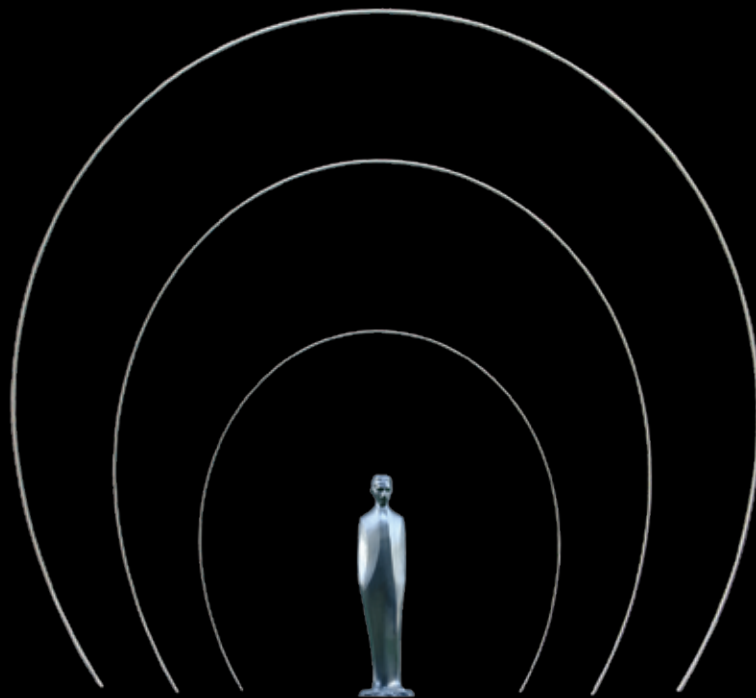


**PERO JELISIĆ**  
**NIKOLA TESLA**



## JELISIĆ I TESLA TESLA I JELISIĆ

Teslu se mora prepoznati – Teslom!

I upravo iz ove izvorišne konstatacije valja motriti ovu izložbu. Nikako ne kroz instalacijske dosjetke i optičke sterilnosti: žicu, žarulje, munje, smetlišne surogate. To je ponajlakša antiestet-ska provokacija. U kojoj nema ni dramatične sudbine geni-jalnog velikosamotnika i velikotrpjenika, ni velikoisposničkog karaktera dostojanstvena izumitelja, niti astralnih misli, poet-skih uzleta i sanjarija, a niti – najesencijalnije – lica/volumena koje će nam u žitkom mraku vremena i prolaznoga otkriti TKO JE TKO.

Teslu se, dakle, mora doživjeti njim samim – Teslom!

Idejom o njemu, formom i materijalom – svetim trojstvom skul-pture portraita. Posebice, nazovimo to uvjetno – spomeničke skulpture. Naravno, uvijek se tu radi o moćnosti skulptorove glave, oka, ruke, i maginacije. Iznutra i izvana. Psihološki i vizualno. Da se ne ošteti i ne povrijedi onaj suštinski drhat objekta/subjekta, a i da se u nemoći ne ponizi kiparova gesta. Što bi to zapravo trebala biti skulptura/portrait? Po mome: ni-jemo živo biće, koje govori, diše, gleda, zrači duhom i snagom, vodi dijalog s gledateljem i vremenom, koje nas neće ostaviti ravnodušnima niti u svojoj vizualnoj ružnoći ni u ljepoti. To je ponajprije stvaralački čin međuprožimanja, simbioza vidljivo-ga i nevidljivoga. Izražaj u raznolikim materijalima. I kao takva ona je, skulptura/portrait, najteža i najopitnija likovna discipli-na. Sretna cvatnja onog jedinstvenog spoja *majstora* i pred-meta njegove žudnje i opsesije.

