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*Minimalizam kao ikonofilija na primjeru Yvesa Kleina*

*Iconoclasm* is breaking of images. This presupposes fear of images, *iconophobia*, and, *iconomisia*. *Iconophilia* is approval of images and their unrestricted use in art. Art is embodiment of spirit in inert matter. The object of art is creation of an image as a means of communication. The final product is the work, the only real source of any critical assessment. It imposes itself on the spirit of the observer in a flash which is not unlike to inspiration, a catharsis. The study of that peregrination of the image from inspiration to catharsis is, for me, the key objective of the study of art. An artist may communicate his vision through easily identifiable forms, or greatly reduce them. But minimalism must not be confused with *iconoclasm* or *iconophobia*. The test case is a French avant-garde artist Yves Klein (1938-1964). Superficially Klein fulfilled the image of “rejecting the hypocrisy of the bourgeois society”, etc., but at the same time he was politically and socially conservative, briefly, politically incorrect. He has been called to task for commercializing his art and selling out to capitalism. Klein might be seen as minimalist as he spent his life pouring out pails of blue paint, but his minimalism is strangely rich and sensual. From paintings, painted sculptures, to the bodies dipped in paint and rolled over large sheets of paper, Klein creates *an image* of a blue world of powerful happiness and enjoyment. The slightly cool but both brilliant and serene blue breaths an irresistible effect of sensuousness and eroticism, happy and enjoyable without a trace of vulgar. A recent IKB (International Klein Blue) revival which started in 2013 led by apparel and motor vehicles industries underlies the lasting power of the IKB image.