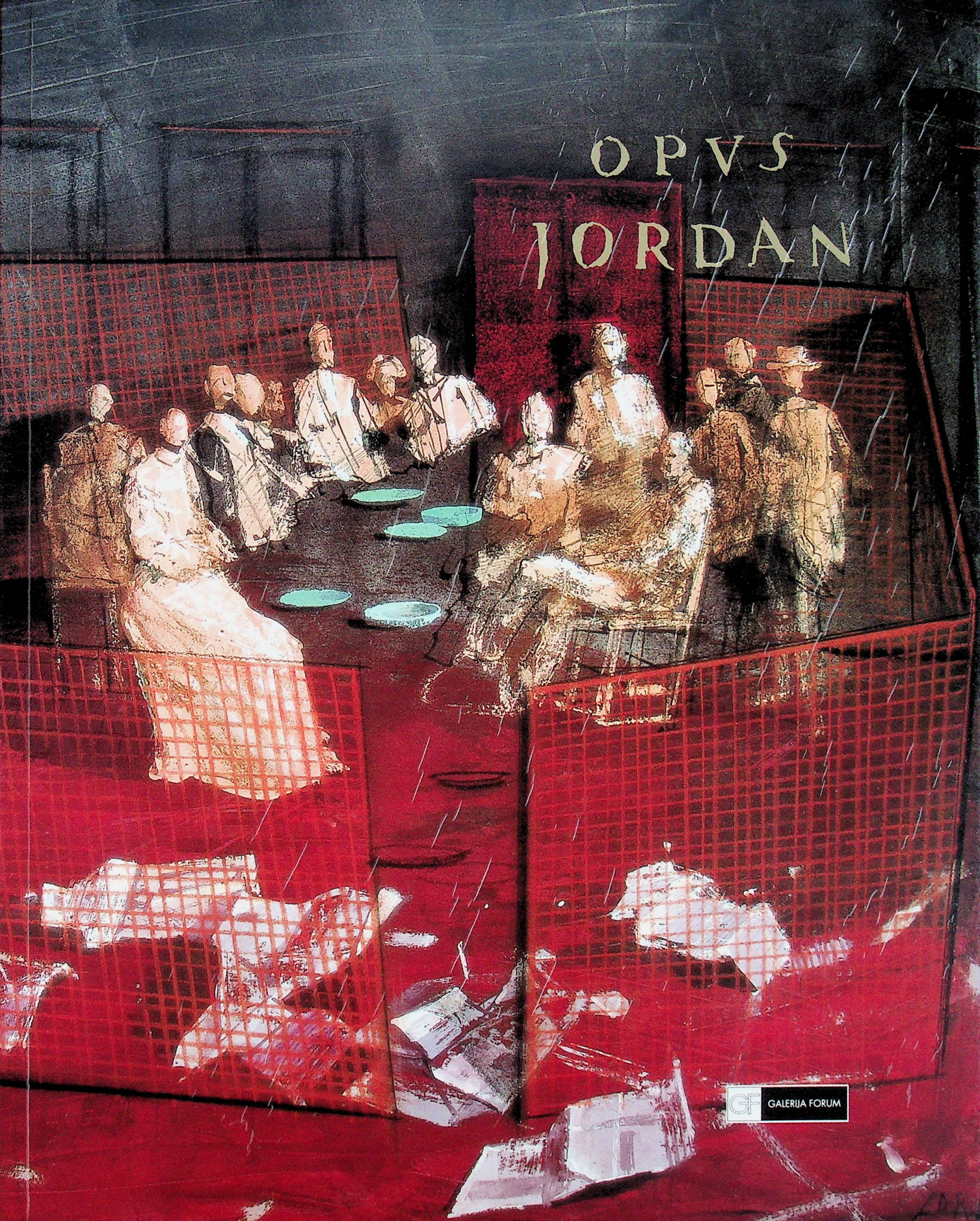
OPVS IORDAN



GF GALERIJA FORUM

OPVS
JORDAN

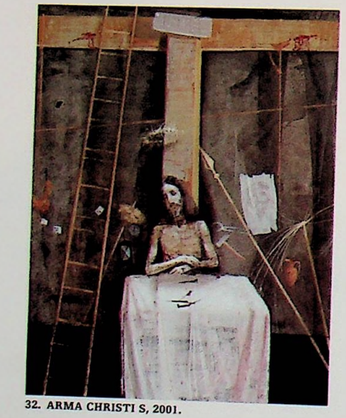
GALERIJA FORUM

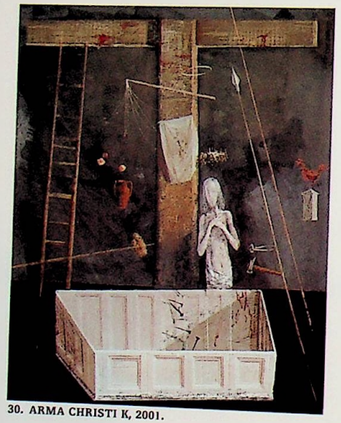
Teslina 16, Zagreb
18. prosinca 2001. - 10. siječnja, 2002.

NEKA NOVA OSVJETLJENJA

U djelima najrecentnije datacije Josipa Vasilija Jordana kao da se gase grozničave noćne more njegovih ranijih razdoblja. Neka nova radosna osvjetljenja obasjavaju djela slikana tijekom ove godine. Ako je ranije i izoštrio neka egzistencijalna pitanja do njihove eshatološke oštrine, Jordan nikada nije bio slikar smrti, apokaliptičkih jahača, mraka i Sudnjega dana. Uvijek je bio i ostao tihi i melankolični pratilac čovjekove sreće, pa i na prolazu kroz mrakove podsvijesti. Sreća se u njegovom slikarstvu nikada nije odijevala u raskošni brokat kiča i banalnosti, bila je sirotica u kostrijeti pred vratima života, do zla boga uboga – ali neizostavna kao integralni dio življenja.

U svoje antologijsko djelo, *Prebivalište snа*, Patrick Waldberg, neprikosnoveni autoritet za slikarstvo nadrealnosti poslije 2. svjetskog rata, uvrstit će samo dva hrvatska slikara, Miljenka Stančića i Josipa Vasilija Jordana. U poglavlju o Jordanu težište je na sintagmi "djeteta koje nije iznevjerilo", što treba prihvatiti cum *grano salis*, da se slikara ne poistovjeti s naivnošću pojednostavljene dječje vizije svijeta izgrađenog materijalima drugačijim od onih Jordanovih. Jordan zaista nikada nije u sebi iznevjerio izvornost i prvo viđenje djeteta, premda se od početka našao u najsofisticiranijem krugu slikarstva naših dana. Upravo od te točke valja krenuti u razmatranju Jordanovih djela. Nema pouzdanijeg puta od prividа ove "podijeljenosti".