Subjektivno i univerzalno u jednome – *originalnoj formi*. Por-traitu. Tijelu. Anatomiji. Ne samo zbog ovih naših duhovnih prostora, već i zbog onog globalnog, bjelosvjetskog, namjerni-ka/motritelja koji mora ako ne prepoznati a ono u asocijativnoj slutnji *odmah* signirati (u bronci ili pečenoj terakoti, sadri, mra-moru ili metalu) *oživjeli* lik pojedinca. Ne u bukvalnom, krea-tivnom *prijepisu*, već u prestvaralačkoj i samonikloj varijaciji

## JELISIĆ AND TESLA TESLA AND JELISIĆ

Tesla has to be recognised with Tesla

And it is from this original conclusion that the exhibition must be viewed. And not at all through some devices of installation, certain optical sterilities, wire, bulbs, lightning or junk-heap surrogates. This would be the easiest of all anti-aesthetic pro-vocations, in which there would be none of the dramatic fate of the brilliant and magnificent recluse and magnificent sufferer, none of the magnificently ascetic character of the imposing inventor, none of the astral thoughts, the poetic flights and dreams and none of – the most essential – the face or volume – in the fluid dark of time and things passing to reveal to us WHO IS WHO.

Tesla, then, can be experienced only with himself, with Tesla. With the idea about him, the form and the material, with the holy trinity of the sculptural portrait. In particular, and let us call it this only provisionally, of monumental sculpture. Of course, there is always the issue here of the sculptor's head, eye, hand and imagination. Inside and outside. Psychological and visual. Not to damage and not to wound that essential quiver of object as against subject, and for the sculptor's gesture not to be humiliated in its incapacity. What actually should a sculpture portrait be? In my view, a silent living creature, that speaks, breathes and looks, that gives off spirit and energy, that carries out a dialogue with the viewer and with time, that will not leave us unmoved in its visual beauty or ugliness. This is above all a creative act of interfusion, of a symbiosis of the visible and the invisible. An act of expressiveness in diverse materials. And so, the sculptural portrait is necessarily the most difficult and uncertain of all the disciplines in the fine arts.

A happy flowering of that unique bond of the master and the subject of his longing and expression. Subjective and univer-sal in one – in the original form. In the portrait. Body. Anatomy.

kipara. Biva to onda i najvećom i najzahtjevnijom kreativnom *uzlaznom* linijom! Ruka, mašta i misleće oko kipara Pere *Jelisića* – usuđujem se ispisati – upravo je to doseglo ovom izložbom. Življenom i činjenom kroz nekoliko dugih samoispitivačkih i rudarskih godina kojima i sam bijah svjedokom. Od prvih retoričkih zamisli, skica, modeliranja, kvečanja gline, odljeva u gipsu, bronci, pa sve do onih generičkih treptaja estetskih sumnji, klonuća, uzdignuća i ekstaza. Bjehu te godine kiparu stilskim i tvoračkim čistilištem i poniranjem! Uspio je! A koliki samo *težački* posao u toj jednostavnoj i kratkoj sintagmi – uspio je! No bilo je i onih ispranih zvjezdanih lakoća i trenutaka vrcnutih iz čistih porivnih izvora: nijedna skulptura, nijedan portait, nisu porađani i rađeni nasilno, pretenciozno, pomodno, površno, konfekcijski i pod svaku cijenu!

Tako njegove skulpture/portraitu imaju budućnost: odlično mogu zaživjeti i u enterijeru i u eksterijeru! Sve se između kipara i Tesle događalo prirodno na onom užarenom bridu i varu divljenja prema Zemaljskom Svemircu, i tihom otpovratu silne energije koja je počivala u starinskim ali još uvijek sugestivnim fotografijama samog Nikole Tesle. Potpomagala je i biografska i autobiografska literatura. Naravno, djelovale su tu i one mistične i velikodušne *onovibracije* koje su prožimale i povezivale samo njih dvojicu u – jedno! To su samo njihove tajne i zaštitne povelje!... Na nama je, gledateljima, promotriteljima, zahtjevnim sensorima ukusa, da potvrdimo ili negiramo, koliko su u tom dubokom i zatvorenom dijalogu materije i njene vizualizacije – obojica oživjeli do našeg emotivnog ushita ili analitički razumske prosudbe. Pero *Jelisić* povezivao je detalj i cjelinu, harmonizirao je unutarnji pokret i mirnoću vertikale, tradicijski sloj s oslobođenim zahvatima i smjelim aplikacijama. Napravio je iskorak u ekspresiji: sublimirao je materiju u novu jednostavnost. U moderni skulptorski senzibilitet, provje-

