



MARKO JAKŠE

ANTIC-ONTEMPORARY

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HOMMAGE À ANDREJ MEDVED

Galerija Forum, 6. - 28. ožujka 2026.
Forum Gallery, March 6 - 28, 2026



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KOJI BI BIO TVOJ ODGOVOR (zaokruži slovo ispred jednog od pet mogućih odgovora!) NA PITANJE:

ŠTO JE VAŽNIJE ZA DOBRU SLIKU: ŠTO JE NA SLICI ILI KAKO JE NASLIKANA?

mogući odgovori:

A) NIJE VAŽNO ŠTO JE NA SLICI, VAŽNO JE KAKO JE NASLIKANA.

B) NIJE VAŽNO KAKO JE NASLIKANA, VAŽNO JE ŠTO JE NA SLICI.

C) VAŽNO JE I ŠTO JE NASLIKANO I KAKO JE NASLIKANO. JER NEMA NEČEGA BEZ KAKO, NI KAKO BEZ ČEGA.

Č) NIJE VAŽNO NI ŠTO JE NA SLICI NI KAKO JE ONA NASLIKANA. JEBEŠ UMJETNOST, JEBEŠ SLIKU!

Ć) NIJE VAŽNO NI ŠTO JE NA SLICI NI KAKO JE NASLIKANA. JEDINO JE VAŽNO TKO JU JE NASLIKAO; AKO JU JE NASLIKAO HOCKNEY, RICHTER (PRVI ILI DRUGI), DOIG, NEO RAUCH ILI BAS, ONA JE DOBRA, JER VRIJEDI BAREM MILIJUN EURA, A AKO SI JE NASLIKAO TI, SELJAČINO S BRDOVITOG BALKANA BOGU IZA LEĐA, ONA JE LOŠA JER VRIJEDI KURAC. MOŽEŠ NJOME SAMO NA VATRU.

D) JOŠ NE ZNAM... ALI PITAT ĆU UMJETNU INTELIGENCIJU.

WHAT WOULD YOUR ANSWER BE (circle the letter in front of one of the five possible answers!) TO THE QUESTION:
WHAT IS MORE IMPORTANT FOR A GOOD PAINTING: WHAT IS IN THE PAINTING OR HOW IT WAS PAINTED?

possible answers:

A) IT DOESN'T MATTER WHAT IS IN THE PAINTING, IT MATTERS HOW IT WAS PAINTED.

B) IT DOESN'T MATTER HOW IT WAS PAINTED, IT MATTERS WHAT IS IN THE PAINTING.

C) IT MATTERS WHAT IS IN THE PAINTING AND HOW IT WAS PAINTED. BECAUSE THERE IS NO "WHAT" WITHOUT "HOW", OR "HOW" WITHOUT "WHAT".

Č) IT DOESN'T MATTER WHAT IS IN THE PAINTING, OR HOW IT WAS PAINTED. FUCK ART, FUCK THE PAINTING!

Ć) IT DOESN'T MATTER WHAT IS IN THE PAINTING, OR HOW IT WAS PAINTED. THE ONLY THING THAT MATTERS IS WHO PAINTED IT; IF IT WAS PAINTED BY HOCKNEY, RICHTER (THE FIRST OR THE SECOND), DOIG, NEO RAUCH OR BAS, THEN IT'S GOOD, BECAUSE IT'S WORTH AT LEAST A MILLION EUROS, BUT IF IT WAS PAINTED BY YOU, A BUMPKIN FROM A GOD-FORSAKEN BALKAN BACKWATER, THEN IT'S BAD BECAUSE IT ISN'T WORTH SHIT. YOU CAN ONLY BURN IT.

D) I STILL DON'T KNOW... BUT I'LL ASK AI.

