

EMOCIONALNI  
POKRETI

EMOTIONAL  
MOVEMENTS

Nikola Smilkov



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# Neobične skulpture Nikole Smilkova

**Mali format - bila bi prva uočljiva karakteristika Smilkove figuracije.**

**A**ntropomorfni oblici vješto modelirani redukcijom nepotrebnih detalja svedeni su na elegantne i u sebi zatvorene cjeline. Minimalizam u izrazu prati figuru po obrisu i sugerira jedan, za umjetnika, očekivajući stav. Naglasak je na zaustavljenom pokretu, zaustavljenoj misli koja jednom s očekivanjem gleda put neba ili ponizno saginje glavu. Refleksija je to na tračak nade s viših pozicija duha i posljedično na egzistencijalni zamor bića u sebi i po sebi.

*Zato je njegova geometrija emocionalna, duboka i personalizirana. To nisu hladni, sterilni geometrijski oblici, već jasno izraženi antropomorfni, čak i personalizirani likovi. Dakle, oni nisu nimalo apstraktni u svom sadržaju, jer prodiru duboko u bit i nose u sebi jasnu emociju... (Dr. sc. Trajče Stojanov)*

Stilizacije su majstorski izvedene, pažljivo i bez dvojbe. Onamo gdje se ne nabrajaju prsti, naglasak je na zglobu šake i dlanu kao uporištu težine tijela koje bi se oslonilo ili naslonilo na moćne kubuse koji imaju podjednako estetsku vrijednost i funkcionalnu učinkovitost. Upravo je u tim osloncima, kubusima, do kraja geometrizirana antropomorfna forma u sukladnim, majstorski izbalansiranim odnosima veličina. Upravo je sukladnost protega ljudskog tijela kao temeljne memorijske kartice i protega (po značenju) monumentalne geometrije postamenata sretno kiparsko riješenje, znalčki odrađeno, kako u obliku tako i u materijalu.

Mali format - ništa neobično, ali iznenađujuću monumentalno (po doživljaju) i gotovo spomeničko je izbor autora koji bi se “zaigrao” velikim formama kad ima potrebe i prostora. Ovdje je to pokazatelj smjera kojim ide Smilkova imaginacija. Sigurni smo da je analogija male plastike u naravi i možebitne monumentalne izvedbe mem koji rovari u mislima kipara po vokaciji.

*Izvanredna taktilnost figurica koje gotovo stanu na dlan, njihove dimenzije i suptilna obrada kamena u najnovijem ciklusu Nikole Smilkova otkrivaju ideju nečega izuzetno tananog i krhkog, što se čuva kao blago; ali istodobno, širokim i čistim površinama postignut je vrlo sugestivan dojam monumentalnosti (Dr. sc Rajka Bošković).*

Neizbježna, u stvari očekivajuća ali tek načelna, usporedba s velikanima moderne (Brâncusi, Moore, Bakić...Radovani...) otkriva zaglavne točke u načinu na koji Smilkov razmišlja i traži logična rješenja u “vječnom” pokušaju pomirenja neasocijativnog prirodnog oblika i nužne transformacije u simbolički modul - čovjeka na svoju sliku i priliku. Od uvijek je tako, iz habitata se izdiže biće koje na kraju misli i domisli upravo sebe kao temeljnu jedinicu stvaralaštva. Ove skulpture upravo to pokazuju.

Neobično u Smilkovoj antropomorfnj figuraciji je svugdje prisutna “televizičnost” glave figure. Taj dio tijela koji procesuiru informacije, dio tijela koji kodira “bačenost” u svijet i transformira ga (u ovom slučaju) u prijamnu stanicu govori o filozofskoj orijentaciji Nikole Smilkova, govori o konceptima koji osviješteno krune njegovu figuraciju, minimalističku projekciju tvarnog (čitaj privremenog) tijela na putu trajnije funkcije. Velike kvadratne glave malih figura nose svu težinu algoritamske prirodne selekcije, al’ još uvijek s vjerom u metafiziku onostrane datosti. Smilkov se hrva s posljedicama “slike božje”. Kad gleda u nebo, on vidi Boga svoga, a kad mijesi glinu ili reže mramor, proganja ga jači usud, bezoblična materija koja se može usustaviti po obrascu bezumnih algoritama.