Not only because of these spiritual lands of ours, but because of the global, the wide-world, the visitor / the observer who has to at least if not recognise and at once in the presentiment of association mark at once (in bronze, or terracotta, in plaster, marble or metal) the vivified figure of the individual. Not in any literal, creative transcription, but in the re-creative and self-seeded variation of the sculptor. It is then that the greatest and most demanding creative ascent takes place. The hand, imagination and thinking eye of sculptor Pero Jelisić – I venture to claim – has achieved precisely that in this exhibition. Experienced and done through several long self-testing and laborious years that I myself witnessed. From the first rhetorical ideas, the sketches, the modelling, the moulding of the clay, the casting of the plaster, and then the bronze, all the way down to those generic flutterings of aesthetic doubt, of being downcast, of being exalted and finally ecstatic. Those years for the sculptor were a stylistic and creative plunge into purgatory. But he succeeded. And how much just hard-labouring work there is in that simple and short phrase – he succeeded. But there were also those occasions of purified stellar simplicity and moments spun out of pure sources of instinct: no sculpture, no portrait, is delivered and made by violence, by fashion, pretentiously, superficially, off-the-rack and at any cost.

Thus his sculpture-portraits have their future: they can accommodate to and come to life in any interior or exterior. Everything between sculptor and Tesla happened naturally, on that red hot edge and weld of admiration for the earthly space-man, the quiet feedback of mighty energy that reposed in the old but still suggestive photographs of Nikola Tesla himself. Biographic and autobiographic writing also helped. And then, also at work, of course, were the mystical and generous vibra-

ravan na starim temeljima. Doživljavao je Teslu kroz tri dionice njegova života: mladost, muževno doba i starost. Pa se tako u nekim portaitima određivao gotovo kubistički, plohom, razlomljenim ali pažljivo usaglašenim kockolikim, tropiramidalnim prostornostima, no uvijek tako da bi se negdje u sintezi gledanja uščuvao karakter Teslina lica i figure. A u Tesle je toliko dominantnih i jedinstvenih izazova: brada, usta, nos – da, taj gotovo klasični i antički nos – obrve, čelo, pedantno razdijeljena kosa. Pa onda te pronicljive, utišane, kontemplativne oči! Pa te uši koje su kao observatorijska ogledala u neprestanom i konspirativnom dosluhu s tajnama neba! Sve je to trebalo situirati u oblikovni sklad. A da ne bude ilustracijska imitacija. Već raznovrsno, uzbuđujuće plastično viđenje i oživotvorenje materijala i lika. Svaka Jelisićeva skulptura/portrait ima svoju kristalnu težinu. Svoj duh. Vlastitost. Jastvo. Svoju ljepotu i simboliku. Poneka i ornamentalnu metaforiku i čistost oniričke fabularnosti. Znakovitost onih toplina, nadanja, sanjarija, futurističkih projekata i planova, drama, patnji i obmana kojima nas je obilato podastrijevala bilo literatura o Tesli, bilo Teslina intima zapisana njegovom rukom u kratkim porukama bližnjima i istinskim prijateljima (kijih bijaše kao prstiju jedne ruke!), ili pak zavičajnim pismima i javkama. A tu je negdje i ona Teslina neprebolna i od kapitalna emotivna značenja njegova – bijela golubica! Ljubav i ljubavnica! Prijateljica i suputnica! Ljepota i nestajanje! Sve do smrti joj koju je tako teško prebolijevao! Jer Tesla bijaše i pjesnikom. Ispovjednikom vlastite intime i prirode. Onoliko koliko mu je za tu vrst izražavanja dopuštao talenat. No uvijek iskreno, de profundis. I tu poetsku dimenziju Tesline višeslojne i samozatajne ličnosti zaustavio je u mirnim ali vibrantnim naznakama kipar Jelisić. Posebice vertikalnu zamišljenost i vertebralnost tog visokog i naizgled krhkog tijela! Vrlo su ekspresivni i medaljoni, s unutrašnjim karakterološkim rasponom od divne čistoće mladalačkog lica pa do tjeskobne staračke maskolikosti te iste, jednom davno napete i sakralne kože! Uz Meštrovićeva epskog Teslu, Kršinićeva klasičnog, evo nam danas i jednog – *novog!* Drugačijeg plasticiteta. Hrabrog i autentično dojmljivog na svim egzisten-