POD ZEUSOVIM NEBOM

Fed̂a Gavrilović

„Zeusova pozornost uglavnom se zadržavala“, piše nam Calasso,¹ „[...] na metamorfozi, na sposobnosti oblika da žive mnoge kratke i fluidne živote.“ Zeus se, prema tome, zabavljao pojavnostima i brinuo se o vidljivom svijetu, odnosno o „divoti pojavnosti“. „Da bi ljudi to shvatili“, opet će Calasso, „olimpski su se bogovi pokazivali na kopnu i na moru. Tako su ljudi znali kako se može prepoznati pravi sjaj, tako je i ljude koji su živjeli tih godina osvojilo vidljivo, dio kojega su katkad bili i bogovi.“ Oblici i vidljivi svijet zanosili su i bogove i drevne junake i obične ljude te civilizacije, toliko da su sve željeli predočiti, utjeloviti, prikazati. Stalna mijena oblika bila je indikator prisutnosti božanskoga u ovom svijetu. Nikakav „duh“ ni mistična „duša“ nisu mogli postojati izvan vidljivoga, izvan tijela. Čak i freske u pompejanskoj Vili misterija, koje prikazuju inicijaciju u tajne koje nadilaze znanja ovog svijeta, unatoč tome što im se ikonografsko tumačenje do kraja ne zna (što samo znači da je tajna dobro čuvana), svoja okultna znanja prikazuju kroz elaborirane, gotovo kazališne scene: s glumcima, rekvizitima i koreografijom. Tek je svijet mrtvih, svijet tjeskobnog bezobličja – Had, ili *a-idēs*, „bez vidljivog lika“.

To je bila civilizacija prisutnosti i postojanja svega onog trenutačnog i sadašnjeg. Naša zapadna civilizacija nije takva. Ona je, uglavnom, projekтивna. Što znači da gradi nacрте za budućnost, za reprodukciju vlastitih sistema u nepoznatim, novim svjetovima. Kada gleda u prošlost, kao u postmoderni, ona to čini da bi na nečemu temeljila i da bi nečim opravdala nastavak rasta svojih sustava – umjetničkih, ekonomskih, duhovnih, političkih. Dakle,

¹ Citati su iz knjige Roberta Calassa *Nebeski lovac*, u prijevodu Ive Grgić Maroević i Sanje Roić i izdanju Vuković&Runjić, 2025., str. 79.

prošlost zapadnom čovjeku (za razliku od antičkog) nije neprežaljeno doba junaka, koje se zbog naravi svijeta kao stalne promjene ne može vratiti, već su to „ramena divova“, iz poznate metafore zapadne kulture, s kojih mi (reći ćemo s lažnom skromnošću – patuljci) gledamo dalje od njih, u budućnost i u progres koji gonimo.

Nema budućnosti na zadivljujućim platnima slovenskog majstora – ni patuljka, ni diva, već klasičnog, antičkog titana – Marka Jakše. Naime, u antici titani nisu bili zamišljeni većeg rasta od bogova, ili junaka i tek su kasnije postali metafora veličine. Njihova je moć bila u ovladavanju elementima. U uspostavljanju mjere. Jakše je punokrvni, klasični slikar, koji zna da su preduvjeti stvaranja dvije isprepletene zmije (opet, kao one koje su postojale prije svega, u jednom grčkom mitu): imaginacija i vještina. Poput dvostruke zavojnice molekule DNA-a koja određuje karakteristike pojedinog opusa, ili pojedine slike. Ovaj slikar, kao i svaki titan, bog, heroj, polites ili zemljoradnik, čovjek je vidljivoga. A vidljivo je, znaju bogovi, sadašnjost u stalnoj promjeni.

Flora i fauna koje su tako minuciozno, slikarski uvjerljivo i upravo napadno prisutno naslikane na njegovim platnima, metamorfoze su poznatih objekata, te grade svijet s, naizgled, neoborivom unutarnjom logikom. A kako izgleda tako i jest, jer, za čovjeka klasičnog doba, sve (božansko) je u izgledu, u liku.

U ovom slučaju to nije trijumf virtualnosti, projekcije i vizualne informacije. Iako svi Jakšeovi likovi proizlaze iz nematerijalnog, vizualiziraju se iz ideje, odnosno iz koncepta i daleki su stvarnom iskustvu, njihove konture i tonovi sugeriraju čvrstoću, odnosno opravdanost tog svijeta unutar njega sama, unutar njegovih zakonitosti i logika. Ništa se kod Jakše ne raspada, ne bježi, niti izmiče. Fizikalni zakoni koje uspostavlja neumoljivi su, iako drugačiji negoli oni na koje smo navikli u ovom svemiru. Te su slike opravdale novo stvaranje: kreaciju svijeta stranoga našem svakodnevnom iskust-

vu, gdje se umjetnikova imaginacija spaja s kolektivnim fantazijama i čini ih vidljivima.

