

ELEZOVIĆ Z. M.

*Research Associate in the The Institute of serbian Culture
Leposavic, Serbia*

A VIEW OF CONTEMPORARY SCULPTURE

In the sculpture of the late twentieth century, various traditional materials (bronze, wood, stone, metal, etc.), as well as various industrial materials, were used. The sculptors also used multi-elements that they welded, providing a new compositional whole [2, p. 345]. Sculpture, despite the fact that the Fauves discovered primitive sculpture as their inspiration, did not awake strong interest in current trends in painting. Only one sculptor took part in the rediscovery of primitive sculpture, Constantin Brancusi, who was actually more interested in formal simplicity and connectedness of primitive carvings, which can be seen in his sculpture *The Kiss*, made for a tombstone. Brancusi was characterized by a gift of omission similar to Matisse's, since for him, the monument was an upright, balanced and fixed plate, and he disturbed the basic shape as little as possible, because the embraced lovers were differentiated only so much that they can be separately identified, as a timeless symbol of fertility, innocent and anonymous in the spirit of primitive sculpture. This style, called *primevalism*, was appealing to subsequent artists, as well, and its influence can be seen in the early work of Henry Moore, a great master of English sculpture, through the work *Two Forms*. This group resulted from Moore's research on the relationship of mother and child, mysterious and remote as the monoliths of Stonehenge, which also deeply impressed the artist. In his later works, such as *Reclining Figure*, Moore successfully combines the knowledge of classical motives, such as antique

presentations of river gods, with one primordial form that is in complete harmony with the natural stone layers [1].

Meanwhile, Brancusi moved away from primevalism, leaving its forms for stone and wood, and starting to sculpt abstract forms in marble or metal. In the given stage, he focused on two main elements i.e. a variation of the ovoid shape and elongated vertical motives that go upwards, particularly studying the motive of the egg as perfection that hides the secret of creation and the pure dynamic of a creature liberated from the shell. At the time, other artists solved the problem of the body-space relation with the formal means of Cubism, where the work of Umberto Boccioni belongs. The unique forms of continuity in space, which he tried to present, not the human form itself, but the effect of its movements on the medium in which it moves. Marcel Duchamp's older brother, Raymond Duchamp –Villon, in his *The Large Horse*, whose body, we notice, becomes a spiral jump of large dynamic persuasiveness, achieved similar abstract observations of the mechanical form. Influenced by facet Cubism, and Marcel Duchamp as well, Antoine Pevsner worked, creating, using the approach of the Russian Constructivists, a sort of three-dimensional sculptural collages, such as his work *Torso*. On the other hand, it was more difficult to convey the effects of the unconscious and intangible surrealism to sculpture than to painting, because of which, only few sculptors supported this movement [5].

Alberto Giacometti, despite the fact that his works are associated with constructivism, was not interested in the problems of structure, but he, as in *The Palace at 4 a.m.*, tried to achieve a three-dimensional equivalent of a surrealistic painting. In parallel with the affirmation of Giacometti, another trend emerged – the so-called kinetic sculpture, whose main representative was Alexander Calder. Those were finely balanced constructions of metal wire, hanged and measured in a

way that they moved at the slightest breath of wind, and we see the movement as an integral part of their aesthetics. Kinetic sculptures were first designed by constructivists, who obviously influenced Calder's early works, but their works were driven by engines and leaned towards geometric configurations. Calder, on the other hand, in touch with surrealism, aimed to achieve the poetic possibilities of natural, and saw his kinetic sculptures as equal to flowers on flexible handles, leaves that flutter on branches, and the like. Such forms endlessly suit its environment and contain the fourth dimension as an essential element of their construction, while they are truly alive within their limited sphere [9].

The sculpture in the true sense of the word can hardly be linked to the Pop Art movement, but the closest to the aesthetics, especially to the work of Roy Lichtenstein, stands César Baldaccini, with works such as *Thumb*. The work was done based on the model of the artist himself, and was proportionally enlarged, equivalent to Lichtenstein's paintings, derived from comics enlarged on canvas [7]. On the other hand, attention to detail, with which he treated every fold of skin, was taken from Rodin's autonomous fragments and late works such as the sculpture *The Secret*. Finally, the so-called primary sculpture has also expressed recent trends, and it is characterized by extreme simplicity and similarity to architecture. Also, another term that refers to it, ambient sculpture, says that it is designed to include the observer by inviting him to enter or pass through it. A special form of primary sculpture, combined with the use of wrought iron, was spawned by American artist David Smith with his *Cubi* series, creating an endless variety of configurations with only two components – a cube and cylinder [6]. Today, contemporary London sculptor Anish Kapoor, who originally created sculptures in stone, then sculptures of color pigments, creates monumental monochrome installations of different and

fantastic materials. His sculpture requires, due to its monumentality and grandeur, enormous financial resources.

When it comes to Serbian contemporary sculpture, Jovan Despotovic writes that, during its development, it has always showed some constant signs of form persistence, and that it has not strived for changes essential to a particular art period. The current Serbian sculpture has creators who, with their own works, have achieved exceptional values in Serbian art, concentrating on purely aesthetic and art components, completely out of the leading stylistic formations. Less frequently, the artists who are more concerned with their own work, its essential artistic qualities, not taking into account if their work directly corresponded to the current creative moment, stand aside. However, in few cases their works – consciously or not, partially enter the lively style discussion with the leading conceptions of art, and then their strong convergence or drowning in the plastic contents of the general sense of time to which they belong takes place. However, despite this, it is clear that contemporary Serbian sculpture develops in all its aspects in a dominant, superior way in relation to the environment in which the entirety of its being has been created. Despotovic concludes that contemporary Serbian sculpture also reveals a convincing dominance in the art complex, which shows its exceptional state, achievements and values [4].

References

1. Blistene B. A history of 20th-century art. Paris, 2001.
2. Vujović B. Istorija umetnosti (A History of Art). Belgrade, 2005.
3. Gowing L. A history of art. Rochester, 2002.
4. Despotović J. Skulptura 2 (Sculpture 2), 34. Oktobarski salon muzeja 25. maj (34th October Museum Salon 25th May). Belgrade, 1993.
5. Janson H. W. Janson A. F. History of Art. New York, 1997.

6. Kuspit D. Kritička istorija umetnosti XX veka (A Critical History of the Twentieth Century Art). Belgrade, 2013.
7. Laure D. Istorija umetnosti XX veka: ključ za razumevanje (A History of the Twentieth Century Art: A Key to Understanding). Belgrade, 2014.
8. Piper D. The illustrated history of art. London, 2005.
9. Soavi G. Giametti. Roma, 1980.
10. Honour H. Fleming J. A world history of art. London, 2002.