tions that interfused and linked the two of them into one. That is their secret and their protective charter alone. It is up to us, the viewers, the observers, the demanding sensors of taste, to confirm or deny how much in this close and profound dialogue of material and the visualisation of it has come to life to our emotional delight or analytical and rational judgement.

Pero Jelisić has bound together the detail and the whole, harmonised the internal movement and the calm of the perpendicular, the traditional layer with liberated operations and bold applications. He has taken a step forward in expression: he has sublimated the material into a new simplicity. Into a modern sculptural sensitivity, tested out on the old foundations. He has perceived the Tesla of the three parts of his life – youth, manliness and old age. And thus in some portraits he has come out with an almost Cubist manner, with a flat surface, with fragmented but carefully harmonised cuboid, pyramidal spaces, but always in such a way that somewhere in the synthesis of looking the character of Tesla's face and figure has been preserved. And there are so many dominant and unique challenges in Tesla: the chin, mouth, nose – yes, that practically classical, antique nose – the brows, the forehead, the pedantically parted hair. And then there are the penetrating, quiet and contemplative eyes. The ears too, which like an observatory mirror are in some incessant conspiratorial collusion with the mysteries of the sky. All this has to be placed in formal cohesion. Without it being a mere illustrative imitation. But, rather, a diverse and thrilling plastic vision and animation of material and character. Every one of the Jelisić's portrait sculptures has its own crystal gravity. Its spirit. Individuality. Haecceitas. Its beauty and symbolism. Some have ornamental metaphor, and the purity of dream-world fabulation. The significance of those warmths, hopes, dreams, futurist projects and plans, dramas, sufferings and delusions that have been put before us in such abundance either by literature about Tesla or by Tesla's own intimate life written in his own hand in short notes to family or genuine friends (there were as many of them as you can count on the fingers of a single hand), in perhaps

cijalnim i estetskim razinama... Pa eto, i ti vremenski odmaci i razmaci kao da su kiparu bili neki zagonetni darovi ne uvijek darežljivih muza! Tako su se u jednoj temporalnoj i tako čovječnoj amplitudi – 150. godišnjici rođenja (života i smrti), kojoj ne treba glasnijih riječi no što je to samo Tvorčevo, Teslino, djelo – sretno pronašli: vrsni, maštoviti kipar i genijalni Svmirac/Zemljanin. Svršetak drugog tisućljeća i početak trećeg propjevali su kroz bronzu i plastiku koja se ne razbacuje pozlatama i suvišnostima. U onome što bismo nepatetično mogli nazvati najmoćnijim *gornjim* tokom života: preoblikovanjem i poljudivanjem ovog (ne)vrlog svijeta naukom i ljepotom.

I kao zaključak: Jelisićevi portreti Tesle respektabilan su prinos sveukupnoj recentnoj hrvatskoj skulpturi.