Čak i kada su se bogovi prestali pojavljivati u svijetu, ostali su u njemu prisutni u svojim prikazima (simulakrma, rekao bi Calasso), ali i manifestirajući se u svakoj pojavnosti, dajući joj značenje koje je, zapravo, svima bjelodano jasno, ali je i neizrecivo, jer izmiče konceptualizacijama našega uma. Ono je tek obasjano svjetlom, prisutno za sve koji ga žele vidjeti, a time i spoznati.

stranica 7 / page 7:

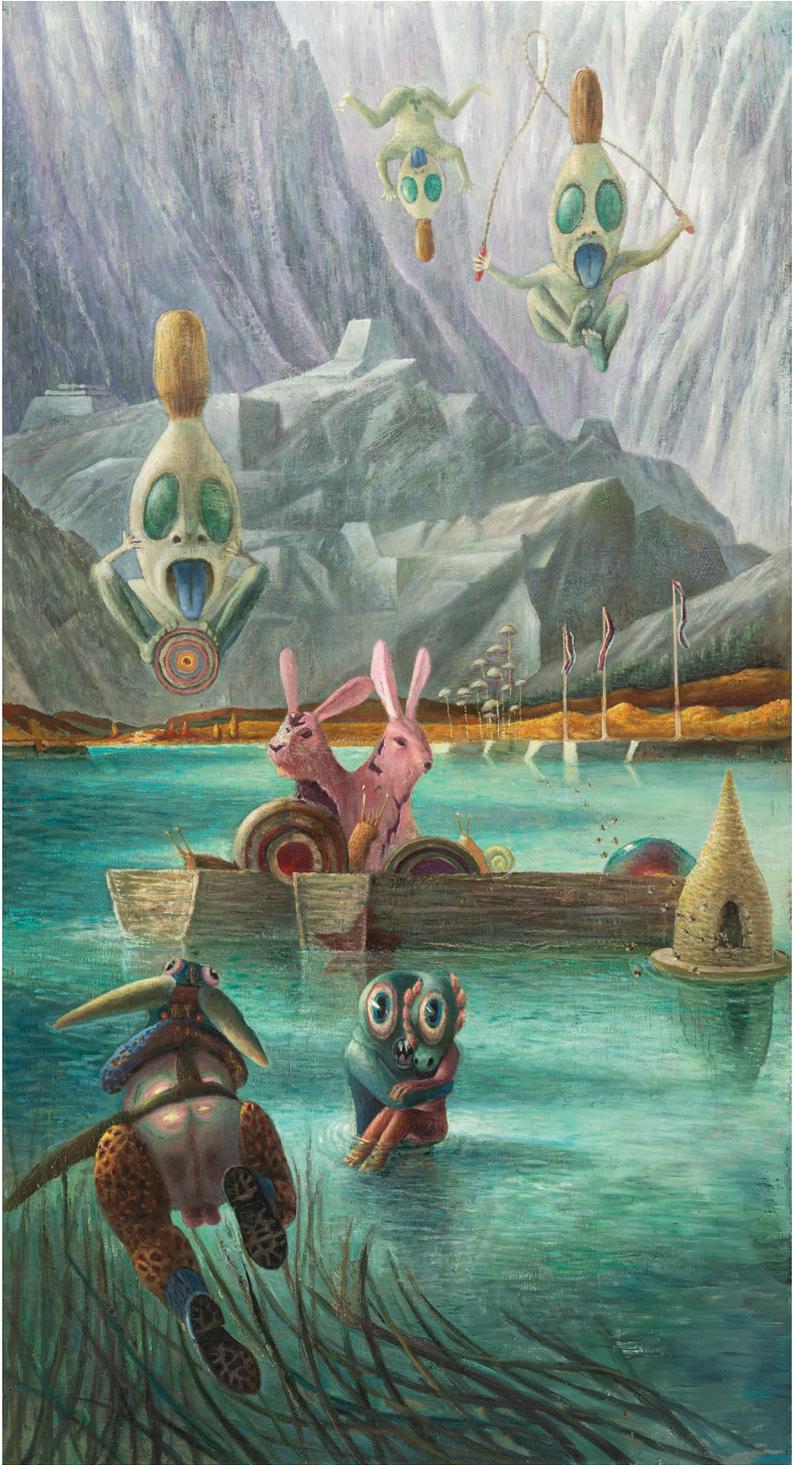
Plutajuća košnica, 2024., ulje na platnu, 244,5 × 130,5 cm /