Sve je do kraja (naknadno) svrhovito, sve se slaže u jedini zajednički i sebi svojstven puzzle, jer drukčije i ne može biti. Nikola Smilkov racionalizira konačni izgled forme kojom se bavi. Ako se i umetne (od nekud) neka slučajnost, nešto iznenadno i neočekivano, budimo sigurni, to je prošlo nježnu ruku autora i misao upućenu na sebe. Ekstrapolacije geometrijskih obrazaca i morfoloških datosti podignute na razinu pogleda prema neba ili svinutog put dolje, izvedbe iz poznatog u možebitno trepere na krilima intuicije, sve interpretirano vještom rukom kipara po naravi.

**Red. prof. art. Mateo Perasović**

# Unusual sculptures

## by Nikola Smilkov

Small format - that would be the first noticeable feature in Smilkov's figuration.

**A**nthropomorphic forms that are skilfully modelled by reduction of unnecessary details are reduced to elegant and self-contained wholes. Minimalism in expression follows the figure outlines and suggests one, for the artist, expectant attitude. The emphasis is on a movement that stops, a thought that stops and focuses with anticipation towards heaven or alternatively, humbly bows its head towards earth. It is a reflection on a glimmer of hope stretching from the higher positions of the spirit and consequently, extending to the existential fatigue of being in and within itself.

*That is why its geometry is emotional, deep, and personalized. These sculptures are not just cold, sterile geometric shapes, but clearly express anthropomorphic, even personalized characters. They are not at all abstract in their content either, because they penetrate deep into the essence and carry a clear emotion ... (Dr. sc. Trajče Stojanov)*

The stylizations (of forms) are masterfully executed, carefully and without a doubt. When the fingers are not enumerated, the emphasis is given to the wrist and the palm, and the fulcrum of body weight would lean on the powerful cubes that have an equally aesthetic value and functional efficiency. It is precisely in these supports, the cubes, that the geometrized anthropomorphic form ends in consistent and master full balanced size ratios. Also, it is precisely the conformity of the human body extended in space that is emphasized, being presented as the fundamental memory card. In addition, the extension (in meaning) of the monumental geometry of pedestals offers unique sculptural solution, expertly done, as in the form as well as in the material.

*Small format - that feature does not appear to be anything unusual, but at the same time it seems surprisingly monumental (by experience). It is indeed almost monumental how the author chooses to "play" with great forms when he*

*has needs and space. This feature is an indicator of the direction in which Smilkov's imagination is heading. We are sure that the analogy of plasticity by nature and the possible monumental performances of a meme roar in the sculptor's mind by vocation.*

*The extraordinary tactility of the figurines that almost fit in the palm of your hand, their dimensions and the subtle processing of stone in Nikola Smilkov's latest cycle reveals something extremely thin and fragile which is kept as a treasure, but at the same time, the wide and clean surfaces give a very suggestive impression of monumentality. (Dr. sc Rajka Boskovic).*

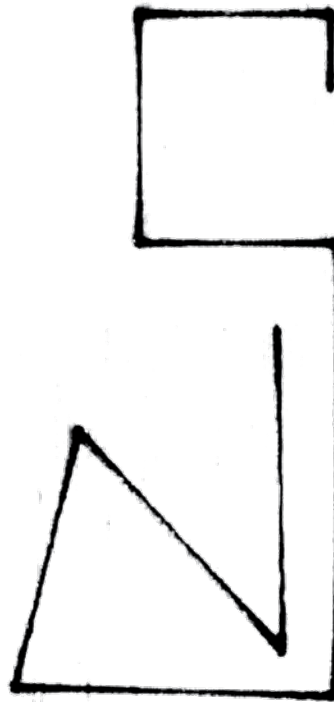
The inevitable and expectant but only principled comparison with the greats of modernity (Brâncusi, Moore, Bakić ... Radovani ...) points to the way Smilkov thinks and seeks logical solutions. It is an "eternal" attempt at reconciling non-associative natural form and necessary transforming them into a symbolic module -man, his image and prototype. It has always been so; a being raises from the habitat and in the end perceives himself as the fundamental unit of creativity. These sculptures show just that.

