

ЈАНЈИЋ РАЉКО

ЈОЗО*

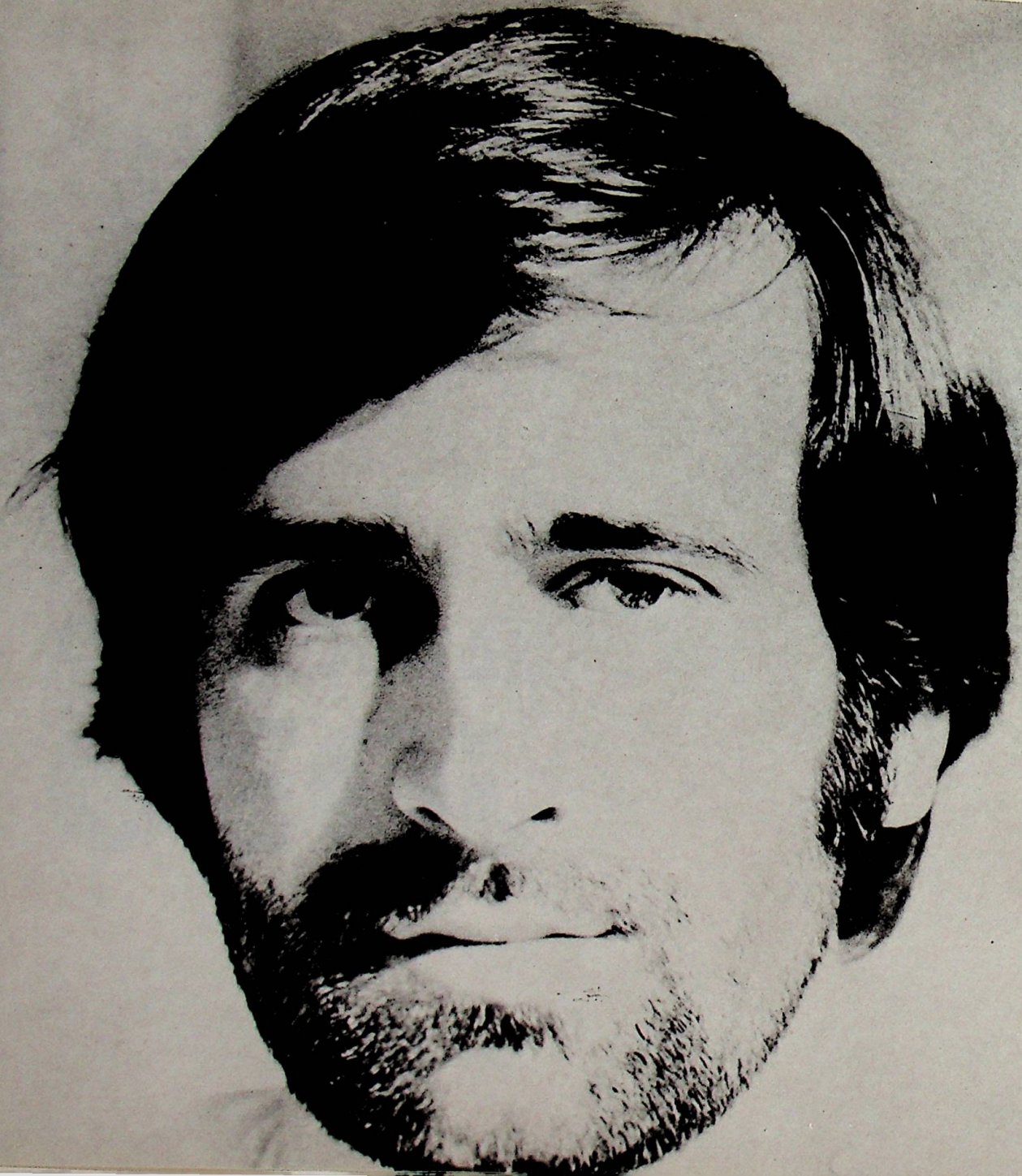
SGF

STUDIO GALERIJE FORUM
CENTAR ZA KULTURU
INFORMACIJE ZAGREB

PRERADOVIĆEVA 5

JANJIC RAKO
JOBO*

ZAGREB 11. VI — 21. VI



RATKO JANJIĆ - JOBO

Rođen 2. 10. 1941. u Splitu.