Branislav Glumac

just local letters and publications. And here somewhere is that white pigeon that he could not get over, of such major emotional importance for him. Love and lover. Friend and fellow traveller. Beauty and evanescence. All the way until she died, which event Tesla found so hard to endure. For Tesla was poet too. He confessed his intimate life and nature, that is, to the extent that his talent allowed him this kind of expression. But it was always sincere and always came from the depths. And the sculptor Jelisić has captured this poetic dimension of Tesla's multilayered but retiring personality in calm but nevertheless vibrant lines. Particularly the upright pondering, the strength of backbone in this tall and seemingly frail body. Very expressive too are the medallions, with an interior range of character going from the wonderful pureness of the youthful face, to the angst-laden old-age mask of the same, once, long ago, taut and holy skin. Along with Meštrović's epic, Kršinić's classical, here we have a new Tesla. With a different kind of plasticity. Bold and authentically experienced at all levels of existence and aesthetics. And thus the distances and gaps in time seem to have been for the sculptor just some mysterious gifts from the not always magnanimous muses. Thus in a single temporal and so human amplitude – the 150th anniversary of the birth (of life and death) – needing no louder words than that it is the work of the creator, Tesla's work, there has been a fortunate meeting of excellent and imaginative sculptor and brilliant Earthling Spaceman. The close of the second millennium and the start of the third have been sung in bronze and plastic that is not profligate with gilding and superfluities. In what we might, without a trace of pathos call the most powerful and upper course of life: the re-formation and peopling of this not so very brave world with science and beauty.

And in conclusion: Jelisić's portraits of Tesla are a worthy addition to the whole of recent Croatian sculpting.