The main unique feature in Smilkov's anthropomorphic figuration is the shape of a "television" of the head of the figure. That part of the body that processes information, that part of the body which encodes being thrown into the world and transforms it (in this case) into a receiving station which affirms the philosophical orientation of Nikola Smilkov, shows concepts that consciously crown his figurations, the minimalist projection of the material (read temporary) body on the path to more permanent aim. Large square heads and small figures, all carry the weight of algorithmic natural selection, still with faith in the metaphysics of the other side. Smilkov wrestles with the consequences of the "image of God". When he looks up to heaven, he sees his God, and when he mixes clay or cuts marble, he pursues its main destiny, the formless matter that can be systematized by the turn of the thoughtless algorithms.

Everything that leads to the subsequent end appears purposeful, everything becomes a part of one common and self-inherent puzzle, it is not possible otherwise to be. Nikola Smilkov rationalizes the final appearance of the form while he creates it. If by chance he inserts some unusual details, something sudden and unexpected, it is sure to have been touched by the gentle

hand of the author and by a thought he has directed at himself. Extrapolations of geometric patterns and morphological data which are pointed towards the sky or alternatively, bent way down, playfulness between what is known and what can be, all flicker on the wings of intuition, all interpreted skilfully by the hand of a sculptor with natural affinity to create.