1961. — Završio srednju tehničku školu u Splitu — arhitektonski odjel.

1965. — Završio Akademiju likovnih umjetnosti u Zagrebu.

1966—1971. — Bio suradnik Majstorske radionice — prof. Krste HEGEDUŠIĆA.

RATKO JANJIĆ - JOBO

Born in Split October 2, 1941.

1961 — Graduated Secondary technical school in Split — Department of architecture.

1965 — Graduated Academy of fine arts in Zagreb.

1966—1971 — Collaborator in master workshop — Prof. Krsto HEGEDUŠIĆ.

NAGRADE:

za slikarstvo

2. SALONA MLADIH — ZAGREB 1969

3. SALONA MLADIH — ZAGREB 1970

za plakat

— druga nagrada za plakat izložbe 1969 (salon mladih)

— prva nagrada za plakat izložbe 1970 (salon mladih)

— prva nagrada za plakat 8. zagrebačkog salona

PRIZES

for painting

2. SALON OF YOUNG — ZAGREB 1969

3. SALON OF YOUNG — ZAGREB 1970

for poster

— 2nd PRIZE FOR EXHIBITION POSTER 1969 (Salon mladih)

— 1st PRIZE EXHIBITION POSTER 1970 (Salon mladih)

— 1st PRIZE FOR POSTER AT 8th ZAGREB SALON

U jednom poretku učinjenom na našu sliku postoji određena mjera iskustva, bilo kao dimenzija vremena ili kao uvjerljiv zbir u odnosu vlastitog biti i ritma sveopćeg. Naravno, još uvijek dovoljno protežni namjeravamo očitati porijeklo tajnovite interakcije, uvjereni da ipak postoje čisti oblici mašte kao i sastojci nezatrite ljudske prisnosti koji zrače kroz vrijeme i prostranstva rijetkom osamljenošću u počast i slavu ljepote.

Kontinuitet i postojanje čistog i slobodnog činjenica je kao i plavetnilo neba (u letu aviona) i mora (u plutanju barke), drveća, ptica i trave, svih stvari koje smo nepromišljeno izgubili i za koje je život osiromašen. Učestalost kao i samo urastanje drame, bez namjere da se okonča, pripada stvarnosti izgubljenosti i otuđenja, kontradikciji putovanja i beskraja, u kojoj zapisivanje doživljaja ostavlja neodoljiv dojam uspostavljenog tajnovitog izuzeća.

Vrijeme prosvjeđivanja je i dovoljno daleko i dovoljno prisutno da o njemu spremno sudimo, ali mnoge činjenice izražavamo nepotpuno ili ih izričemo u ime krivu prosudbe; one i dalje postoje kao nedosegnuta istina i misao o jednom odnosu intimnijeg i tajanstvenijem između nas i svijeta, između postojanja i osjećanja.

Nemoćni da mijenjamo prihvaćamo izraz, lik i mrlju, značenje zagonetnog smisla trajanja i trenutka u kojem vizija uključuje promatranje i biti promatran, s uvjerenjem da izmičući oblicima okamenjenog nasilja bjelina polja papira daje varljivo ali dostupno otkupljenje. Ostvarenje osvaja jednu iluziju sposobnosti i kontinuiteta kružnog toka i spiralnog rasprostiranja u prostor, tako da se i sama priča razložena elementima fantastike i mističnih simbola otkriva kao cjelovita metafora spoznate biti i prepoznata Subjekta.