32. ARMA CHRISTI S, 2001.


30. ARMA CHRISTI K, 2001.

Najranija Jordanova djela, slikana pod snažnim dramatičnim nabojem, metaforički rečeno u vagnerijanskom suzvučju, uvode nas u samo središte antičke tragedije. Tek ciklusom *Familije* odvaja se od magistralnog puta Bretonovih nadrealista. Meditativan i introvertan, za svoju daleku destinaciju odabrat će oniričko, snovito slikarstvo, slikarstvo tvrdave na rubu pustinje koja brani snove od agresivnog vremena prirodno nesklonog poeziji.

Svoje ljudsko određenje u slikarstvu vidi izvan svih programskih shema modernosti. Postaje nepopustljiv i siguran u sebe tek nakon što će sve razloge za svoje slikarstvo otkriti u svojoj ljudskosti, daleko od površinskih slojeva navika, zahtjeva publike i pomodnih galerija. Primivši u ruke ključeve snova, Jordan će shvatiti njihov presudan utjecaj na čovjeka i njegovu povijest.

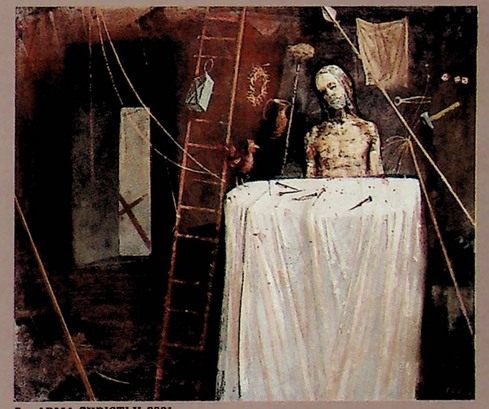
SOME NEW ILLUMINATIONS

In works of recent origin by Josip Vasili Jordan it would seem that some of the more feverish nightmares of his earlier period have died down. Some new and joyful illumination shines on the works painted during this year. If he did actually earlier sharpen certain problems of existence to the point of eschatological acuteness, Jordan was never a painter of Death, the Riders of the Apocalypse, the Dark and the Day of Judgment. He was always, and so he remained, a quiet and melancholic monitor of human happiness, even in the passage through the dark patches of the unconscious. In his paintings happiness never put on the luxurious brocade of kitsch and banality, it was an orphan in sackcloth in front of the gate of life, - but always an inseparable part of living.

Patrick Waldberg, unchallenged authority on the painting of surrealism after World War II put only two Croatian painters, Miljenko Stančić and Josip Vasili Jordan in his classic work Les demeures d'Hypnos. *In the section on Jordan the emphasis is on the phrase "child that did not betray", which should be taken with a grain of salt, to make sure the painter is not identified with the naivety of the simplified childish vision of the world built with materials different from those of Jordan's. Jordan really never did betray in himself the authenticity and the primary vision of the child, although from the beginning he moved in the most sophisticated circles of the painting of our day. It is from this very point that one should move to a consideration of Jordan's work. There is no better or surer way than the appearance of this "division".*



1. ARMA CHRISTI M, 2001.


2. ARMA CHRISTI V, 2001.

Jordan's earliest works, painted in a powerful and dramatic charge, put metaphorically, led us, in Wagnerian consonance, into the heart of ancient tragedy. It is only with the cycle called Families that he splits from the main highway of Breton's surrealists. Meditative and introverted, he was to choose for his own far-off destination the painting of dreams, the painting of the fortress on the edge of the desert that defends its dreams against an aggressive time disinclined to poetry.

He saw his own human characteristic in painting outside all the programmatic diagrams of modernity. He became intransigent and certain of himself only after he discovered all the reasons for his painting in his own humanity, distant from the surface layers of habit, the demands of the public and the fashionable galleries. Taking the keys to dreams in his hands, Jordan was to understand their crucial impact on humanity and its history.

Od snova u antičkim tragedijama do onih u frojdovskim ordinacijama nije se u biti mnogo toga izmijenilo – čovjek je i dalje ostao pacijent koji vjeruje u iscjeliteljsku moč ideologija, religija, znanosti, filozofija, a, u tužnom milenijskom finalu, i umjetnosti. Kakvo se dječje povjerenje u proteklom stoljeću gajilo spram ideologija, a kakav obrat u samom finalu! Mislim da ga je upravo Jordan predvidio na svoj slikarski način, zalazeci sve dublje u slijeve nadstvarnosti, ukazujući na mogućnost nemogućega, osmislivši apsurd do kultnog znaka. Blagošću pjesnika i akribijom pisca uz lukijernar, bilježio je dugu povijest čovjekovih snova, tražeći u njima onaj presudni, sartrovski "skok prema egzistenciji", zastupajući egzistencijalistički aksiom: "Oblikujući sebe, ja oblikujem čovjeka".

U svojim slikarskim itinerarima Jordan je zaista upoznao sve oblike čovjekova sna. Jordanov san nosio je u sebi olovnu tezinu i svaka njegova slika jedna je od onih dubina u koju bi nepovratno potonuo. S dalekog putovanja slikar se sada vraća u svoje drevno pjesničko prebivalište. Kriva je pretpostavka da se ovaj recentni Jordanov ciklus nalazi izvan svih dosadašnjih odrednica i da odstupa od jordanovske motivike, načina slikanja i pristupa likovnom



21. VIA CRUCIS II, 2001.



41. ANTROPOMORFNI PEJZAŽ K / *ANTHROPOMORPHIC LANDSCAPE K*, 2001.

djelu. Ipak, kao da dolazi do određenog pomaka u trenucima "snimanja", zaustavljanja vremena. Ovaj trenutak "prekida" u fabuli događa se u radosnom, najsvjetlijem trenutku, i upravo stoga ostavlja do sada nepoznat trag u novim Jordanovim slikama.

Slijedimo, dakle, ove nove tragove do potpunog pomirenja slikarevih melankolija s osvijetljenim trenutkom zivljenja, straha od banalnosti: novi vrtovi koji zamjenjuju zemaljski raj prihvatit će bivšeg dječaka u marinerskoj uniformi i njegov velosiped bez straha da ga mrgodni kameni andeo izbaci iz raja. U Guardijeve mutne lagune uplovit će nove i vitke sviračice koje će pokrenuti staro srce turista, neki će novi orkestri pokrenuti sjene mrtvih pjevačica i glazbenika na oronulim zidovima venecijanskih palača. Lik ljepotice nježno je uklesan u zrcalo poput imena na nadgrobnoj ploči. Slijede duge jordanovske tišine, melankolični svijet koji se sakrio pod mrakom. Dobro došao, dragi Jordane, na ruci novog svjetla, u radosti novog svijeta. Prvi put videnog na Tvojim slikama.

