
Semantics of Nature in Sculptor Ojārs Feldbergs' Art

Dabas semantika skulptora Ojāra Feldberga mākslā

Valentīna Liepa, Dr. paed. (Latvia)

The article reviews the works of the Latvian sculptor Ojārs Feldbergs, reveals philosophical language of his works and his vision of the world. His sculptures rarely have a human image; instead, he provides us with plastic signs and symbols. The source of his works is nature; they reflect images born out of the artist's dialogue with nature. Feldberg's view of the world is related to the spirit of pantheism, he is able to code this pantheistic view of the world by modern forms. He strives to see and feel a deeper meaning of the processes and phenomena, their primordial, symbolic expression. In his works, the sculptor talks about stone as about an image, a metaphor. He chooses typical motives and elements of Latvian landscape and culture – trees, meadows, and rivers. This is a poetic view, mythologized by the author, born and nurtured in his imagination, manifested in his sculptures as representation of typical phenomena or cultural signs. His works are full of sculptural dramaturgy. Feldbergs, by conceiving the mentality of stone, creates the link 'space-mass-consciousness'. Space is the surroundings, light, and situation. The sculptor often talks not only about external space; he is also concerned with the inner spiritual and intellectual space. Mass is the mentality of stone, while consciousness is the man's ability to see, understand and experience.

Often his works remind of an iconised image, the semantics of which shows a much wider conception of natural phenomena. This can be seen in Feldberg's work "The Primal Elements of the World". It occupies an important place among his works; for it he has been awarded Henry Moor Grand Prize.

Key words: sculptor, sculpture, stone image, sign, symbol, nature element, form, semantic, culture space, primal elements of the world

Introduction

"Ai, dabas māte, svētā, augstā! Pie tavas krūts dusēt, tevi cienīt un apbrīnot kāds prieks, – tavos vārdos klausīties, tevī pavisam nogrimstot – kāda laimība, kāds baudījums! Cik atspirdzinoši dvēselei..." [Oh, mother nature, high, holy! To rest at your bosom, to revere you and admire what a joy, – to partake in your words sinking in you – what a happiness, what a pleasure! So refreshing for the soul...] (Dzīves palete, 1995, 25) These words about his relation to nature were spoken in a moment of reflection by the Latvian painter Janis Rozentāls. And indeed, nature is an indubitable,

eternal value that is common for all people. It is the value worth living for – worth seeing it, preserving it, showing its admirable beauty, harmony, and diversity. We all have something in common – the sky above our heads, rain, snow, hail coming from it, the sunshine above meadows and fields, the green of birch-trees in May, blue anemone carpets in April, golden glow of maples each autumn, clover in the russet clay soil, sunset, sunrise, moonlight, fog swathes – in short, all that complex of wonders given to us by nature. And of this totality it is rather easy to build the rest – the human, emotional, social totality and co-responsibility.

Thus it is no surprise that numerous painters have depicted in their art works this profundity of nature, harmony and various moods – phenomena subjected to the flow of time that seem to belong to the Universe. All that it demands is subtle feeling of nature and creative perception of nature in one's being. Painting seems possible for that with its mean of expression as such; therefore the genre of landscape has such an important place in the world and especially in Latvian art.

In sculpture it is harder to reach these semantic translations of nature that would awaken thought and trigger off sensations; therefore the language of signs and symbols comes to be of help here. Besides, these symbols are revealed in the very processes of nature. In the course of time the sun – rising, reaching zenith and then setting down – produces one huge crescent; at night it continues its course and returns to the point of departure. The sun is a circle in its form and its course in the sky marks a circle. According to the scholar of Latvian ornaments Valdis Celms, “here starts the graphical interpretation”. It may be depicted as a concentric circle or a cyclical process. Also fog as a shift from one state to another, rain as the heaven fertilizing the earth, etc. The measure of truth is contained in the very phenomenon of nature; the image must coincide with the essence of process. The essence of process entails the sign representing it. Perception and recognition of natural signs are based in the human experience, human knowledge of the cause-and-consequence-chain.

Ojārs Feldbergs is an outstanding sculptor conveying this semantics and feeling of nature in the language of stone sculpture.