Nisam namjeravao pratiti sustav naziva zadanih i pridatih pojedinim listovima Ratka Janjića, crteža uistinu rijetko nostalgčnih okvira i okolnosti u kojima likovi zadijeni za polivalentne ekrane borave svoje sudbinske mogućnosti. Poznastvo i priča su pretekst imenovanja; čuvari kineskog zida, miomirisne princeze, žongleri neba i zemlje, sabirači povijesti i sjećanja, suspregnuti u šutnji kao i u govoru svog nadmoćnog sudbinskog onirizma složeni su tvoritelji preobrazbe. Neka duga šetnja pješćanom obalom među pinijama i čempresima podno neba Mediterana, sentimentalna je veza zraka i svjetla, ali pronađen razgovor s novom ljubavlju nenadano je otjelotvorenje.

Magični teritorij slike očituje se kao identitet vizija (doživljaja) i mašte, kao iskustvo i potreba poetske imaginacije. U slici putovanja ili više u vremenu, daleko apsolutnijem od svladanog prostora, kondenzira se umjetnička želja. I onda kada utvrdimo da trajno uspostavljene podudarnosti unutrašnjih taloženja i vanjskog toka susretnutog svijeta nisu sporednosti ili ono što preostaje izvan materijalnih promjena ljudskog određenja, kod Ratka Janjića pojavljuju se slike, dječake i zrele, čudesnih priča iz davnine, strukture snova pretočenih ishoda iz obilježja očitosti; nekad spoznate, nekad dosegnute. Izazvan, stvara preobraznu slikovitu ne-stvarnost iz poretka novog okruženja ili njemu uprkos.

Prepoznata stanja kao približavanje znamenju, koliko i slutnja je izgled zakonitosti povijesti kao integralnog udjela krize postojanja, toliko je rezultat smisla zbilje identificirane snage duha.

Točno je da su prostor i vrijeme osnovne dimenzije mišljenja, ali za sliku je presudno da postoji bar u jednom trenutku, tako da je djelo koliko god se činilo brutalnim to tvrditi, budućnost prošloga, a tek trudno teži prošlosti budućega. Tako sačinjeno na memoriji, ono sadrži bitne sastave doživljaja, sentimenta i ironije kao svijesti o svojim nemogućnostima. Obuzdavan apsurdnim slijedom vidova i razloga, prostor mašte tragično teži znakovitosti novog postojanja, činjenici određenog života i njegova poimanja.

Darko Schneider

In a system, conceived of in our image, there exist a certain measure of experience, such as a dimension of time or a convincing sum with regard to personal essence and universal rhythm. Of course, we are eager to interpret the origin of mystic interaction, convinced that pure forms of imagination still exist, as well as particles of indestructible human presence which radiate throughout time and space with a rare solitude in the honor and glory of beauty.

The continuation and existence of Purity and Freedom is a fact like the blue sky (with a jet in flight) like the sea (with a floating dinghy), like trees, birds, grass and all those things we have carelessly lost and which have made life poorer. The frequency of this, as incorporation of a drama which is not meant to end, belongs to the relativity of estrangement and alienation, to the contradiction of voyages and infinity, in which the recording of experiences leaves an irresistible impression of an established and mysterious exclusion. The time spent on education is neither far enough away, nor present enough to discuss it readily, yet we express many facts incompletely or pass wrong judgement on them. They continue to exist as an unattainable truth and as a concept of an intimate and mystic relationship between ourselves and the world, between existence and emotion.

Not being able to change, we accept the expression, the figure and the stain, the meaning of a mysterious sense of continuity and moment, in which vision includes perceiving and being perceived with the certainty that avoiding the forms of stony violence, the whiteness of paper fields, gives a false, but achievable redemption.