Josip Depolo

From the dreams in the ancient tragedies to those in Freudian surgeries not a great deal has, in fact, altered – man is still patient, believing in the healing power of ideologies, religious, sciences, philosophies and, in the sad millennial finale, in art. What a childish confidence was nurtured in the past century in ideology, and what a turnabout there was at the ending. I think that this was actually foreseen by Jordan in his own painterly way, entering ever deeper into the fluxes of surrealism, showing the possibility of the impossible, thinking through and round the absurd until it became a cult sign. With the grace of the poet and the precision of the writer by the lamp, he recorded the long history of human dreams, seeking in them that crucial Sartrean "leap towards existence", standing for the existential axiom "Forming myself, I form man".

In his painting itineraries, Jordan really did get to know all forms of human dreams. Jordan's dream bore in itself a leaden weight, and every picture of his is one of those depths into which he would submerge, without return. From his distant journey the painter now comes back into his ancient poetic haunt. It is a false assumption that this recent cycle of Jordan's lies outside all the previous characteristics and that it departs from the Jordanesque group of motifs, the manner of painting, approach to the work of art. Nevertheless, it would seem



40. HYPO, 2001.



35. VREMENSKI ZID / *TEMPORAL WALL*, 2001.

as if there were a certain movement or shift in moments of "recording" or halting time. This moment "of interruption" in the fable occurs in a joyful, and very light moment, and precisely for this reason it leaves a trace so far unknown in Jordan's recent pictures. Let us follow up these new traces, then, to the point of total reconciliation between the painter's melancholy moods and the illuminated moment of living, the fear of banality; new gardens that replace the earthly Eden will accept the erstwhile boy in his sailor suit and velocipede without a fear that the surly stone angel will eject him from paradise. New and slender musicians will sail into the drab lagoons to set off the old heart of the tourist, some new orchestras will put into motion the souls of the dead singers and musicians on the decrepit walls of the palaces of Venice. The figure of the beauty is carved gently into the mirror like a name on a tombstone. Then come the long Jordanesque silences, the melancholic world that has covered all below the dark. Welcome, dear Jordan, on the arms of a new light, in the joy of a new world. Seen for the first time in your paintings.

Josip Depolo

BILJEŠKA UZ DEPOLOV PREDGOVOR

Ovaj je predgovor Josip Depolo napisao prije dvije godine za Jordanovu izložbu u Galeriji Grubić. Izložba je otvorena 17. prosinca 1999. godine, dakle, gotovo na isti dan kao i ova sadašnja u Galeriji Forum. I još jedna slučajnost – i tada je, kao i sada, izložba terminom "zakoračila" u nadolazeću godinu. Depolo je, podsjetimo, po svojem običaju tekst predgovora pročitao i tako otvorio izložbu – svoju posljednju izložbu. Vrsni znalac Jordanova slikarstva, autor monografske knjige, bliski suradnik i slikarev višegodišnji prijatelj, dugi je, plodni i stvaralački život završio tek koji mjesec nakon otvorenja izložbe.

Toga je petka, 17. prosinca u 19 sati, stari gospodin, skrhan teškom bolešću, tihim, ali sigurnim glasom pročitao predgovor, iz kojega je bilo razvidno da je primijetio promjene u Jordanovom slikarstvu koje su bile prvi put upravo tada precizno apostrofirane. Naime, decidiranom tezom on je anticipirao te promjene koje su se tek naslućivale u nekim slikama. Svojim je kritičarskim perom inaugurirao i novo "čitanje" Jordanova slikarstva, ostavljajući u nasljede opservaciju koja dobiva sve više na aktualnosti. Upravo zato, nanovo je tiskan njegov predgovor, jer ono što je tada dotaknuo snažno je i duboko zaživjelo i proželo ovaj opus misaonošću koja je impostirana kao boja ili svjetlo u Jordanovoj umjetnosti. Ovaj smo posljednji Depolov tekst tiskali i na izričitu želju slikarevu, dijeleći također osjećaje dubokoga poštovanja prema zajedničkom prijatelju i njegovu peru.

Milan Bešlić

DEPOLO'S FOREWORD - A NOTE

Josip Depolo wrote this foreword two years ago for the Jordan exhibition in the Grubić Gallery. The exhibition was opened on 17 December 1999, almost exactly the same day of the same month, then, as this current show at the Forum Gallery. And another coincidence – then too, as now, the period of the exhibition stepped over into the year to come. Depolo, we might recall, in his usual manner, read the text of the foreword aloud and thus opened the exhibition – his last. This consummate connoisseur of Jordan's painting, author of a book about him, former associate and long-term friend of the painter, ended his long, fertile and creative life a mere month or so after the opening of the exhibition.

That Friday, 17 December at 1900 hours, an old gentleman, bowed by a grave illness, read this foreword with a quiet but confident voice; from it, we can see that he had discerned the changes in Jordan's painting, which were, precisely then, for the first time squarely addressed. He was quite clear in his anticipation of changes that were merely hinted at in some of the paintings. With his critical pen he saw in a new reading of Jordan's painting, leaving behind him a living observation that would become increasingly topical. And for this reason, his foreword is reprinted here, for what was then touched on has powerfully and deeply informed this oeuvre with a power of thought that is rendered as light and colour in Jordan's art. We have printed this last piece of Depolo's writing at the express wish of the painter, sharing his feelings of deep respect for a common friend and for his pen.