Stone as a sign of nature and reflection of landscape culture space

“[...] at some point I came to understand myself, and it was you – stone – that helped me to do it. You are the material in which I reveal my feelings and experiences and in which I express my thoughts, all that surrounds my body and mind. You are the one lying between me and the sun, the mountain, the cloud, the sea, the field, the birch tree, the puddle and all that my eyes scan across, as if stroking with the hand all that God has created – permitting it to be felt and transformed into human experience. Since you are there, submerged in the river's current or lying in the bosom of the earth, serenely watching the world.

I came to understand that I did not wish to freeze my experiences in stone images, imbuing them with human forms. I came to appreciate that the two of us – the stone and I – can create a sign, a symbol, which materialized in a poetic form tells of a concept or an element of nature.

And you, the viewer, are given signs, so that you might sense yourself and the essence of all things, since a fallen apple is also a point, a furrow in a field is a line, the waves of the sea are an experience, the dawn is a feeling and the heavens are a spirit [...]” (Ojārs Feldbergs, 2007).

These are the words by the Latvian sculptor Ojārs Feldbergs expressing his relations to stone. Feldbergs is a person who is genuine, richly endowed with unusual ideas; he is the founder and the director of Pedvāle Open-Air Art Museum in Latvia.

The perception of his works demands a certain change of focus in the viewer's consciousness as they do not reveal the human image approbated in sculpture. The sculptor says, "I <...> am not interested in making busts or sculptures with arms and legs or severed heads that have been produced in thousands in this world. Analysing <...> these stand-still images with raised or lowered heads, smiling or sad faces, I saw in them some kind of the experience of the soul, traces of joy or sorrow. Yet something had caused all that in them. <...> I am attracted by depicting what the human can see. Turning it into an art work purifying of all that is redundant, generalizing it. So that a human being remains alive and regards this object and thinks" (Svece, 2003, 21).

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That is why Feldbergs calls his sculptures plastic signs, plastic symbols. Where do these signs and these symbols come from?

First and foremost it is nature. The images of his works are as if born in the artist's dialogue with the nature. This is initiated by almost each step, each phenomenon, event, thing, person, the environment, and experience. The nature is unchangingly constant and in comparison with it the human may realize the shapes of his existence making them visible in the similarities of the forms of nature. "Landscape is one of my energy sources. I am very interested in all the processes and forms of the nature; it is an incessant parade of shapes and forms" (Cēbere, 2002, 9).

Ojārs Feldbergs is an artist whose world perception in essence is akin to the pantheist spirit. He has strived to regard and feel the deeper sense of natural processes and phenomena, their primordial essence, symbolical manifestation.

Stone is one of the oldest symbolical images. Owing to its hardness and constancy, stone is often associated with the eternal, unchanging, divine powers and is often perceived as an expression of concentrated force. Notwithstanding its hardness, it is often treated not as something frozen or dead but as the power of life. We have all experienced the radiation of energy from stone. According to the mythological notions and beliefs, stones have always been so lively present and semantically loaded that we still strive to perceive them as the bearers of mysterious messages and orphans in folk songs can find solace by them like one can do by the mother. Stones have participated in magic and sacrificial rites, served as mediating agents between the actual, tangible and the transcendental realm. Meteorites as the stones fallen from heaven have been worshipped as a symbolical bond between the heaven and the earth. Feldbergs treats stone as an image, a metaphor. He considers stone very powerful, it has so much inside it that one can extract from it anything, stones may become alive.

Feldbergs is more interested in boulders than in granite blocks produced in stone-quarries. Each boulder has its own fate and route in the processes of nature; during its journey until reaching us it has acquired its form. Working with stone the sculptor perceives it as if it was alive – in the sense that everything around us is alive – trees, meadows, the sea, everything the human being interacts with. The paradigms of modern conceptual ideas and visions also echo the standpoints and

associations characteristic of mythical thinking and imagination. Feldbergs sustains the pantheistic perception of nature thus encoding it in contemporary art forms. The artist considers that the rich code of notions engraved in stone must be open; it means motion, freedom contributing to a deeper perception of the form and encoded information. In fact, art must convey more mysteries and sense than a casual onlooker might perceive.

Treating stones as bodies formed by nature almost as living beings, Feldbergs often says that, having lain in the yards of country houses, by the side of roads and fields, in the forests, they have sustained the reflections of peasant life and Latvian scenic culture space. Therefore he often chooses characteristic motifs and elements of Latvian landscape and culture scenery – trees, birch groves, threshing barns, fields, and rivers. This poetic vision has been mythologized and cherished by the artist himself.