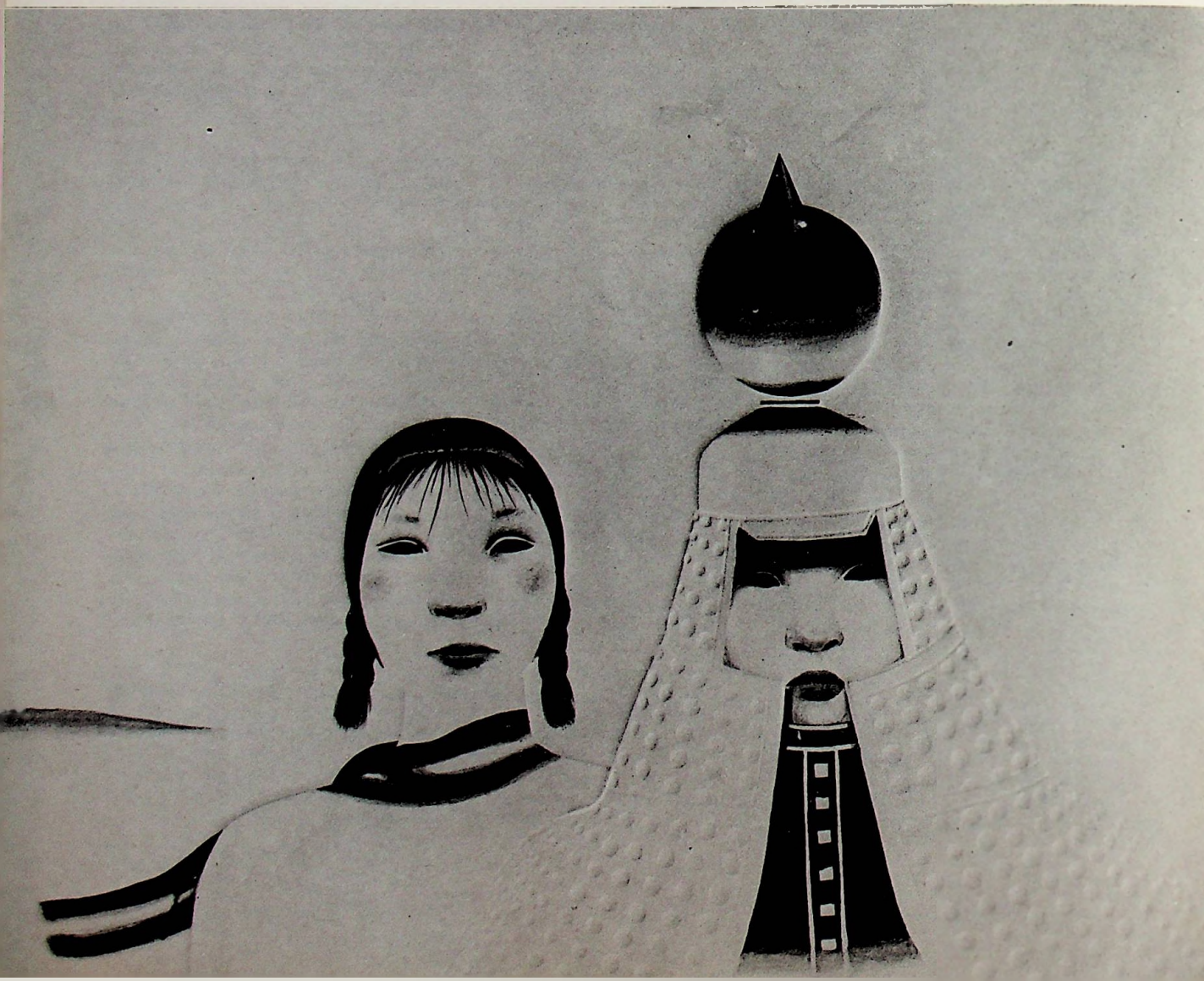
This realization overcomes the illusion of a circular course and a spiral extension continuing into space so that the story itself, dispersed with elements of fantasy and mystic symbols, appears as a uniform metaphor of acknowledged essence and recognized Subject.

It was not my intention to follow the system of titles given and added to some of the folio-examples of Ratko Janjić, drawings of truly rare nostalgic cadres situations in which the figures placed in versatile screens, remain within their own destined limits. In order to give a title, an acquaintance and story are necessary; the Chinese wall guards, perfumed princesses, jongleurs of sky and earth, collectors of history and memory, repressed in silence as well as in speech because of their superior preordained dream-like state are the complex creators of a metamorphosis. Sometimes, a long walk on sandy beach among pines and cypresses under the Mediterranean sky can be a sentimental link with air and light, but a conversation discovered with a new love represents a sudden embodiment.