Floating Hive, 2024, oil on canvas, 244,5 × 130,5 cm

Uspomene na NUK, 2024., ulje na platnu, 130 × 156 cm /

Memories of National and University Library, 2024, oil on canvas, 130 × 156 cm







Blizu... preblizu, 2024., ulje na platnu, 130 × 250 cm /
Close... Too Close, 2024, oil on canvas, 130 × 250 cm







Polipi se tjeraju,
2024.,
miješana tehnika,
213 × 238 cm /
Polyps in Heat,
2024,
mixed media,
213 × 238 cm



Bijeli ocean, 2024., ulje na platnu, 130 × 130 cm /
White Ocean, 2024, oil on canvas, 130 × 130 cm

stranice 14,15 / pages 14,15:
Akvarij, 2024., ulje na platnu, 200 x 300 cm /
Aquarium, 2024, oil on canvas, 200 x 300 cm



Dobrodošao na ocean, dovoljno je dubok da potopi tvoj san... / Repetitor, 2024., ulje na platnu, 200 x 230 cm /
Welcome to the Ocean, It's Deep Enough to Drown Your Dream... / Repeater, 2024, oil on canvas, 200 x 230 cm







Ooooo, imamo posjetu!, 2024., ulje na platnu, 200 × 160 cm /

Oooh, We Have a Visitor!, 2024, oil on canvas, 200 × 160 cm

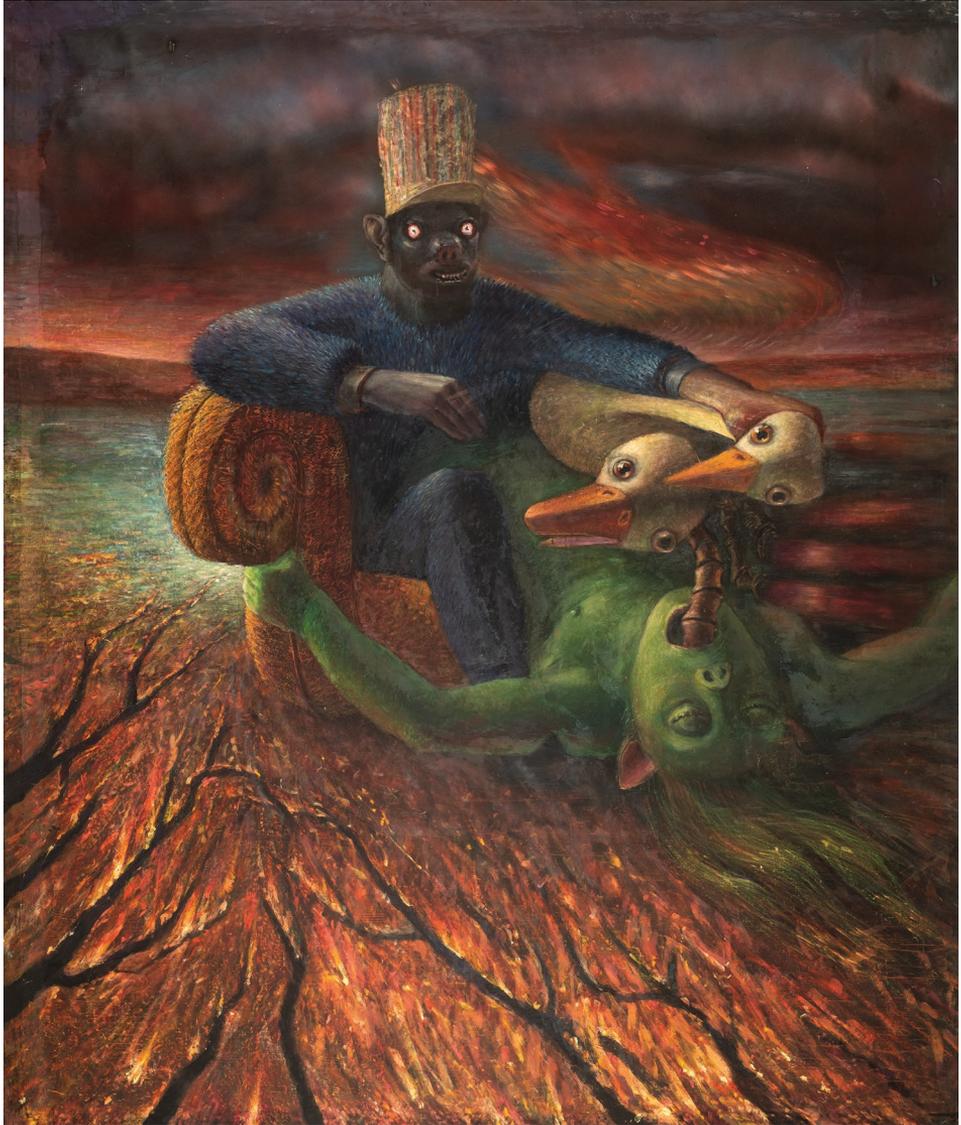
stranice 18,19 / pages 18,19:
Ira, 2015., ulje na drvu, 100 × 150 cm /
Ira, 2015, oil on wood, 100 × 150 cm