Semantics of nature

Landscape and motifs of Latvian rural environment that have been observed in nature and constructed in imagination are often revealed in Feldbergs' sculptures as the depiction of significant natural phenomena or culture signs – trees, hay stacks on the hill slopes, rain, framings of nature and human environment. Hence in his work "Birch Grove", birch-trees as a characteristic element of the nature in Latvia hail in a compact rhythmical stone mass, or the crowned hats of pine-trees sway in the winds of the sea-side creating a deep play of chiaroscuro.

In the works "The Shadow" and "The Fall", the object is bound with its own fate like a shadow always following us or a tree that gives its crown of leaves to the autumn ground.

Feldbergs in an expressed artistic form evaluates seemingly plain natural phenomena in his works "A Willow-Tree near the Field", "A Puddle on the Field", "A Pile of Potatoes". This simplicity of nature has been transformed into harmonious sculpture rhythms. In the composition "A Stream", the form of the stone horizontally placed into the bedrock dint creates an impression of the gurgling flow of the stream water, while "The River" produces its eternal flow between its banks. "Hay Stacks" on the hillside reveal almost panoramic scenery. These works produce the dramaturgy of sculpture. The control of reason places the forms in a strict rhythmic order purifying them to the clearness of geometric bodies.

It is considered impossible to depict fog, smoke and clouds in sculpture. However, Feldbergs in his perception of the mentality of stone creates an axis of correspondences among *space – mass – consciousness*, through and around which the definitions of sculpture ideas are ordered and find their place. Space is represented by the environment, light, and situation. The sculptor often speaks not only about the external space but also about the inner space of the spirit or mind. Mass is represented by the materiality of stones, whereas consciousness – by the human ability to observe, sense, and feel.

In the work "The Rain Cloud" we sense the weight of the cloud that gives refreshing rain showers to the ground, whereas the work "The Dawn" by means of the changing rhythms forms and chiaroscuro flows creates the feeling of the light of rising sun, specific state of a soul, an ethereal unison with the nature.

Generalization and universal regularities of being

The granite sculptures by Feldbergs reveal not only direct perceptions of nature but also abstract symbolized perceptions of universal regularities of existence. According to the artist, “I am attracted by the meaning of landscape in making sense of the world, cosmic self-awareness through a look into the landscape” (Ojārs Feldbergs, 2007). He comments on his work “A Fir-Tree”, “I do not convey emotions but the essence of the fir-tree. I think about it. There is a trunk. Branches form a crown around the trunk, year after year, at the same distance. In the wind the branches move around the trunk. The range and kind of this motion endows them with a mass; hence their plasticity. Rhythm, motion, gradualness directed upwards forms a triangle silhouette from the ground to the sky, creating the spiritual. I think about the fir-tree, its lines, about the trunk – the base of life, the gradualness of formation of its crown – days, the flow of life. The forms are swaying in line with human emotions. The work encodes the spiritual instance” (Masa, 1982, 8).

The work “Towards the Peak” is commented by the author as follows: “Why do I have three goers there? It would probably be easier to go alone. But will you reach the peak on your own? And even if you set off alone, you still take along your doubts and your goal – and in that that way you are again three” (Ibid.). He continues, “I am interested in generalizations. The good – the bad, yes – no, white – black, the number three to which I attribute great significance. All that exists in any phenomenon or notion, both in the human relations and cosmic processes. And that may be depicted in any kind of manifestation – in a hand-shake, fog, the flow of the river, rain. I like nature. <...> the form must reveal the ideas acquired in the process of living” (Ibid.).

Thus, through the seemingly simple perceptions of nature by the artist, we may reach very complex, multi-significant understanding of the essence. The enchanting power of Feldbergs’ art hides in its mesh with a deep culture layer – folklore, the philosophical aspect of folk songs, the perception of relation of the human and the world, the sense of universal vertical dominant being present in both the relation of the Cosmos and the Earth and the flight of power of human thought. His works intuitively entail the culture legacy. Art researcher R. Čaupova states, “The way Feldbergs perceives, hears, and understands stones is closely related to the holistic vision of the multidimensional semantics of nature phenomena and landscape being characteristic for the spirit of nature philosophy” (Ojārs Feldbergs, 2007).

