuous, but not one-way flow during a very exciting game of binary oppositions - pictorial, three-dimensional / two-dimensional, horizontal / vertical, up / down, deep / high, soft / hard, light / dark. The game of binary oppositions, which eliminates or excludes none of established parameters, but unites them, and in parallel and simultaneously introducing them into duration that has been announced by Skopljak's introducing of chromatic quality in the world of his sculptural, three-dimensional, flat and vertical, curly and spindle shape, had as the consequence experiencing and bringing in direct communication of various materials-natural and artificial and different forms, shapes and genres, from classical sculptural forms and images, to installation, conceptual, and performing forms. It certainly marked the path, genesis and the applicability of Mustafa Skopljak's creative development, who by the

introduction of color quality in a sculptural, three-dimensional space, opened to pictum, in the same way as the space of his paintings and prints, the introduction of plastic elements had opened the sculptural forms. Their variation is taken on the characteristics of a specific transfer and transition of one form into another. Predominance of horizontal over vertical led to the reduction of the height and depth, the dominance of vertical forms, forms that aspire upward, to reducing the width and length, which was opening the way to his boundless propagation in height. The game of plastic and pictorial elements, their cooperation, and even exchanged places - setting up of a linear-plastic in the center of the pictorial-painting, and vice versa, pictorially-painting in the heart of linear-plastic - permeated, one might say, the overall creative vocation of Mustafa Skopljak.

However, the game of horizontal and vertical, of brittle and hard, of light and dark does not stop at Skopljak only in the realm of the plastic and pictorial forms and materials, nor, takes place in their pure forms. They are in different materials, which at the time of their fashioning release from themselves an interesting variety of potential form, and respond differently. For example, white color, the color of light and brilliance, modesty and warmth, which is at the heart of stone, by compressing the spindle-shaped stone form, laid out on the green rounded "hill" covered with grass, with its glittering, ease, weight loss, dematerialization, sets free all its entangling properties in the completeness of space. His trimming of the spindle or a vertical form that cuts chaos - Skopljak's sculptures placed in Labin, or a one in front of the "Avaz" building, in this respect are paradigmatic - and by their placing on the green carpet of fresh green grass that is covering the ground, only invoking it, gives to the game of white and green a special enthusiasm and encouragement: the vertical line is marked by the white, horizontal lines marked by the green, where their relationship forms a very exciting game of space between heaven and earth.

The game of binary oppositions has found its special place and the encouraging motive in Mustafa Skopljak's installations. Neither this nor the opposition in his sculptures, paintings and graphics, do not diminish each other or assimilate or subordinates to themselves, they are not getting lost even in a higher synthesis in which they drown and disappear in the third, which has nothing to do to them, but to assert as a constituent element of building an entirely new artistic and existential space in which

one does not exclude the other; in it they are all reconciled. For example, in the famous installation “Witnesses of Being,” that had been organized in the devastated former “Sutjeska” movie theatre building in early 1993, Skopljak presented in the world of his mirror figures, which in themselves add up and reflect light, introduced another element - soil, either as their base, either as laid out, horizontal mogila archetypal form from which, in addition to vertical and pointed glass figures, astonished faces of innocent victims that were protruding from holes and cracks and spaces from the depths of the earth. While those faces painted on glass in the “Witnesses the Existence” were watching from below, from the depths of the earth in the installation “Light and Dark,” set in the “Obala” Gallery in 1966, they had been monitoring from above, the upper angle, between the binary up / down to give fullness of view from the earth and the sky. Or, in the installation set in “Kuršumli” madrassah, where in one of its chambers Skopljak had built a nomadic house, a kind of fluffy and loose tent from artificial, not natural materials, which introduced painted, stylized human faces with goggled eyes, like refugee faces that stare outside and inside.

In his latest installation, recently organized in Počitelj, Skopljak in stone, or more precisely, in the huge rock of “bare” substance that has, similarly to organic architecture of Frank Lloyd Wright, “moved” into the produced thing - building a house in which one lives and resides, introduced the stone set on metal, brass base that once sensed foundry’s flame, with implanted vertical polychrome figures-tips of which “pierce” the amount of space. All of them, even the “naked” matter - stone boulders resided in the home for housing, and the manufactured thing - the rooms of the house and brass pedestal on which was placed an artificial substance - polychrome figures-tops, are autonomous and just by keeping their own properties and characteristics, are engaging in equal relationship and dialogue that does seem, as Heidegger would say, start on relation: works-installations of Mustafa Skopljak. And here it is certainly as well as other Skopljak’s sculptures, paintings and installations, the game of binary opposition that has permeated his entire opus, its sameness, the genesis and variability, has introduced the newly created space, thanks to special features, immediacy and simultaneity of its parameters a realm of time - the sound of the depth and volume of flow.