Branislav Glumac



TESLA II : TERAKOTA : TERRACOTTA : 60 cm



TESLA V : ALUMINIJ : ALUMINIUM : 68 cm



TESLA IV : ALUMINIJ : ALUMINIUM : 55 cm



TESLA VI : ACRYSTAL : 80 cm



TESLA X : ACRYSTAL : 83 cm



TESLA X : ACRYSTAL : 83 cm



TESLA VII: ACRYSTAL : 107 cm



MEDALJA : MEDAL : ACRYSTAL : 30 cm



MEDALJA : MEDAL : ACRYSTAL : 29 cm



MEDALJA : MEDAL : GIPS : PLASTER : 30 cm



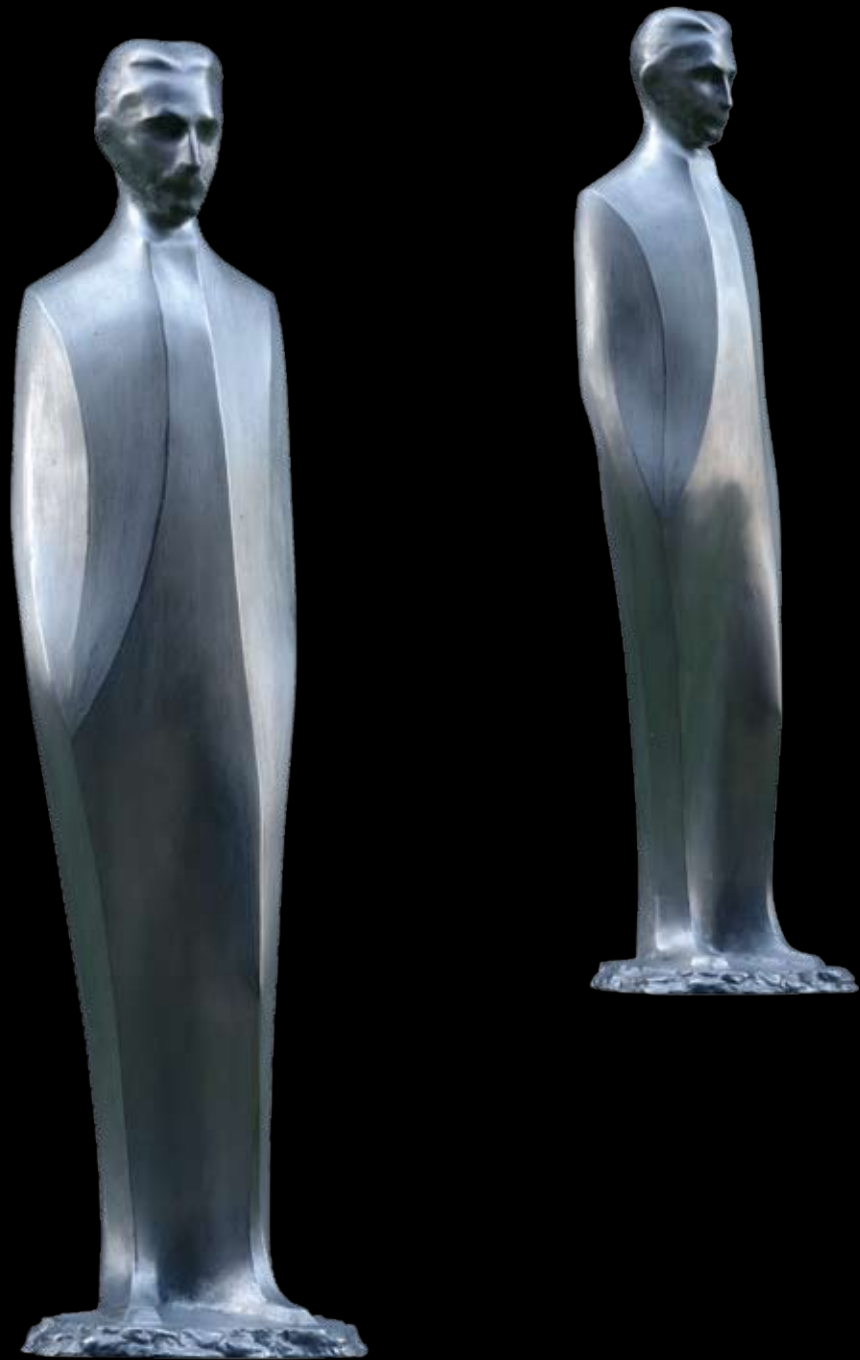
TESLIN TORANJ : TESLA TOWER : SMOLA : RESIN :125 cm



TESLINE VIZIJE : TESLA VISIONS : SMOLA : RESIN : 120 cm



TESLA IX : ALUMINIJ : ALUMINIUM : 78 cm



TESLA VIII : ALUMINIJ : ALUMINIUM : 75 cm

## ŽIVOTOPIS:

Pero Jelisić rođen je najvjerojatnije 1939. godine. U vihoru rata sve mu je spaljeno i ostao je bez oba roditelja.

Godine 1945. usvojila ga je plemenita rudarska obitelj Johana i Antona Đurđek u Tuzli, koje Jelisić smatra svojim drugim roditeljima. Osnovnu i srednju školu završio je u Tuzli.

Akademiju likovnih umjetnosti završio je u Zagrebu 1959. – 1964. u klasi prof. Frane Kršinića.

Postdiplomski studij završio je kao suradnik Majstorske radionice Vanje Radauša 1964. – 1967.

Član je HDLU-a od 1965. godine.

Studijska putovanja: Austrija, Italija, Francuska i Engleska.

Dobitnik je više nacionalnih nagrada za skulpturu u prostoru.

Izveo je više javnih spomenika i portreta na prostorima republika bivše Jugoslavije...

Izlagao je na više od 100 grupnih izložbi s likovnim umjetnicima u zemlji i inozemstvu.

Poslije izložbe LE SALON DES NATIONS A PARIS 1985. bio je zapažen od likovne kritike i dobio je u kratkom roku više poziva za izložbe u Ženevi, Parizu, Londonu, Tokyju i New Yorku, ali se na njih nažalost iz objektivnih razloga nije odazvao.