Milan Bešlić



36. ARMA CHRISTI G, 2001.



39. SUSTOLNICI V / *TABLE FELLOWS V*, 2001.



3. TEMPESTA, 2001.

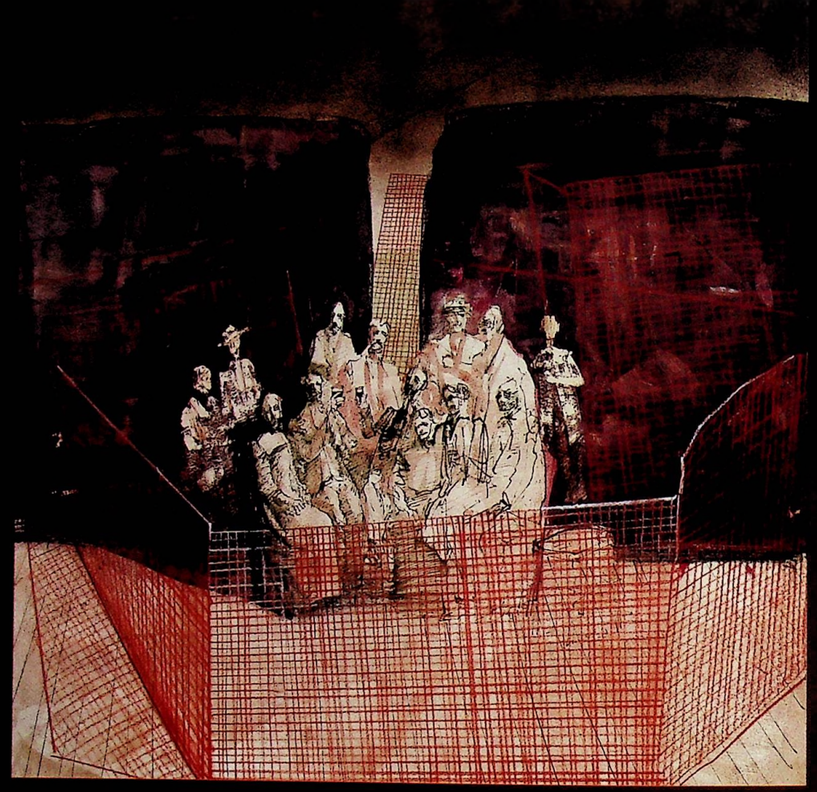


6. POSLJEDNJA VEČERA / *LAST SUPPER*, 2001.



8. SUSTOLNICI K / *TABLE FELLOWS K*, 20





25. SKUPINA / *GROUP*, 2001.



28. SUSTOLNICI / *TABLE FELLOWS*, 2001.





10. NEDJELJA / *SUNDAY*, 2001.

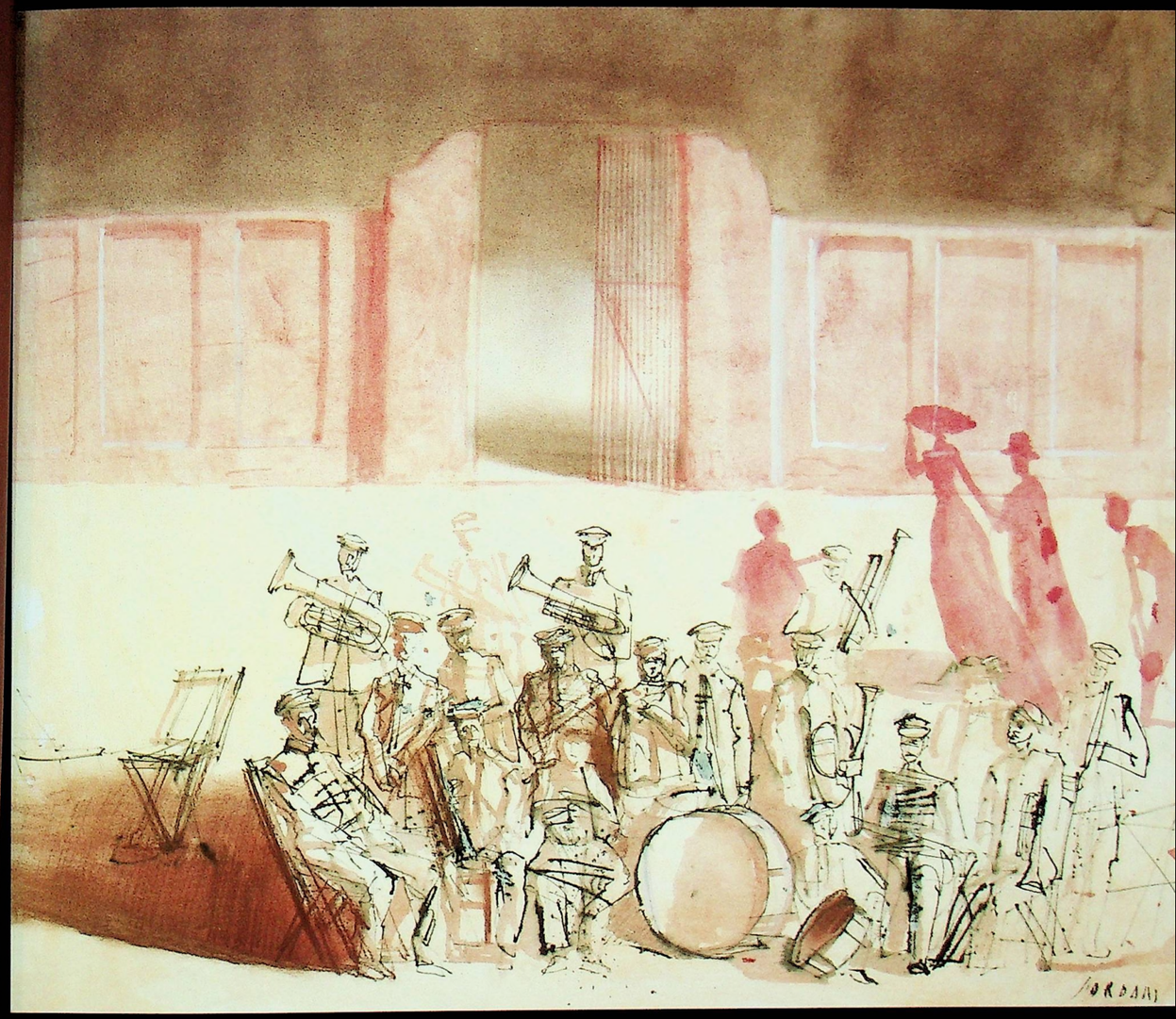
33. PEJSAŽ SA GONDOLOM / *LANDSCAPE WITH GONDOLA*, 2001.