Na ruševinama svetišta, 2024., ulje na platnu, 250 × 227 cm /
On the Ruins of the Sanctuary, 2024, oil on canvas, 250 × 227 cm







Exitus, 2024., ulje na juti, 250 × 270 cm /

Exitus, 2024, oil on jute, 250 × 270 cm

UNDER ZEUS' SKY

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Feďa Gavrilović

“Zeus’ attention lingered above all,” writes Calasso,¹ “[...] on metamorphosis, on the capacity of forms to live many brief and fluid lives.” Zeus, therefore, amused himself with appearances and concerned himself with the visible world, with the “splendour of manifestation.” “So that Humans might understand this,” Calasso continues, “the Olympian gods revealed themselves on land and at sea. Thus people learned how to recognize true radiance; thus those who lived in those years were captivated by the visible, of which the gods themselves were sometimes a part.” Forms and the visible world enchanted gods, ancient heroes, and the ordinary people of their civilization alike, so deeply that they sought to present, embody, and depict everything. The constant transformation of form was an indicator of the divine presence in this world. No “spirit,” no mystical “soul,” could exist outside the visible, outside the body. Even the frescoes in the Villa of the Mysteries in Pompeii, which depict initiation into secrets that surpass the knowledge of this world, despite the fact that their iconographic interpretation remains unresolved (which only means that the secret has been well kept), present their occult knowledge through elaborate, almost theatrical scenes: with actors, props, and choreography. Only the world of the dead was a world of anxious formlessness – Hades, or *a-idēs*, “without visible form.”

It was a civilization grounded in the presence and existence of everything immediate and present. Ours Western civilization is not like that. It is, for the most part, projective. That is, it builds designs for the future, for the reproduction of its own systems in unknown, new worlds. When it looks to

¹ Quotes are from Roberto Calasso’s book *The Celestial Hunter*, translated by Iva Grgić Maroević i Sanja Roić, published by Vuković&Runjić, 2025, p 79.

the past, as in postmodern thought, it does so in order to find a foundation and justify the continuation of its systems – artistic, economic, spiritual, and political. For the Western mind, then, the past (unlike in the ancient world) is not an irretrievably lost age of heroes, which cannot return due to the very nature of a world in a constant flux. Rather, it is the “shoulders of giants,” to borrow a familiar metaphor from Western culture, from which we (let us say, with false modesty – dwarfs) gaze farther, into the future and the progress we pursue.

