

željko jerman
deset godina poslije
ten years on
2006. – 2016.

8. – 30. 7. 2016.



deset godina poslije

antun maračić

Prošlo je deset godina od prerane smrti Željka Jermana, jednog od najradikalnijih i najhrabrijih hrvatskih suvremenih umjetnika. Bio je neumoljivi nonkonformist, kako u životu tako i u radu.

Kao buntovno 'dijete 68.' nastojao je širiti granice te, redovito nezadovoljan učinkom, kretao dalje u negiranju konvencionalnih uzusa, građanskih zahtjeva i poimanja umjetnosti. Njegovi radovi čitak su izraz otpora prema ljepuškastom, urednom, primjenjenom, upotrebljivom... Sadržavaju prije svega čežnju za činjeničnim, stvarnim, za (samo)spoznajom, svjedoče maksimalan ulog osobnog razotkrivanja bez ostatka.

Počeo je od službene fotografije, štoviše kao fotoobrtnik, no bio je zapravo potpuni autodidakt koji je rano prekinuo i redovito gimnazijsko školovanje.

Vrlo brzo Jerman shvaća da nije predodređen za rutinsko zanatsko poslovanje kao ni za produciranje 'umjetničke fotografije', njegov je poziv neizvjesniji, teži, ambiciozniji.

Upušta se tako u sabotažu tehnički korektnu fotografiju, radi neoštire sive kopije na kojima dodatno intervenira bojom ispisujući različite uzvike, izjave, parole. U tom smislu paradigmatičan je rad, *Krepaj fotografijo!* iz 1973., nastao samo tri godine nakon što je otvorio fotoradnju nazvanu *Blow up*, kojom je kanio zarađivati za život.

U tim ranim radovima svjedočimo procesu negiranja, anihilacije, ali istodobno i

proširenja klasičnog fotopostupka, što se manifestira u višestrukim ekspozicijama, sinkronoj primjeni fotogramskih efekata, šaranju i drapanju po emulziji. Uskoro Jerman izostavlja i samo posredništvo fotokamere te nanosi kemikalije neposredno na fotoosjetljivu podlogu. Prenesena slika stvarnosti, naime, nije bila dostatna ovom umjetniku-egzistencijalistu, bio mu je potreban neposredni kontakt, fizički otisak, svjedočanstvo vlastitog traga.

Isticanje vlastite prisutnosti koje se u nenaglašnom obliku očitavalo u tim prvim radovima, uskoro postaje jasan, izolirani lajtmotiv. Svoj sažeti izraz ta tendencija poprima u seriji radova *Ostavljam trag*. Na fotopapiru (ali i u pijesku te mokrom betonu) Jerman otiskuje vlastito tijelo, odnosno, opet na fotopapiru, kemikalijama doslovice ispisuje spomenutu programsku izjavu. Riječ je o snažnom porivu za legalizacijom i afirmacijom vlastitog ljudskog slučaja, sa svim vrlinama, manjkavostima i čežnjama, o legitimiranju osobnosti u svim njezinim pojavnostima.

Snaga samoidentifikacijskog erosa ne obazire se na ukus, pristojnost, socijalnu suzdržljivost, distingviranost, ne pati od prijetvornosti i cenzure. Grčevita, neugrapna, koji put melodramatska, a potom odmah i duboko dramatična, sugestivna, oslobađajuća gesta - dobiva u svojoj materijalizaciji onu vrstu ljepote koju Joseph Beuys naziva *Glanz der Wahrheit* (sjaj istine).

Uskoro Jerman osvještava svoju autorSKU poziciju, uspostavlja termin *elementarna fotografija*, pandan tada, sredinom sedamdesetih godina, aktualnom elementarnom, odnosno primarnom slikarstvu koje prakticira njegov prijatelj i suradnik, slikar Boris Demur. Tako on, naoko nespojivo, vršeći analizu medija, prakticirajući tautološki postupak (sadržaj rada sama je gesta i deklaracija: *Pisano razvijačem, Elementarna fotografija*, odnosno jednostavno ispisivanje datuma nastanka rada), istodobno demonstrira i 'divlji' ekspresivitet.

Sredinom osamdesetih Jerman uspostavlja praksu i termin *fotoslike*, varirajući ga početkom devedesetih u (*spaljeni*) *svjetloris*. Svojim karakterom i izgledom ti žestoko informelni radovi (koji nesvakidašnje bogatstvo i razvedenost svoje 'pikturalne' izražajnosti ostvaruju bez slikarske materije, reljefa, fakture, kemijskim procesom u mikronskom sloju fotoemulzije) jasno koincidiraju s ratnim vremenom, no reflektiraju i autorov vlastiti udes: uz različite bolesti koje ga muče, 1991. je i potpuno oglušio. No nakon jednogodišnje stanke zbog te nesreće, njegova aktivnost unatoč teškom hendikepu dobiva novi zamah. Osim što se intenzivno bavi svojim fotoslikarstvom i izlaže, Jerman piše za novine i časopise, predaje na splitskoj Slobodnoj umjetničkoj akademiji te vodi tamošnju galeriju Gheto.