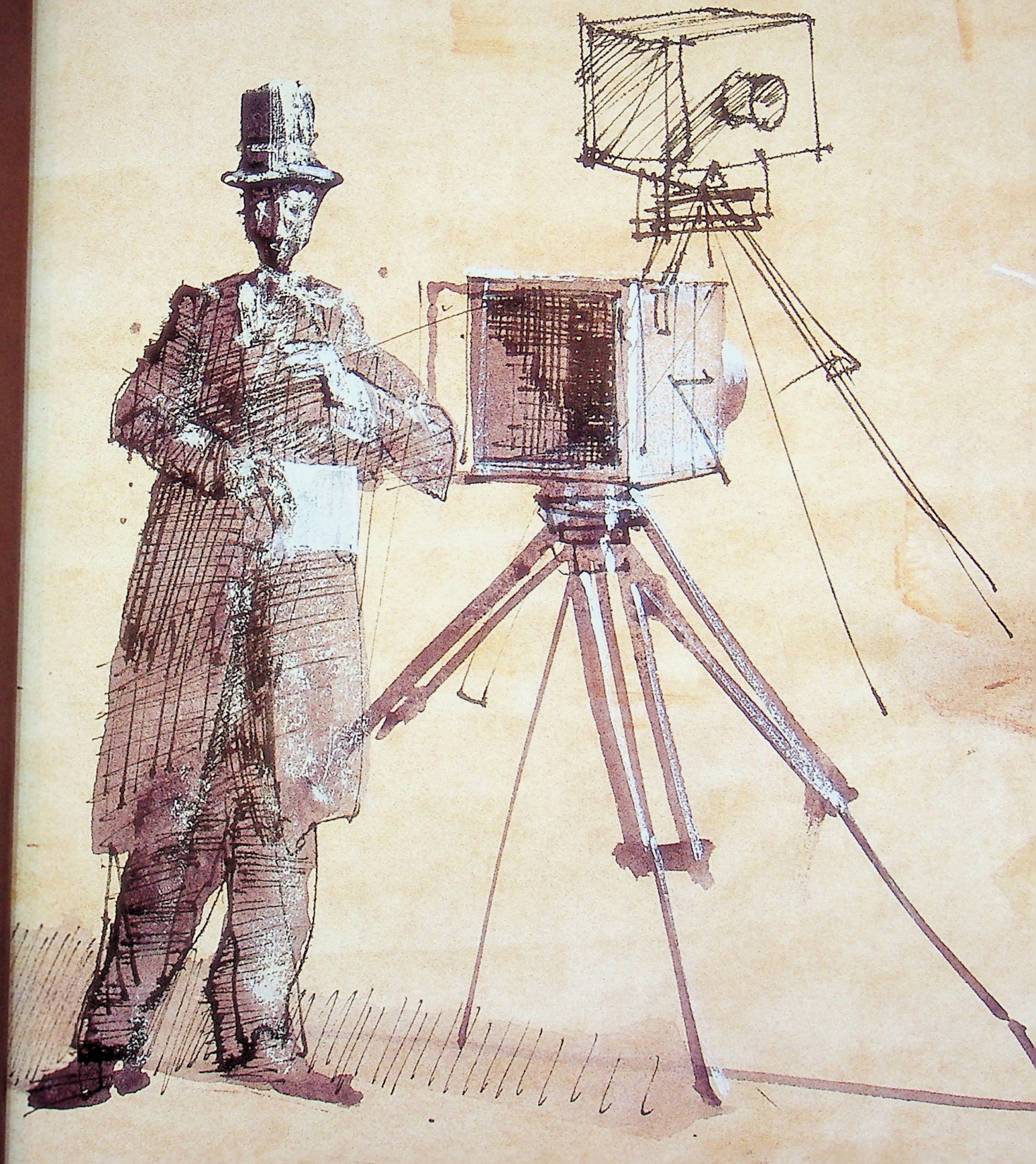
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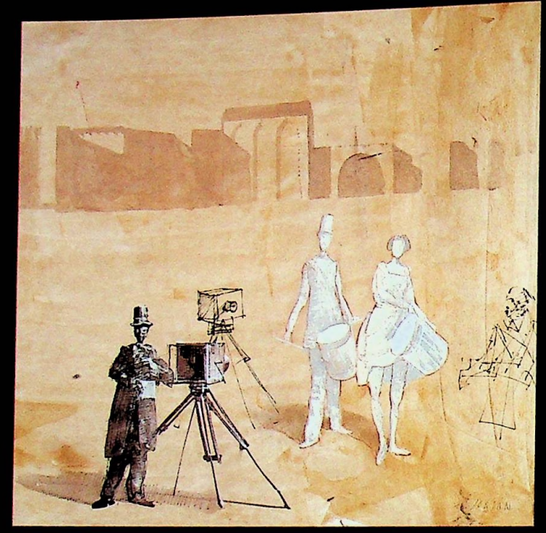


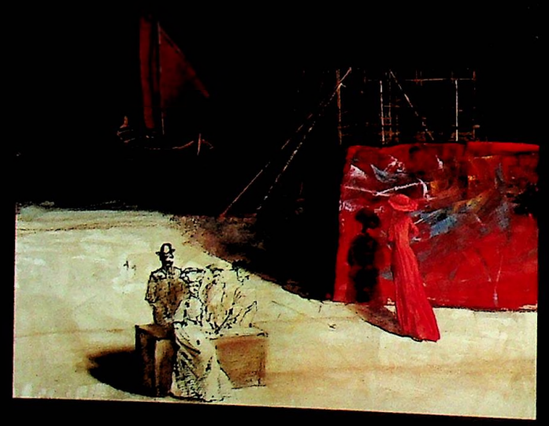
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12. ORKESTAR / *ORCHESTRA*, 2001.







20. ARTISTI / *ARTISTS*, 2001.

38. OBALA / *SHORE*, 2001.



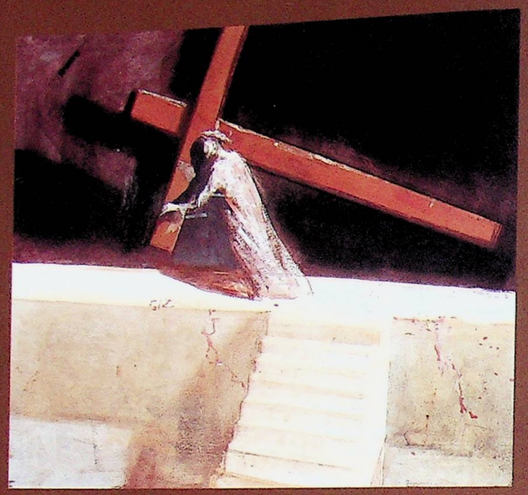
17. PROMENADA / *PROMENADE*, 2001.