His images often resemble iconized shapes revealing in their semantics a much wider scope of nature phenomena. This is obvious also in Feldbergs’ work “The Primal Elements of the World”.

The Hakone Open-Air Museum in Japan organizes the annual competition of sculpture works. Two prizes have been founded – the August Rodin Grand Prize and Henry Moore Grand Prize. They may be given annually to professional sculptors from all over the world. 740 works were submitted for the competition in 1991. 21 of them were selected by the jury for Henry Moore Grand Prize including Feldbergs’ polyptych “The Primal Elements of the World” consisting of four granite compositions “Air”, “Water”, “Earth”, “Fire” that were envisaged for being placed in the open air on approximately 10 metre long axis. It remained in the permanent exhibition of the museum and is displayed against the background of clouds and snowy mountain peaks in the Utsukushi-Gahara sculpture park. The works are characterized by the simplicity and generalization of form, monumentality, and symbolism. The art

researcher Anda Treija describes this composition as follows, “The polytiptych ‘The Primal Elements of the World’ may be called exact sculpture. All is submitted to maximal precision and oriented towards maximal clarity. There is no chance, no pretence, just genuine qualities of mass, measure, dimensions, and resistance that have stood the test of time. As always, the compositions have been formed by analytical mind; they are cleverly built and homogeneous. This is sculpture grounded in the experience of conceptual art” (Treija, 1992, 10).

Instead of the visible, the sculptor has tried to express in these works his knowledge about the world. By means of geometrical forms and their symbolism he has provided explanation of notions and philosophical world perception.

The granite cube symbolizes the material world formed by four primal elements – air, water, fire, and earth. The cube symbolizes the eternity as well. Its side edges – quadrangles correspond to the four cardinal points. According to Pythagoreans, quadrangle symbolizes the different impact of the four primal elements representing the basic principles of the world structure. Above the granite cube Feldbergs placed a hemisphere. The quadrangle or cube pointing to the Earth is opposed to the sphere or hemisphere like a ring signifying the sky. For Feldbergs this is the symbol of cosmos, incessant motion, dynamic, sun rite. The line where the sphere merges with the cube creates a ring symbolizing a soul. The ring leads one back to oneself. Ring signifying the sky is opposed to the earth or the spiritual as opposed to the material. The soul unites us with the eternity and the higher spiritual substance. Ring is also the symbol of sun, cyclical movement and universal harmony, also infinity and perfection. Ring and quadrangle that in three dimensions appear as sphere and cube represent the image of the world in many cosmologies envisaging each other as space and time. The combination of these geometrical forms is the symbol of perfection of all that exists.

The smooth hemisphere above the granite cube symbolizes the air. According to the ancient Greek philosopher Anaximene, the air is filled with life, its condensation creates winds and clouds, gives rise to the earth and stones, hence – to the world. He says, “The air is like our soul that rules us and holds us together; thus breath and air surround the whole cosmos” (Kūle & Kūlis, 1997, 140).

Above the rest of granite cubes, the spherical surface of hemispheres is divided by nine circles. Numbers in the majority of cultures are symbols with a rich and complex symbolical meaning; it is even believed that the harmony existing in the world is based on numeric relations. Numbers express both the spatial and temporal relations as well the existing order of the Universe and the human life. Feldbergs is interested not only in the symbolism of geometrical forms but also in that of numbers. Nine is the triplication of the sacred number ‘three’ and denotes completion and totality, the highest perfection. In China a nine-storied pagoda is the symbol of heaven.

In the composition “The Earth” these nine circles form a succulent, heavy rhythm, stability, as the earth is not only the womb and origin of life but also the grave to which it returns.

“Fire” silhouette is more dynamic and shrewder in rhythm. According to the ancient Greek nature philosophy, fire is either the primal cause of everything that exists or one of the primal elements. Fire is associated with the notion of incessant inner motion. Fire moves by itself, as if being eternally alive. Fire represents the dynamic aspect of the world harmony. Let us recall Heraclites’ well-known expression, “This order of the world – the same for everyone – has not been created by any god

or any human, it has always been, is and will be eternally living fire, flaring up and going out in its own measure” (Ibid., 143).