There is no future in the breathtaking canvases of the Slovenian master – nor a dwarf, nor a giant, but a classical, ancient titan – Marko Jakšič. In antiquity, the Titans were not conceived as taller than gods or heroes. They only later became a metaphor for greatness. Their power lay in mastering the elements, in establishing measure. Jakšič is a full-fledged, classical painter, aware that the prerequisites for creation are two intertwined serpents (again, like those that existed before everything in a certain Greek myth): imagination and skill. Like the double helix of a DNA molecule determining the character of a work, or of an individual painting, these two forces define his oeuvre. This painter, like any titan, god, hero, citizen, or farmer, is a man of the visible. And the visible, the gods know, is the present in constant flux.

The flora and fauna, painted with such meticulous, painterly conviction and almost confrontational presence on his canvases, are metamorphoses of familiar objects, constructing a world with an apparently unassailable inner logic. And as it appears, so it is, because, for a person of the classical age, all that is divine resides in appearance, in form.

In this case, it is not a triumph of virtuality, projection, or visual information. Although all of Jakšič's figures emerge from the immaterial, visualized from an idea, from a concept, and distant from direct experience,

their contours and tones suggest solidity, a self-contained justification of this world within its own laws and logic. Nothing in Jakše's work disintegrates, flees, or escapes. The physical laws he establishes are relentless, even if different from those we are accustomed to in our universe. These paintings vindicate a new act of creation: the making of a world alien to our everyday experience, where the artist's imagination fuses with collective fantasies and renders them visible.

Even when the gods ceased to appear in the world, they remained present within it through their depictions (simulacra, as Calasso would say), and by manifesting in every appearance, bestowing a meaning that is, in fact, plainly evident to all, yet inexpressible, because it escapes the conceptualizations of our minds. It is simply illuminated, present for anyone who wishes to see it, and thereby to know it.

MARKO JAKŠE rođen je 1959. u Ljubljani, gdje je i diplomirao na Akademiji likovnih umjetnosti 1987. Dobitnik je nekih od najznačajnijih slovenskih nagrada za umjetničko stvaralaštvo, između ostaloga Prešernovog fonda 2015. Redovito izlaže u Sloveniji i svijetu, a godine 2022. predstavljao je Republiku Sloveniju na Venecijanskom bijenalu. /

MARKO JAKŠE was born in 1959 in Ljubljana, where he also graduated from the Academy of Fine Arts in 1987. He has received some of Slovenia's most prestigious awards for artistic achievement, including the Prešeren Fund Award in 2015. He exhibits regularly in Slovenia and internationally, and in 2022 he represented the Republic of Slovenia at the Venice Biennale.

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KULTURNO
INFORMATIVNI
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IZDAVAČ / PUBLISHER: Kulturno informativni centar, Preradovićeva 5, Zagreb ZA IZDAVAČA / FOR THE PUBLISHER: Hrvoje Hribar, ravnatelj / director VODITELJ GALERIJE / GALLERY MANAGER: Feđa Gavrilović KUSTOS IZLOŽBE / EXHIBITION CURATOR: Peter Tomaž Dobrila DIZAJN KATALOGA I PLAKATA / DESIGN OF CATALOGUE AND POSTER: Ivana Vulić LEKTURA / PROOFREADING: Mateja Fabijanić PRIJEVOD / TRANSLATION: Nina Pisk FOTOGRAFIJE ZA KATALOG I PLAKAT / PHOTOGRAPHY FOR THE CATALOGUE AND POSTER: Damjan Kocijančić TEHNIČKI POSTAV / TECHNICAL SET-UP: Vedran Grladinović ASISTENTI / ASSISTANTS: Hana Marta Jurčević Bulić, Jelena Bulić NAKLADA / PRINT RUN: 300

ISBN: 978-953-7356-89-7 CIP zapis je dostupan u nacionalnom skupnom katalogu knjižničnog sustava Bukinet pod brojem 991005935519309366. The CIP record is available in the national unified catalogue of the Bukinet library system under the number 991005935519309366.

Izložba je ostvarena uz potporu Gradskog ureda za kulturu i civilno društvo Grada Zagreba i Ministarstva kulture i medija Republike Hrvatske. / The realization of the exhibition is supported by the City of Zagreb's Office for Culture and Civil Society and the Ministry of Culture and Media of the Republic of Croatia.