23. TIHI GRAD / *QUIET CITY*, 2001.



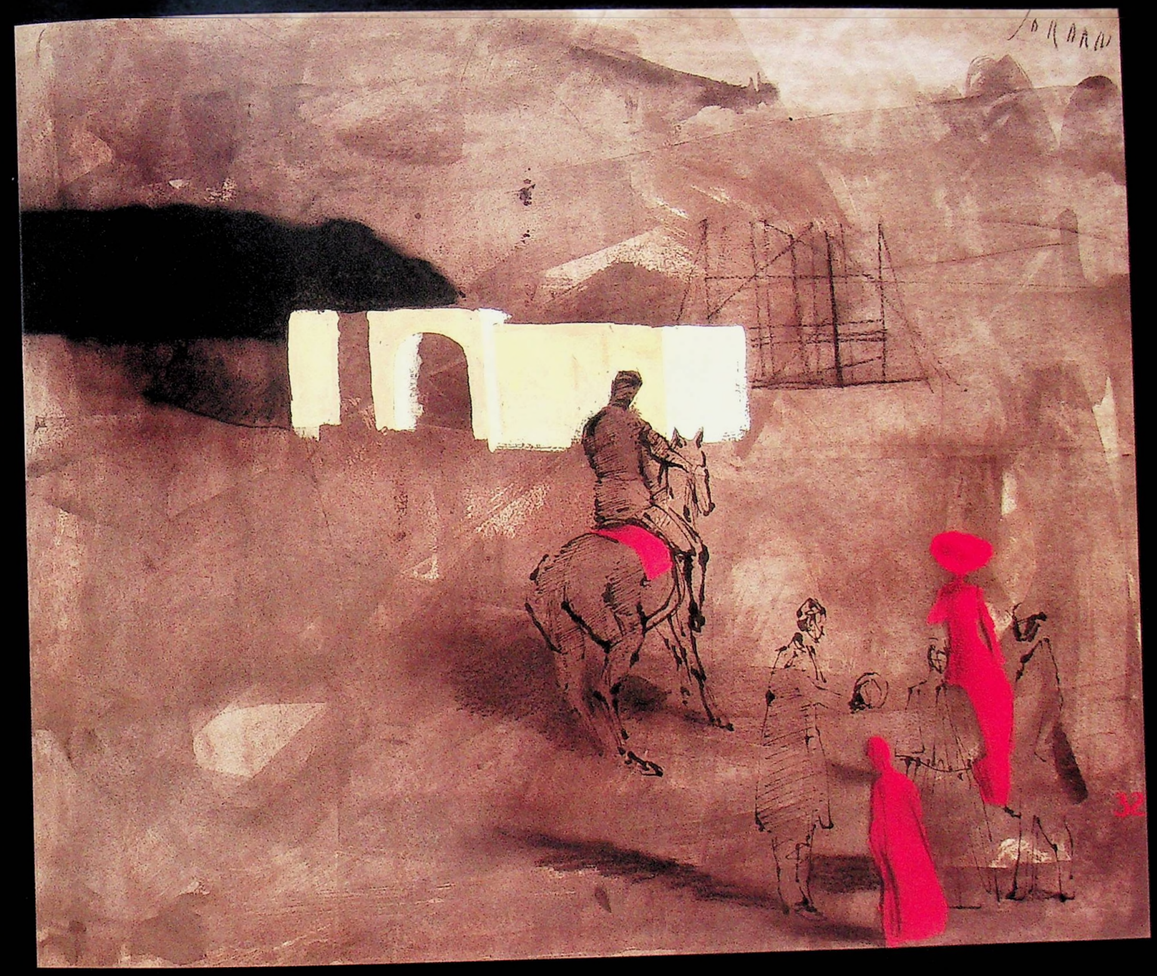
24. MELANKOLIJA / *MELANCHOLY*, 2001.



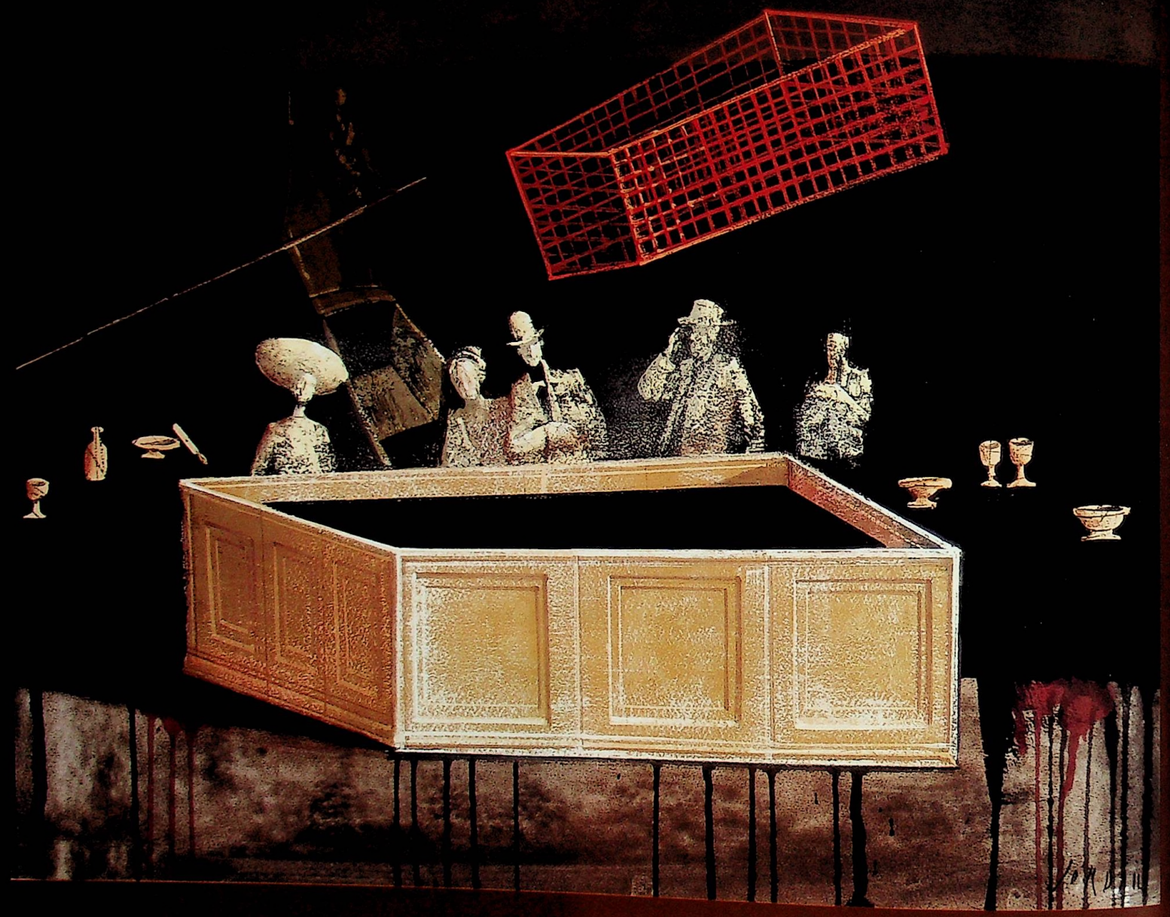


15. VIA CRUCIS K, 2001.

18. ANTROPOMORFNI PEJSAŽ / *ANTHROPOMORPHIC LANDSCAPE*, 2001.



9. PEJSAŽ S KONJANIKOM / *PEDESTRIAN AND EQUESTRIAN*, 2001.



31. RUINE / *RUINS*, 2001.



7. GENERACIJE / *GENERATIONS*, 2001.

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20. ARTISTS, 2001
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21. VIA CRUCIS II, 2001
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30. ARMA CHRISTI K, 2001
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combined technique, 57 x48 cm

33. LANDSCAPE WITH GONDOLA, 2001
combined technique, 58 x 72 cm

34. VIA CRUCIS S, 2001
combined technique, 50 x 58 cm

35. TEMPORAL WALL, 2001
combined technique, 58 x 71 cm

36. ARMA CHRISTI G, 2001
combined technique, 60 x 50 cm

37. SUNDAY F, 2001
combined technique, 59 x 69 cm

38. SHORE, 2001
combined technique, 57 x 67 cm

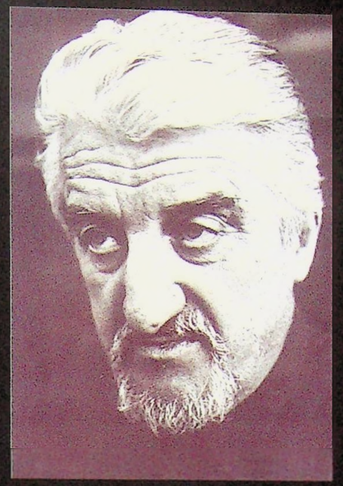
39. TABLE FELLOWS V, 2001
combined technique, 59 x 68 cm