In the composition “Water” the rhythm of the nine circles of the hemisphere is serene and flowing. Water is the symbol of fecundity and life, carnal, soulful and spiritual purification and regeneration.

Feldbergs’ “The Primal Elements of the World” are meditative works about the orderliness and harmony of the world, its opposites and unity, spirit and soul; they make one listen to oneself.

Feldbergs’ sculptures convey a universal and in a sense abstract vision of the world. He has endowed simple and common motifs with a philosophical meaning and dimension reaching maximum saturation of images in his works. His explication of notions, the plastic language of signs is rich, figural, and precise. He is a philosophically oriented artist who is well aware of the power of impact of the form. Feldbergs admits that his sculpture is a specific way of thinking and awareness and that everyone may develop further the conceptual ideas being present in the configurations of forms by providing individual interpretations. His works are marked by “a special kind of clarity – piety, without notes of sentiment or slobber expressed confirmation of the sacred values of the nature as the base of existence and the environment cultivated by many a generation” (Ojārs Feldbergs, 2007).

These signs created by Feldbergs become worthy through our understanding them, they attract and drive our attention, create certain psychic states in our awareness. If we discern certain images, sense, and content beyond these signs, a bond with particular natural phenomena, a bond with spiritual symbols, it becomes an act of communication of artist, nature, and viewer. Signs function as intermediaries in this communication where we are on the one side and God’s created nature on the other. There is a kind of universal primal beginning towards that we unconsciously strive to return to. We are bound with this universal primal beginning and Feldbergs’ art makes us aware of it.

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Dabas semantika skulptora Ojāra Feldberga mākslā

Kopsavilkums

Daba ir kā neapstrīdama, mūžīga un visiem cilvēkiem kopīga vērtība. Arī kā estētiska vērtība – ar savām harmoniskajām, daudzveidīgajām formām un krāsām, to kombinācijām. Tāpēc nav jābrīnās, ka liela daļa gleznotāju savos mākslas darbos ir attēlojuši tieši šo dabas bagātību, harmoniju un daudzveidīgās noskaņas.

Tēlniecībā šos dabas semantiskos tulkojumus, kas modinātu domu un izraisītu pārdzīvojumus, panākt ir grūtāk, tāpēc palīgā tiek ņemta zīmju un simbolu valoda. Dabisko zīmju uztvere, atpazīšana balstās cilvēka pieredzē, gūtajās zināšanās par cēloņu un sekū saikni. Izcils dabas semantikas un izjūta atklājējs akmens tēlniecības valodā ir Ojārs Feldbergs.

„[...] kādā brīdī es sapratu sevi, un to izdarīt man palīdzēji tu – akmens.

Tu esi tas materiāls, kurā es atklāju savas jūtas, pārdzīvojumus un kurā izsaku savas domas, visu to, kas virto apkārt manam ķermenim un prātam.

Tu esi tas, kurš atrodas starp mani un sauli, kalnu, mākonī, jūru, tīrumu, bērzu, peļķi un visu to, kam skatiens slīd pāri, it kā ar roku glāstot visu Dieva radīto, ļaujot to sajūst un pārvērst cilvēciskā pārdzīvojumā. Jo tu atrodies tur, iegrimis upes strauvē vai apgūlies zemes klēpī, un rāmi seko pasaules gaitai” (Ojārs Feldbergs, 2007) – tā par savām attiecībām ar akmeni izsakās latviešu tēlnieks Ojārs Feldbergs, neiedomājami darbīgs, ar neparastām idejām pārbagāts cilvēks, Pedvāles Brīvdabas mākslas muzeja Latvijā izveidotājs un uzturētājs.

Viņa darbu uztvere prasa zināmu pārorientēšanos skatītāja apziņā, jo tajos neredzēsīm tēlniecībā ierasto cilvēka tēlu. Pats tēlnieks saka: „[...] mani neinteresē veidot krūšutēlus vai skulptūras ar rokām un kājām vai no cirstām galvām, kādas ir saražotas tūkstošiem pasaulē” (Svece, 2003, 21). „Es sapratu to, ka negribu sastindzināt savus pārdzīvojumus akmens tēlos, piešķirot tiem cilvēku veidolus. Es saprotu, ka mēs abi – akmens un es – varam radīt zīmi, simbolu, kas materializēts poētiskā formā, vēsta par kādu jēdzienu vai dabas elementu” (Ojārs Feldbergs, 2007). Tāpēc viņš savus tēlniecības darbus dēvē par plastiskām zīmēm, plastiskiem simboliem. Viņa darbu tēli it kā dzimuši mākslinieka divsarunā ar dabu.