The magic territory of the picture is seen as the identity of vision and imagination, as an experience and an imperative need for poetic conception. The artistic wish is condensed in the image of travel or even in a far more absolute time than mastered space. And, when we come to the conclusion that the permanently established coincidences of inner accumulation and external course of the encountered world are not accessory or remnants of material changes of human limitations, with Ratko Janjić the pictures appear youthful and mature as from the enchanted stories of the past. Dream structures issuing from characteristics of clarity, sometime acknowledged, sometime attained. Provoked, he creates a new colourful non-reality either in spite of or from the system of a new environment.

As if approaching an omen, these already recognized states are as much the result of the meaning of reality identified by the power of the human spirit, as intuition is an aspect of the law of history, as an integral part of the crisis of existence. It is certain that space and time are basic dimensions of thought, yet it is important for an image to exist in existence. At least one moment, so that however brutal it may seem, a work of art is the future of the past and with difficulty barely aims at the past of the future. Thus conceived in memory it contains essential elements of experience, sentiment and irony as if aware of its own limitations. Restricted by an absurd series of forms and motives, imagination tragically seeks the mark of a new existence, the fact of a particular life and its comprehension.

Darko Schneider



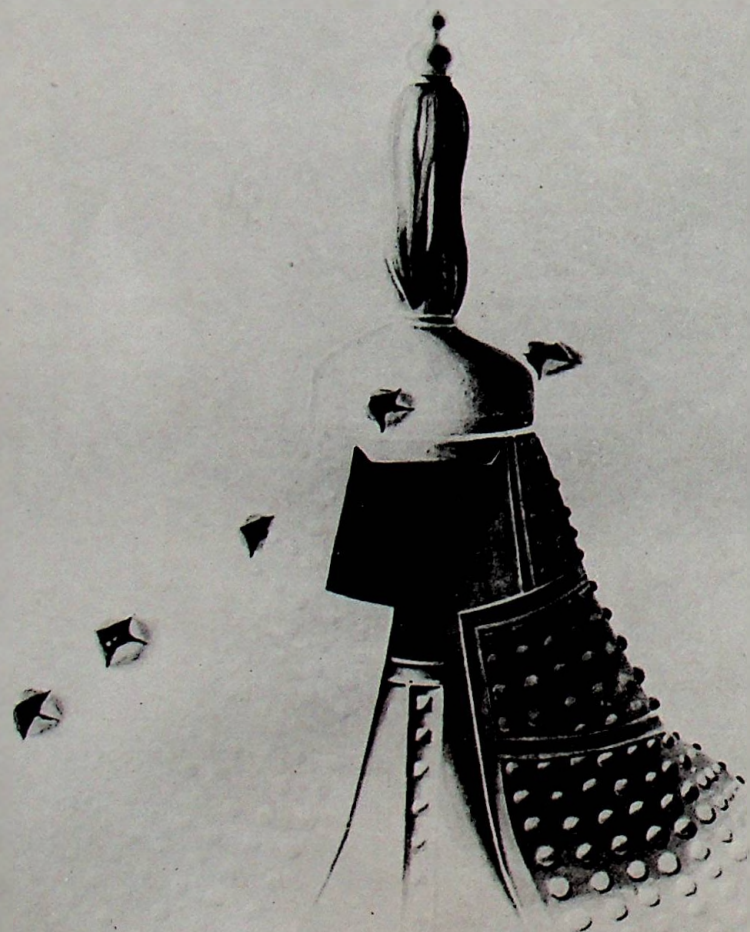
SAMOSTALNE IZLOŽBE:

1967 — GC (Galerija Centar) — ZAGREB
1972 — PEKING

KOLEKTIVNE IZLOŽBE:

1965 — TREŠNJEVKA 65 — ZAGREB
1966 — ULUH — ZAGREB
— PLAVI SALON — ZADAR
1967 — EČKA (likovna kolonija)
— III. JUGOSLAVENSKI LIKOVNI BIENALE —
BEOGRAD
— VUKOVAR
— VINKOVCI
1968 — 3. ZAGREBAČKI SALON
— I. SALON MLADIH — ZAGREB
— MAJSTORSKA RADIONICA HEGEDUŠIĆ —
ZAGREB
— GALERIJA DOMA OMLADINE — BEOGRAD
— CARACAS — MAJSTORSKA RADIONICA
HEGEDUŠIĆ
— GORANOVO PROLJEĆE — ZAGREB
— ULUH (Split — Osijek)
1969 — GROZNJAN
— VINKOVCI
— VUKOVAR
— OSIJEK
— 2. ZAGREBAČKA IZLOŽBA CRTEŽA
(KABINET GRAFIKE)
— 50 GODINA JUGOSLAVENSKE ANGAŽIRANE
UMJETNOSTI — galerija Slovenjgradec
— 5. BIENALE MLADIH — RIJEKA
— 2. SALON MLADIH — ZAGREB
— 4. ZAGREBAČKI SALON
— ULUH — ZAGREB
— BIOGRAD NA MORU

1970 — »BIAFRA« — ZAGREB
— 3. SALON MLADIH — ZAGREB
— 5. ZAGREBAČKI SALON
— KAIRO
— TUNIS (dvadeset mladih jugoslavenskih slikara
i grafičara)
— RABAT
— CASABLANKA
— MOLINE (Belgija)
— GALERIJA DOMA OMLADINE — BEOGRAD
— ATELJERSKI SUSRET MAJSTORSKIH
RADIONICA — ZAGREB
1970 — GALERIJA »69« — ZAGREB
— GORANOVO PROLJEĆE — ZAGREB
— »UMJETNICI GROZNJANA« — PIRAN
— »NAIVNI ZA NAIVNE« — SALON ULUH —
ZAGREB
— 6. PLAVI SALON — ZADAR
1971 — ATELJERSKI SUSRET M. R. HEGEDUŠIĆ
— 10. LIKOVNI SUSRET — SUBOTICA
— VINKOVCI
— 6. ZAGREBAČKI SALON
— 3. ZAGREBAČKA IZLOŽBA CRTEŽA
— »BIAFRA« — ZAGREB
1972 — M. R. HEGEDUŠIĆ — MARIBOR
— 7. PLAVI SALON — ZADAR
— 7. ZAGREBAČKI SALON
— BANJA LUKA
1973. — 8. ZAGREBAČKI SALON
— DOM JUGOSLAVENSKE NARODNE ARMIIJE
— BEOGRAD



boksterski
ustanak

ONE MAN EXHIBITIONS

- 1967 — GC (Center Gallery)
- 1972 — PEKING

COLLECTIVE EXHIBITIONS

- 1965 — TREŠNJEVKA 65 — ZAGREB
- 1966 — ULUH — ZAGREB
 - PLAVI SALON — ZADAR
- 1967 — ECKA (The art colony)
 - II. YUGOSLAV ART BIENNALE — BELGRADE
 - VUKOVAR
 - VINKOVCI
- 1968 — 3. ZAGREBAČKI SALON
 - 1. SALON MLADIH — ZAGREB
 - MASTER WORKSHOP HEGEDUŠIĆ — ZAGREB
 - GALERIJA DOMA OMLADINE — BELGRADE
 - CARACAS — VENEZUELA
 - GORANOVO PROLJEĆE — ZAGREB
 - ULUH (Split — Osijek)
- 1969 — GROZNJAN IN ISTRIA
 - VINKOVCI
 - VUKOVAR
 - OSIJEK
 - 2. THE ZAGREB DRAWING EXHIBITION (GRAPHIC KABINET)
 - 50 YEARS OF THE YUGOSLAV PARTICIPATING ART GALLERY »SLOVENJGRADE«
 - 5 YOUTH BIENNALE — RIJEKA
 - 2. SALON MLADIH — ZAGREB
 - 4. ZAGREBAČKI SALON
 - ULUH — ZAGREB
 - BIOGRAD on the sea
 - »BIAFRA« — ZAGREB
 - 3. SALON MLADIH — ZAGREB