40. HYPO, 2001
combined technique, 56 x 67 cm

41. ANTHROPOMORPHIC LANDSCAPE K, 2001
combined technique, 59 x 71 cm

42. ENTROPY, 2001
combined technique, 57 x 72 cm

43. VIA CRUCIS I, 2001
combined technique, 56 x 71 cm



ŽIVOTOPIS

Rođen je 1934. god. u Zagrebu gdje je završio školu primijenjenih umjetnosti i Akademiju likovnih umjetnosti. (prof. Lj. Babić, K. Hegedušić, V. Parać). Od 1960. god. Izlaže na skupnim izložbama u zemlji i inozemstvu (više od četiri stotine puta): samostalno izlaže u svim značajnim gradovima i u nas i u Europi (Antwerpen, Bruxelles, Paris, Milano, Bologna, Lausanne, Rim, Padova, Köln, Venezia, Stuttgart, Dubrovnik, Zagreb, Ljubljana, Osijek, Varaždin, Skopije, Beograd, St. Gallen, Zadar, Split, Rijeka, Beč, Kostanjevica na Krki, Maribor, Poreč itd.)

Tijekom ovih desetljeća o Jordanovu slikarstvu snimljeno je nekoliko kratkometražnih dokumentarnih filmova (Mahečić, Sedlar, Galić, Bešlić), te nekoliko TV izložaba.

Godine 1982. objavljena je opširna monografija o Jordanovu djelu u izdanju Isy Brachot i Mladinske knjige (tekstovi P. Waldberga, J. Depola, M. Peića). Godine 1989. u izdanju biblioteke *Prizma* objavljuje monografiju s popratnom studijom T. Maroevića, a 1987. katalog-monografiju s tekstom G. Segata.

Suradivao je i s nekoliko pjesnika u pjesničko-grafičkim mapama (bibliografsko izdanja) D. Katunarića, Tomasovića, Kljenjka, Bratulića.

Prema Jordanovim djelima otisnuto je više desetaka grafičkih listova u tehnici serigrafije.

Od 1970. do 1971. godine obnašao dužnosti predsjednika HDLU.

God. 1978. postaje docent te redoviti profesor na slikarskom odjelu na ALU u Zagrebu, gdje je 1991. biran za dekana do 1994. g., a od 1999. pročelnik je slikarskog odjela na ALU u širokom Brijegu (BiH).

Početkom 1999. povjerena mu je izrada svečanog zastora Hrvatskog narodnog kazališta u Zagrebu u suradnji s Rudijem Labašom.

U braku je sa slikaricom Dragicom Cvek. Imaju dvoje djece (Martin, violončelist. Član Zagrebačkog kvarteta i Jelena, diplomirala violu).

Živi i radi u Zagrebu.

BIOGRAPHY

Vasilije Jordan was born in Zagreb in 1934. He went to the School of Applied Arts and then to the Academy of Fine Arts (studying under Ljubo Babić, Krsto Hegedušic and Vjekoslav Parać.) Since 1960 he has shown his works at over 400 collective exhibitions at home and abroad, and has had independent exhibitons in all the most important cities in this country and in Europe at large: Antwerpen, Bruxelles, Paris, Milano, Bologna, Lausanne, Rim, Padova, Köln, Venezia, Stuttgart, Dubrovnik, Zagreb, Ljubljana, Osijek, Varaždin, Skoplje, Beograd, St. Gallen, Zadar, Split, Rijeka, Beč, Kostanjevica na Krki, Maribor, Poreč etc.

During the decades, a nubmer of short documentaries have been shot about Jordan's work, by Mahečić, Sedlar, Galic and Bešlic, and there have been several television exhibitons.

In 1982 a substantial monograph about Jordan's work was published by Isy Brachot and Mladinska Knjiga with articles by P. Waldberg, J.Depolo and M. Peić. In 1989, in the Prizma series (by B. Biškupić), another monograph came out, with an accompanying study by T. Maroević. In 1987 G.Segat contributed the text for another catalogue-monograph.

He ha worked toghether with a number of poets in poetry-and-print folders (bibliophile editions) of D. Katunarić, Tomasović, Kljenjak, Bratulić.

At the beginning of 1999 he was given a commission to design the new curtain for the Croatian National Theatre together with Rudi Labaš.

Several dozens of prints, in sergraphic technique, have been made from Jordan's works.

Since 1978 he has been a professor at the Fine Arts Academy in Zagreb, where he was dean between 1991 and 1994.

He is married to the painter Dragica Cvek. They have two children: Martin, a cellist, member of the Zagreb Quartet, and Jelena, who has finisheg her studies in the viola.

Vasilije Jordan lives and works in Zagreb.

Samostalne izložbe
Independent Exhibitions

1961.
Zagreb, Gradska galerija suvremene umjetnosti
Beograd, Izlozbeni salon ULUS-a
1962.
xoma JNA (Biffel, Jordan, Lesiak)
Antverpen, Galerie Aghte

1964.
Skopje, Muzej na sovremena umetnost

1966.
Paris, Galerie Lambert
Zagreb, Salon ULUH-a, izlozba nagradenih (Jordan, Lovrencic, Naumov)

1967.
Beograd, Galerija Doma JNA
Samobor, Galerija KPC

1968.
Bruxelles, Galerie "44"

1969.
Vinkovci, Galerija umjetnosti (likovni salon)

1971.
Bruxelles, Galerie Isy Brachot

1972.
Novi Sad, Mali likovni salon (Dogan, Jordan)
Zagreb, Moderna galerija (monografska izlozba)

1973.
Knokke le Zoute, Galerie Isy Brachot

1974.
Bruxelles, Galerie Isy Brachot

1975.
Zagreb, Izlozbeni prostor "JNA"
Bruxelles, Galerie Isy Brachot (Dardo, Jordan)

1976.
Vinkovci, Galerija umjetnosti (lik. salon) (D: Cvek Jordan, V. Jordan)
Crikvenica, Turističko društvo "Crikvenica"
Paris, Galerie des Grands Augustins
Knokke de Zoute, Galerie Isy Brachot