Ojārs Feldbergs ir mākslinieks, kura pasaules uztvere pašā pamatā ir radniecīga panteisma garam. Viņš tiecies skatīt un sajūst dabas procesu un parādību dziļāku jēgu, to pirmatnējo būtību, simbolisko apjaušmi. O. Feldbergs runā par akmeni kā tēlu, kā metaforu.

Akmens jau pats pieder pie visvecākajiem simboliskajiem tēliem. Savas cietības un nemainības dēļ akmens jo bieži asociējas ar mūžīgiem, nemainīgiem, dievišķiem spēkiem un nereti tiek uztverts kā koncentrēta spēka izpausme.

Ojāru Feldbergu interesē laukakmens. Strādājot ar akmeni, tēlnieks to uztver kā dzīvu, ne tādā nozīmē kā cilvēka ķermenis, bet tādā, ka viss pasaulē ir dzīvs – koki, pļavas, jūra, tas viss, ar ko cilvēks dzīvo kopsakarībā. O. Feldbergs, saglabājot panteistisko dabas uztveri, spēj to iekodēt mūsdienīgās mākslas formās. Mākslinieks uzskata, ka akmenī iekaltajam jēdzieniski ietilpīgajam kodam jābūt arī atvērtam, tas nozīmē kustību, brīvību, kas palīdz dziļāk tvert formās iekodēto informāciju.

Ainava un Latvijas lauku vides motīvi – dabā vēroti un iztēlē konstruēti. O. Feldberga skulptūrās bieži atklājas raksturīgu dabas parādību vai kultūrzīmju atveidojumi, liekot sajūst ainavu fragmentus – kokus, sienu kaudzes piekalnē, lietus šaltis, dabas un cilvēka apdzīvotas vides izkadrējumus.

Tēlnieks daiļrunīgā mākslinieciskā formā pārvērtis šķietami necilas dabas parādības. Dabas vienkāršība, pat skarbums, pārvērties harmoniskos tēlnieciskos ritmos. Šie darbi ir sava veida tēlnieciska dramaturģija.

Pastāv uzskats, ka tēlniecībā nav iespējams attēlot miglu, dūmus, arī mākoņus. Tomēr O. Feldbergs, izprotot akmens mentalitāti, izveido sakarību asi „telpa-masa-apziņa”, caur kuru un ap kuru kārtojas un savietojas tēlniecisko ideju definējumi. Telpa – tā ir vide, gaisma, situācija. Tēlnieks bieži runā ne vien par ārējo telpu, bet arī par iekšējo gara vai prāta telpu.

Ja darbā „Lietus mākonis” vēl sajūtams mākoņa smagums, kas atdod zemei veldzējošas lietus šaltis, tad darbā „Ausma” ar ritma un formas mainību, gaismēnas plūdumiem ir viena vienīga uzlecošas saules gaismas izjūta, īpašs dvēseles stāvoklis, ēteriska saplūde ar dabu.

O. Feldberga granītskulptūrās ir ne vien tieši dabas tvērumi, bet arī abstrahēti universālu esības likumsakarību simbolizēti tvērumi. Kā saka pats mākslinieks: „Mani piesaista ainavas nozīme pasaules apjēgšanā, kosmiskā sevis apzināšanā caur skatienu ainavā” (Turpat).

„Mani interesē vispārīnājumi. Labais-sliktais, jā-nē, melns-balts, skaitlis trīs, kuram piešķiru lielu nozīmi. Tas viss eksistē jebkurā parādībā, priekšstatā. Gan cilvēku attiecībās, gan kosmiskos procesos. Un to var attēlot jebkurā izpausmē – rokas spiedienā, miglas vālā, upes tecējumā, lietus līšanā. Man patīk daba. [...] formā jāatklājas dzīves procesā iegūtajām atziņām” (Masa, 1982, 8). Bieži vien viņa darbu tēli ir kā ikonizēti veidoli, kuru semantikā parādās daudz plašāks dabas parādību skatījums. To var vērot arī O. Feldberga darbā „Pasaules pirmselementi”, kas sastāv no četrām granīta kompozīcijām: „Gaišs”, „Ūdens”, „Zeme”, „Uguns”. Tēlnieks tiecies šajos darbos ielikt nevis to, ko redz, bet to, ko zina par pasauli. Ar ģeometriskām formām un to simboliku viņš sniedz jēdzienu skaidrojumu, filozofisku pasaules izpratni.