Njegovi radovi nalaze se po Austriji, BiH, Italiji, Njemačkoj, SAD-u i Španjolskoj.

## SAMOSTALNE IZLOŽBE:

- Tuzla 1968.
- Paris 1985. – LE SA ON DES NATIONS A PARIS
- Tuzla 1989. – retrospektiva (1959 – 1989)
- Telfs 1990.
- Innsbruck 1991.
- Aalen 1992
- Leonberg 1992., 1993.
- Gerlingen 1992.
- Stuttgart 1993.

## NAGRADE:

1967 – nagrada na 1. kiparskom jugoslavenskom simpoziju u Bihaću (zbjeg).

1967 – priznanje žirija na 1. izložbi jugoslavenskog portreta u Tuzli

1979 – nagrada na jugoslavenskom natječaju za spomenik žrtvama NOR-a (Zavidovići, BiH)

1980 – nagrada na jugoslavenskom natječaju za spomen-obilježje herojima NOR-a (Vrace) – Sarajevo

1989 – otkupna nagrada na jugoslavenskom natječaju za spomenik antifašizmu na Krku

1999 – nagrada za žrtve Vukovara u domovinskom ratu

i više nagrada lokalnog karaktera

## BIOGRAPHY:

Pero Jelisić was born most probably in 1939. During the turmoil of WWII, his home was burned down and he lost both of his parents.

In 1945, a hardworking, honorable miner family of Johana and Anton Djurdjek from Tuzla adopted him, and he considers them his second parents.

He graduated from elementary and high school in Tuzla.

Jelisić attended and graduated from Academy of Fine Arts 1959-1964. in class of prof. Frane Kršinić, and then attended and finished Graduate School in Master Art Studio of prof. Vanja Radauš in Zagreb (1964-1967). He has been a member of the Croatian Association of Artists since 1965.

Jelisić attended study trips in Austria, Italy, France, and the UK, and has participated in more than 100 group exhibits with various art associations both home and abroad. He has received a number of national prizes for his open space sculptures, and has authored a number of monuments and portraits in ex-Yu republics.

After the exhibition LE SALON DES NATIONS A PARIS in 1985, he was well recognized by art critics and has received in short period numerous invitations to exhibit in Geneva, Paris, London, Tokyo and New York, but unfortunately for objective reasons he could not attend.

## INDEPENDENT EXHIBITIONS:

- Tuzla 1968.
- Paris 1985. – LE SALON DES NATIONS A PARIS
- Tuzla 1989. – retrospective (1959. – 1989.)
- Telfs 1990.
- Innsbruck 1991.
- Aalen 1992.
- Leonberg 1992.,1993.
- Gerlingen 1992.
- Stuttgart 1993.

## PRIZES AND AWARDS WON:

- 1967 – Award on 1st Yugoslav sculpture symposium in Bihać (refugee camp)
- 1967 – Jury award on 1st Yugoslav portrait exposition in Tuzla
- 1979 – Prize on Yugoslav competition for World War II Victims Monument (NOR) Zavidovići, BiH
- 1980 – Award on Yugoslav completion for II. World War II Victims Monument (NOR), (Vrace) – Sarajevo
- 1989 – Redemption prize for Antifascism Monument in Krk
- 1999 – Prize for Vukovar Victims in Homeland War  
and numerous local prizes and awards.



Zahvaljujem svima koji su pomogli u realizaciji ove izložbe koja je nikla iz mojih duhovnih, emotivnih i estetskih potreba, a ne iz prigodnog trenutka značajne obljetnice ovog velikog čovjeka.

Pero Jelisić

I would like to thank everyone who helped in realization of this exhibition, which emerged from my spiritual, estetic and emotional needs and not from the appropriate moment of significant a great man anniversary.

Pero Jelisić