1977.
Zagreb, Galerija "Lotršcak"
Zagreb "Dubrava" (Čular, Jordan)

1978.
Bruxelles, Galerie Isy Brachot

1979.
Zagreb, Galerija "Izlog"
Dubrovnik, Galerija "Sebastijan"
Zagreb, Galerija "Josip Račić"

1980.
St. Galien, Galerie Stadthaus

1981.
Bruxelles, Galerie isy Brachot

1982.
Paris, Galerie Isy Brachot
Split, Galerija "Alfa"

1983.
Bruxelles, Galerie Isy Brachot
Zagreb, Galerija "Schira"
Stuttgart, Galerie Rathaus

1984.
Buttenheim, Galerie in Buttenheim (Biffel, Dolenc, Jordan, Lesiak)

1985.
Lausanne, Galerie Bellefontaine

1986.
Ljubljana, Ars galerija
Opatija, Umjetnički paviljon "Juraj Šporer"
Padova, Civica galleria di Piazza Cavour
Antologica di Vasilije Jordan
Padova, Galleria "Selearte"

1987.
Bologna, Palazzo Re Enzo Sala del Podesta
Antologica di Vasilije Jordan
Bologna, Arte-Fiera '87
Zagreb, Galerija "Schira"
Zadar, Galerija "Pedišić"
Split, Galerija "Prisca"
Roma, Galleria Don Chiscoitte

1988.
Bologna, Arte-Fiera '88.
Milano, Galleria Studio Steffanoni
Valjevo, Moderna galerija Valjevo
Supetar, Galerija "Ivan Rendić"
Pučišća, Izlozbena sala "Porat"

1989.
Bologna, Arte Fiera '89
Brescia, Galleria il Segno Contemporaneo
Rijeka, Galerija "Laval"

1990.
Bologna, Arte-Fiera '90
Venezia, Galleria Santo Stefano
Piove di Sacco (Spacal, Makuc, Jordan)
Zagreb, Galerija Mala, "Ispod vremena otisci"
Dubrovnik, Slavistički centar
Padova, Arte-Fiera '90

1991.
Bologna, Arte-Fiera '91.
MGC Zagreb, kapela Sv. Dizme, "Sakralni ciklus"
Osijek, Umjetnicka galerija "Sakralni ciklus"
Varaždin, Galerija "Donat"
Velika Gorica, Galerija "Kordić"

1992.
Zagreb, Studio "D"
Bec, Gall. "MC"
Padova, Arte-Fiera '92.
Bologna, Arte-Fiera '92
Viareggio, Galleria pegaso

1993.
Bologna, Arte-Fiera '93
Koln, "Inter Art Galerie Reich"
Samobor, Galerija "Messing Ars"

1994.
Kostanjevica na Krki, Lamutov likovni salon
Varaždin, Galerija "Dorat"
Maribor, Galerija "Hest"
Padova, Galerie "Selearte"
Bologna, Arte-Fiera '94

1995.
Comune di ESTE "La MEDUSA"
Bologna, Arte-Fiera '95
Supetar, Galerija "CAPRA"
Čalovec, Centar za kulturu
Sarmoneta, Galleria de Comune

1996.
Padova, Galerie "Selearte"
Bologna, Arte-Fiera '96
Zagreb, Galerija "Croatia Airlines" (Mušić, Berber, Jordan)
Nin, Galerija "Višeslav"

1997.
Koln, Inter Art Galerie Reich
Dubrovnik, Galerija AL
Široki Brijeg, Franjevačka galerija (Jordan, Slkirica, Šutej)
Dubrovnik, Mediteranski susret
Biennale likovnih umjetnika
Zagreb, Umjetnički paviljon, "Jordan, slike 1975-1997."

1998.
Brezice, Posavski muzej
Velenje, "Gorenje" d.d. izlozbeni prostor
Maribor, Galerija "Ars Sacra"
Porec, Atelje – galerija, "Kuća dva sveca"
Varazdin, Galerija "Doraart"

1999.
Zagreb, Galerija "SOBOTA"
Zagreb, Galerija "GRUBIC"
Zagreb, Galerija Dubrava, izbor iz grafičkog opusa
Zagreb, Salon automobila Citroen, izbor iz grafickog opusa

2000.
Donja Stubica, Galerija "PRO ARTE"

2001.
Gradišcc, Austrija
Zagreb, Galerija Forum

2002.
Mostar, Galerija Aluminij

Nagrade
Awards

1962.
Biennale mladih, Rijeka – 1. nagrada za slikarstvo

1964.
Triennale likovnih umetnosti, Beograd – 2. nagrada za slikarstvo

1969.
Nagrada grada Zagreba za ciklus Genealogija

1971.
Godišnja nagrada Društva hrvatskih likovnih umjetnika

1975.
Nagrada Zlatna batana, Rovinj

1991.
Nagrada "Vladimir Nazor" za izložbu "sakralni ciklus" u galeriji M.C. kapelici sv. Dizme u Zagrebu

1993.
Biennale crteža Zagreb – nagrada Ministarstva za prosvjetu i kulturu Republike Hrvatske

1997.
Mediternaski susreti – Biennale likovnih umjetnika, Dubrovnik
Počasna nagrada *Ex equo*

1999.
Nagrada za slikarstvo reda Sv. Fortunata, Dresden

Djela u sakralnim prostorima

Sikare /Tuzla, BiH/ crkva Sv. Franjo – oltarna pala/ Euharistija
Tuzla, crkva Sv. Petra, oltarna slika – 12 Apostola
Plehan, BiH, 1. postaja Kriznoga puta
Zagreb, crkva Sv. Antuna, Krizni put – 14 postaja
Nekoliko samostanskih zbirki i galerija u Hrvatskoj i BiH

Privatne zbirke (posjeduju vise Jordanovih djela)

De Belder, Essen, Biškupić, Zagreb, Venuti, Padova, Brachot, Bruxelles, Dragicević, Supetar, Gorički, Zagreb, Osrecki, Zagreb, Šarkanj, Maribor , Ecclestone, London, Reich, Koln, Sudac, Zagreb, Baznik – Jordan, USA, Kurjak, Zagreb, Šafrannko, Zagreb, Gaspar St. Gallen, Vrdoljak, zagreb, Ackerman, NY, DeGiuli, Milano, Lustig, L.A., Ročić, Zagreb, Pogorelić, London, Depolo, Zagreb, Suput, Zagreb, Sobota, Zagreb itd.

Galerije i muzeji

MODERNA GALERIJA, Zagreb, MUZEJ SUVREMENE UMJETNOSTI, Zagreb, MODERNA GALERIJA, Ljubljana, GRAFIČKI KABINET HAZU, Zagreb, MODERNA GALERIJA, Split, UMJETNIČKA GALERIJA, Dubrovnik, MODERNA GALERIJA Rijeka, GALERIJA UMJETNIKA, Vinkovci, UMJETNIČKA GALERIJA, Osijek, ZAVIČAJNI MUZEJ, Rovinj MUZEJ SUVREMENE UMJETNOSTI, Pariz, KRALJEVSKA BIBLIOTEKA, Bruxelles, VATIKANSKA ZBIRKA MODERNE RELIGIOZNE UMJETNOSTI, Vatikan, UMJETNIČKA ZBIRKA, San Marino

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Milan Bešlić

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