Granīta kubs simbolizē materiālo pasauli, kuru veido četri pirmselementi – gaiss, ūdens, uguns, zeme. Kubs simbolizē arī mūžību. Kuba sānu skaldnes – kvadrāti – atbilst četrām debess pusēm. Virs granīta kuba O. Feldbergs novieto puslodi. Kvadrāts vai kubs, kas norāda uz Zemi, ir pretstatīts lodei vai puslodei tāpat kā aplim un apzīmē debesis. O. Feldbergam tas ir kosmosa, nebeidzamas kustības, dinamikas, saules rīta simbols. Robežā, kur lode saplūst ar kubu, veidojas aplis, kas simbolizē dvēseli. Aplis ved atpakaļ sevī. Aplis kā debesu apzīmējums ir pretstats zemei jeb garīgā pretstats materiālajam. Dvēsele mūs saista ar mūžību, vieno ar augstāko garīgo substanci. Aplis ir arī saules zīme, cikliska kustība un universāla harmonija, arī bezgalība un pilnība. Aplis un kvadrāts – trijās dimensijās kā lode un kubs – ir pasaules tēls daudzās kosmoloģijās, tie paredz viens otru kā telpa un laiks, šo ģeometrisko formu kombinācija ir kā visa pilnības simbols.

Gludā puslode virs granīta kuba simbolizē gaisu. Pēc sengrieķu filozofa Anahsimena domām gaiss ir dzīvības piestrāvots: gaisam sabiezējot, veidojas vēji un mākoņi, rodas zeme un akmeņi, tātad pasaule.

Virš pārējiem granīta kubiem pusložu sfērisko virsmu sadala deviņi loki. Skaitļi izsaka gan laika un telpas attiecības, gan esošo kārtību kosmosā un cilvēka dzīvē. Ojāru Feldbergu interesē ne tikai ģeometrisku formu simbolika, bet arī skaitļu simbolika. Kompozīcijā „Zeme” šie deviņi loki veido sulīgu, smagnēju ritmu, stabilitāti, jo zeme ir ne tikai klēpis, kurā aizsākas dzīvība, bet arī kaps, kurā tā atgriežas.

„Uguns” silueta ritms ir dinamiskāks, asāks. Uguns ir saistīta ar priekšstatu par nemitīgu iekšēju kustību.

Kompozīcijā „Ūdens” puslodes deviņu loku ritms ir mierīgs, plūstošs. Ūdens ir kā auglības un dzīvības, miesiskas, dvēseliskas un garīgas attīrīšanās un atjaunotnes simbols.

Tādējādi Ojāra Feldberga „Pasaules pirmelementi” ir meditējoši darbi par pasaules sakārtotību un harmoniju, pretstatiem un vienotību, garu un dvēseli, tie vedina ieklausīties sevī.

Ja mēs aiz šīm zīmēm redzam noteiktus tēlus, noteiktu jēgu un saturisko piepildījumu, saikni ar noteiktām dabas norisēm, saikni ar garīgiem simboliem, tad tā ir mākslinieka, dabas un skatītāja komunikācija. Zīmes ir kā starpnieki šai komunikācijā, kur vienā pusē esam mēs, bet otrā – Dieva radītā daba. Mēs esam saistīti ar šo universālo pirmsākumu un O. Feldberga māksla aicina to apzināties.

Atslēgas vārdi: skulptors, skulptūra, akmens tēls, zīme, simbols, dabas elements, forma, kultūrtelpa, pasaules pirmatnējie elementi



*Dr. paed., assoc. prof. **Valentīna Liepa***

The Dean of the Faculty of Humanities at Daugavpils University, Associated professor at Department of Latvian Literature and Culture

Address: Faculty of Humanities, Daugavpils University, Vienības iela 13, Daugavpils, LV-5401, Latvia

Phone: +371 65424238; +371 20218334 (cell ph.);

Fax: +371 65422611

E-mail: valentina.liepa@du.lv