

Predrag Kovacic Sculptor MA

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The concept of line from my personal point of view

In order to understand the results of my researches in domain of environmental installations, we must look back at basic values and definitions of line as an element of art. Joining the main clauses of line's value and my own vision of it, we come to an unusual understanding, setting and representing of an art form in unusual non artistic – natural surrounding. Line, as an art form, appears by connecting a string of points on some area or in some space. It represents a trace of movements. Those movements can be recorded mechanically on area (trace of pencil, pen, paintbrush...), digitally (by camera...), or even in space. Space line can be found everywhere in nature, but in most cases it doesn't get to be put in context of artistic value. As a sculptor, I see the line as an element for making a tridimensional form without concerning in which space is in, giving thus to this very same space an artistic value.

Quality of line is defined by its thickness, length, intensity, course, direction. Besides of direction (vertical, horizontal, askance), lines can be open and closed. Both of them make forms – closed line is connected to closed type of work, while open line, in my case, is used to make free environmental sculptural form.

We can distinguish more line features, out of which contour line makes a border around a shape and separates it from another forms, giving the work firmness and stability. Structural line is also very important in work, because it shapes a form. Its content is crucial for work's features. In some environmental installations I identify contour line with structural one (they shape one form), making them more "free" and able to imbue with the space. Even if work appears to be formally limited this way, I am able to completely neutralize closed form with my approach.

Linija iz lične perspektive

Da bismo spoznali rezultat mojih istrazivanja u sprovođenju ambijentalnih instalacija moramo se osvrnuti na osnovne vrednosti i definicije linije kao likovnog elementa. Posmatranjem osnovnih odrednica vrednosti linije i mojeg poimanja iste dolazimo do neobicnog shvatanja, postavljanja i predstavljanja u obliku umetnicke forme u nesvakidasnjem neumetnickom-prirodnom okruženju. Linija kao likovni oblik nastaje iz spajanja niza tacaka na nekoj površini ili u prostoru. Ona predstavlja trag pokreta. Taj pokret se može zabeležiti mehanicki na površini (trag olovke, pera, cetke...) ili digitalno (kamera..) ili čak prostorno. Prostorna linija je prisutna svuda u prirodi ali u većini slučajeva se ne stavlja u kontekst umetnicke vrednosti. Kao skulptor liniju posmatram kao element za gradjenje 3D forme ne obaziruci se u kakvom prostoru se nalazi dajuci samim tim tom prostoru umetnicku vrednost.

Kvalitet linije se određuje njenom debljinom, dužinom, intezitetom, pravcem, smerom. Pored smera kretanja (vertikalno horizontalno, koso) linije mogu biti otvorene i zatvorene. Obe vrste linije prave formu od kojih zatvorena linija se u više slučajeva vezuje za zatvorenu formu dela, dok otvorena linija u slučaju mojih instalacija gradi slobodnu ambijentalnu skultorsku formu. Možemo izdvojiti još dve osobenosti linije od kojih konturna linija ogradjuje neki oblik i odvaja ga od drugih oblika i samim tim delu daje cvrstinu i stabilnost. Struktura linija je isto od velike vaznosti za jedno delo jer ona oznacava gradju nekog oblika. Njen sadržaj je od presudnog znacaja za davanje karaktera delu. U nekim ambijentalnim instalacijama poistovećujem konturnu i strukturnu liniju (kao jedna grade formu) dajuci im mnogo vecu slobodu "disanja" i prozimanja u prostoru stvarajuci utisak spajanja sa prostorom. I pored formalne ogranicenosti dela ovakvim pristupom

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Also, we can look at the line from a psychological point of view, which can help us a lot in explaining why a certain type of line is being used in creation of an work of art.

In most cases, horizontal line represents peace, tranquility, immobility, and, in some cases, a form of death. Vertical line, analogically opposed to horizontal one, represents ascension, growth, but also immobility (the same as horizontal line). Contrary to horizontal line, vertical one represents a form of life. Askance line opposes to last two, representing movement and dynamics. Symbolically speaking, we can add features of mobility and linear extension to it. Crimp line seems to be mild, elegant and light. Its presence in work of art might be interpreted as a sign of insecurity, but also as cheerfulness. Line which has no definite features is spiral line. It contains elements of all above listed lines, and leaves impression of mystical movement. If we consider psychological effects of line and if we compare it with my installations and other works, we can make some conclusions about my character, temper and spiritual state in the moment of creation.

Predrag Kovacic, January 2011.

u potpunosti neutralisem utisak zatvorenosti forme.

Mozemo liniju sagledati i iz psiholoskog ugla koji ce nam u mnogome objasniti zasto je odredjena vrsta linija koriscena pri stvaranju nekog dela. Horizontalnom linijom u vecini slucajeva predstavljamo mir, opustenost, staticnost, a u krajnjem slucaju neki vid smrti. Vertikalna linija je po analogiji suprotna horizontalnoj i ona predstavlja uzdizanje, rast, ali kao i horizontalna predstavlja staticnost. Suprotno horizontalnoj koja predstavlja vid smrti vertikalna predstavlja vid zivota. Kosa linija je u suprotnosti sa navedene dve i samim tim predstavlja kretanje i dinamiku. sto se tice simbolike mozemo joj pripisati osobine pokretljivosti i prostornosti. Talasasta linija deluje blago, elegantno i lagano. Upotrebom u umetnickom delu u nekim slucajevima mozemo je okarakterisati kao i nesigurnu ali i vedru.

Linija kojoj nemozemo odrediti jasan karakter je spiralna linija. Ona sadrzi elemente svih do sada navedenih vrsta linija i samim tim ostavlja utisak misticne dinamike.

Ako uzmemo u obzir psiholosku predstavu linije u umetnickom delu i uporedimo sa mojim predstavljanjem kako instalacija tako i ostalih dela mozemo doci do zakljucka o mome karakteru, temperamentu i trenutnom duhovnom stanju pri izvedbi dela.

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