**Full Prof. Art. Mateo Perasović**





**SPOKOJ / SERENITY**

44 x 11 x 21 cm  
mermer / marble





**OPUŠTANJE / RELAXATION**

20 x 16 x 9 cm  
bronzina / bronze



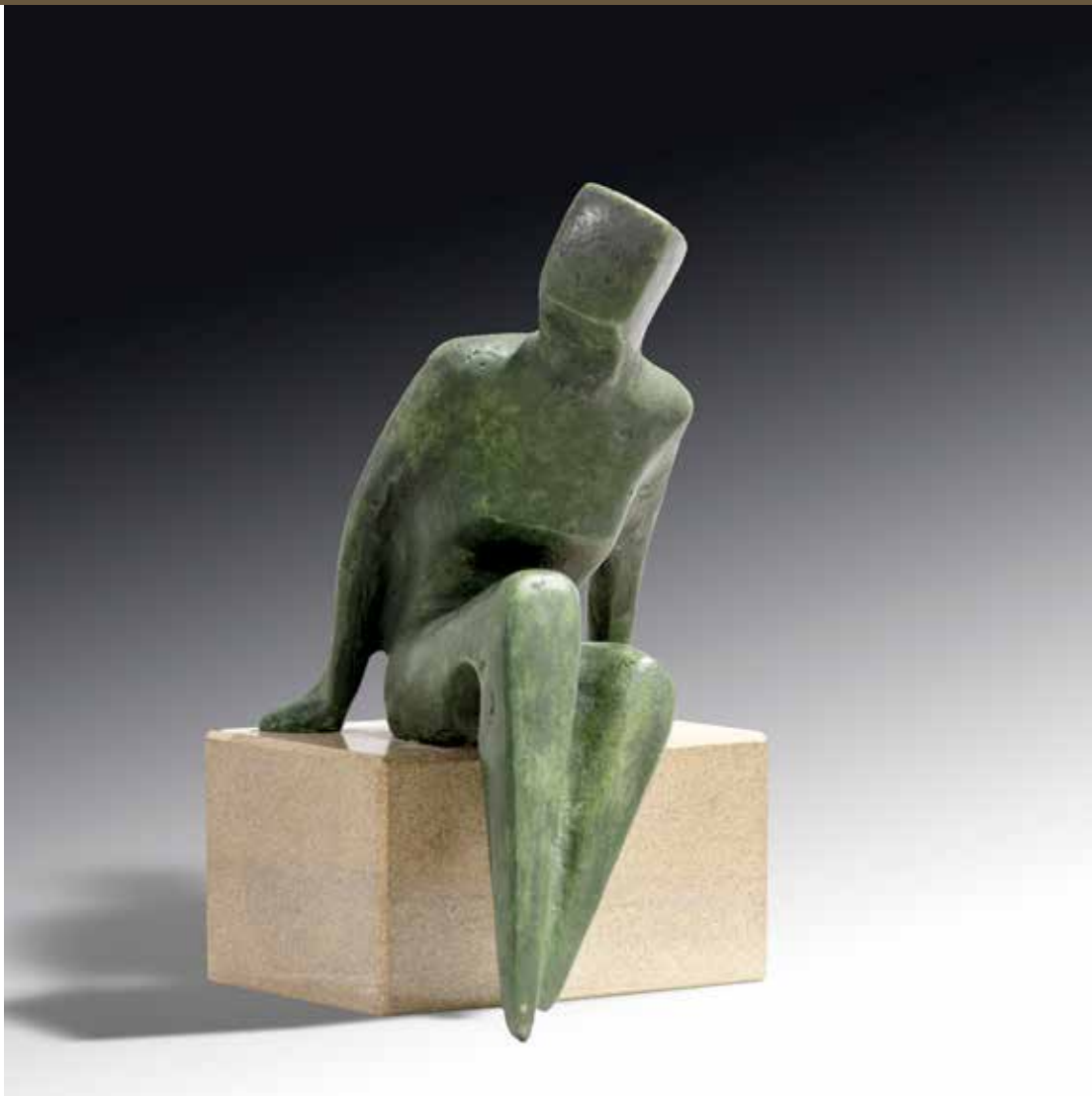
**LET UMA / FLIGHT OF MIND**

29 x 10 x 12 cm  
bronzina / bronze



**JUTARNJA KONTEMPLACIJA  
MORNING CONTEMPLATION**

41 x 30 x 14 cm  
bronzina / bronze



**OČEKIVANJE / EXPECTATION**

13 x 22 x 16 cm  
bronzina / bronze



**ZANOS / ENTHUSIASM**

28 x 13 x 9 cm  
bronza / bronze



**LJUDSKA FIGURA / HUMAN FIGURE**

18 X 8 X 6 cm  
bronză / bronze



**SJEĆANJA / MEMORIES**

27 x 11 x 13 cm  
bronzina / bronzina



**ŽELJA / DESIRE**

41 x 16 x 17 cm  
bronzina / bronze





**ODRAZ / REFLECTION**

41 x 22 x 13 cm  
bronza / bronze



**NA RUBU / ON THE EDGE**

21 x 14 x 10 cm  
bronza / bronze



**ONA / SHE**  
28 x 12 x 26 cm  
bronzina / bronze



**ČEŽNJA / LONGING**

33 x 13 x 15 cm  
bronzina / bronze



**SRCE ČOVJEČANSTVA / HEART OF HUMANITY**

37 x 10 x 13 cm  
bronzina / bronze

# Nikola Smilkov

...rođen je 1973. u Štipu u Makedoniji. Pohađao je Fakultet likovnih umjetnosti Sveučilišta „Ss. Ćirila i Metoda“ u Skoplju gdje je diplomirao i magistrirao 2002. godine na polju kiparstva u klasi prof. Dragana Poposkog Dade. 2012. godine stekao je titulu doktora znanosti na Pedagoškom fakultetu Sveučilišta „Sv. Kliment Ohridski“ u Bitolju, na polju Metode nastave umjetnosti.

Prisustvovao je mnogim međunarodnim simpozijima tijekom kojih je izlagao monumentalne skulpture i skupne izložbe u Austriji, Sloveniji, Hrvatskoj, Bosni i Hercegovini, Crnoj Gori, Srbiji, Bugarskoj, Rumunjskoj, Turskoj, Francuskoj, Egiptu i Indiji. Tijekom profesionalne karijere završio je nekoliko studijskih posjeta, među kojima u Cite international des arts u Parizu i Prima Center u Berlinu, zaključujući posjete samostalnim izložbama. Kao nacionalno priznanje za svoj umjetnički rad, Smilkov je dva puta nagrađivan prvom nagradom za skulpturu “Dimo Todorovski”, od Makedonskog društva umjetnika, 2008. i 2016. godine.



...was born in 1973 in Štip, Macedonia. He attended the Faculty of Fine Arts, University “Ss. Cyril and Methodius” in Skopje where he graduated and mastered in sculpture in 2002, in the class of Prof. Dragan Poposki Dada. He received PhD from the Faculty of Education, University “St. Kliment Ohridski” in Bitola, in the field Methods of art teaching, in 2012.

Smilkov has attended many international symposia, during which he exhibited monumental sculptures and group exhibitions in Austria, Slovenia, Croatia, Bosnia and Herzegovina, Montenegro, Serbia, Bulgaria, Romania, Turkey, France, Egypt, and India. During his professional career he completed several study visits, among them in Cite international des arts in Paris and Prima Center in Berlin, concluding the visits with single exhibitions. As a national recognition of his artistic work,

Smilkov was awarded First prize for sculpture “Dimo Todorovski”, from the Macedonian Artist society twice, in 2008 and in 2016.

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