- CAIRO
- TUNIS (Twenty young yugoslav painters and graphic artists)
- RABAT
- CASABLANCA
- MOLINE (Belgium)
- GALERIJA DOMA OMLADINE — BEOGRAD
- THE STUDIO MEETING OF MASTER WORKSHOPS — ZAGREB
- »GALLERY 69« — ZAGREB
- GORANOVO PROLJEĆE — ZAGREB
- ARTISTS FROM GROZNJAN — PIRAN
- »PRIMITIVE FOR PRIMITIVES« — SALON ULUH — ZAGREB
- 6. PLAVI SALON — ZADAR
- 1971 — THE MEETING IN THE ATELIER — MASTER HEGEDUŠIĆ
 - 10. ART ENCOUNTER — SUBOTICA
 - VINKOVCI
 - 6. ZAGREBAČKI SALON
 - 3. ZAGREB DRAWING EXHIBITION
 - »BIAFRA« — ZAGREB
- 1972 — MASTER WORKSHOPS HEGEDUŠIĆ — MARIBOR
 - 7. PLAVI SALON — ZADAR
 - 7. ZAGREBAČKI SALON
 - BANJA LUKA
- 1973 — 8. ZAGREBAČKI SALON
 - YUGOSLAV NATIONAL ARMY CENTER — BELGRADE

KATALOG

BERBA
PING QUO
LETHE 72
VENUS 72
RATNIK III
ODMOR RATNIKA
BOKSERSKI USTANAK
MIRIŠLJIVA PRINCEZA
PRAVAC ISHODIŠTE,
BRZINA O
PUTOVANJE A
PUTOVANJE V
PUTOVANJE E
ČUVARI VELIKOG ZIDA
VESELI KONJ I
PLAVI RATNIK
KOLEKCIJONER I
ZEMLJA, NEBO, ŽONGLER
AKROBATI I
AKROBATI 73
EVA
OPTIMIST
TAXI
STVARANJE EVE
OSAM VESELIH KONJA
PLJESAK VRAPCU

IZDAVAČ
EDITOR

PREDGOVOR
PREFACE

PRIJEVOD
TRANSLATION

PLAKAT
KATALOG
FOTOGRAFIJE
POSTER
CATALOGUE
FOTOGRAPH

TISAK PLAKATA
POSTER PRINTED BY

TISAK KATALOGA
CATALOGUE PRINTED BY

NAKLADA
PRINTING

CATALOGUE

GATHERING	1972	75,5 × 50 cm
PING QUO	1972	75,5 × 50 cm
LETHE 72	1972	50 × 75,5 cm
VENUS 72	1972	75,5 × 50 cm
WARRIOR III.	1973	66 × 86,5 cm
WARRIOR'S RECREATION	1973	66 × 86,5 cm
BOXER UPRISING	1973	86,5 × 66 cm
PARFUMED PRINCESSES	1973	86,5 × 66 cm
LINE OF DEPARTURE,		
SPEED O	1973	75,5 × 50 cm
TRAVEL A	1973	66 × 86,5 cm
TRAVEL V	1973	86,5 × 66 cm
TRAVEL E	1973	66 × 86,5 cm
GREAT WALL GUARDS	1973	66 × 86,5 cm
HAPPY HORS END		
BLUE WARRIOR	1973	86,5 × 66 cm
COLLECTOR I.	1973	86,5 × 66 cm
EARTH, SKY, JONGLEURS	1973	86,5 × 66 cm
ACROBATS I.	1973	86,5 × 66 cm
ACROBATS 73	1973	86,5 × 66 cm
EVE	1972	75,5 × 50 cm
OPTIMIST	1973	86,5 × 66 cm
TAXI	1973	100,5 × 69,5 cm
CREATION OF EVE	1973	86,5 × 66 cm
EIGHT HAPPY HORSES	1973	86,5 × 66 cm
APPLAUSE TO THE	1973	86,5 × 66 cm
SPARROW		

STUDIO GALERIJE FORUM

DARKO SCHNEIDER

MIRJANA GRUBIŠIĆ

RATKO JANJIĆ - JOBO

CENTAR ZA KULTURU I INFORMACIJE — ZAGREB

»ZADRUŽNA ŠTAMPA«, ZAGREB, DALMATINSKA 12

500