Ipak, smrt, koja je oduvijek imanentna - bilo u smislu iskazivanja resignirane familijarnosti ili borbe s njom, odnosno načina potvrde suprotnosti vlastite egzistentnosti, čak - vitalizma - kao ide-

ja i motiv sve se više u različitim oblicima gnjezdi u njegovu radu. Ne pristajući, unatoč slabom zdravlju i liječničkim preporukama, na apstinenciju od bilo čega što bi reduciralo životni intenzitet (mного je radio, ali i pušio, pio...), Jerman je po svemu sudeći svjesno riskirao pa i predviđao (gotovo planirao!) svoj bliski kraj.

Tako je 1995., jedanaest godina prije nego što je preminuo u moru ispred obiteljske ljetne kuće u Korčuli, Jerman u neposrednoj blizini toga mjesta izveo znakoviti, pokazalo se – vizionarski rad. Na većem formatu fotopapira, uz dijagonalno položenu formu križa oblikovanu od izražajnih ovala fotogramskih sjena morskih oblutaka, otisnuti su i autorovi dlanovi te ispisan tekst: *Death in Corkyra*.

No i cijelo vrijeme nakon toga Jerman sve više komunicira s *onim svijetom*. U uže plastičkim djelima (ciklus *Dunkel Zone*, 2003.), u kojima pokreće (al)kemijske reakcije i tijekom samog radnog procesa prati nepredvidive ultra-tamne (in)formalne događaje (kao u talogu kave), on potican trenutnim asocijacijama naslovljava svaki pojedini list. Riječ je o pravom 'rasadištu duhova' koji se obilato roje u autorovim vizijama / *Duhovi, Veliki duh, (Duh)oviti pejzaž.../*. Pritom Jerman, nastavljajući stvaralaštvo na jezičnom planu, vlastite naslovne asocijacije dopisuje promptnim komentarima. Uspostavlja tako dvostruki, neukroćeni plastično-tekstualni tok svijesti koji unatoč tamnoj emocionalnoj gami, tjeskobnom impulsu i rezultatu nije lišen ni tipičnog narcizma ni humora i autoironije. Primjerice, iza naslova *Vrag na trapezu*, napisanom na poledini lista, on domeće komentar: *HA-HA-HA! dobar sam u naslovljavanju, ozbiljan u potpisivanju*.

Osim u filmovima koje kreira posljednjih godina života (*Martin grob*, 2005.-2006.) tako i, vrlo eksplicitno, u svojim napisima, Jerman je pretežito u sferi onostranosti.

U kolumni *Egotrip* - godinama ju je uredno održavao u Zarezu - sve su češći susreti s pokojnicima koji se pojavljuju na zaslonu njegova kompjutera. Kao u spiritalističkim solo seansama javlja mu se mrtvi otac, prijatelj, prva supruga, punica, majka.... Evocira Jerman s njima davne događaje, šali se katkad i nemilo razotkriva njihove (dakako i svoje prije svega) nelijepe tajne, svadi se, psuje ih i ruži... rijetkim radikalizmom *hard-tre*tmana alternirajući startnu nostalgiju.

I ne samo s ljudima, komunicira on i s davno uginulim ljubimcima - psima, gmazovima koje je uzgajao kao dijete... Štoviše, predmeti sjećanja i dijaloga su i (izuzetno poetično!) 'duše mjesta', ulica, igrališta, sanjkalista...I sama Smrt, u različitim prispodobama razgovara s njime u tim noćnim samoćama. U posljednjem nastavku kolumne koja je objavljena tri dana prije njegova odlaska on u okviru crnohumorne priče raspravlja o svom posljednjem počivalištu, o grobu na Mirogoju.

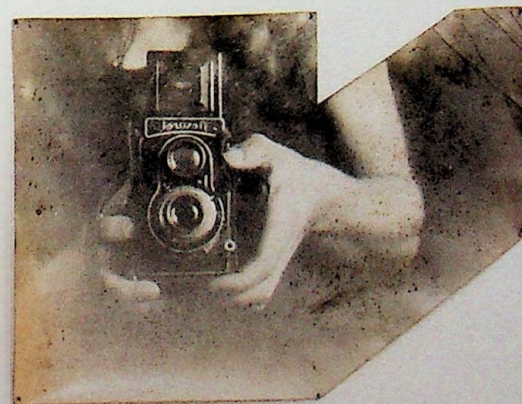
Kako se iz ovog teksta već moglo zaključiti, Jerman je sve prije nego jednostavna, jednodimenzionalna pojava. Naprotiv, njegovo biće pravi je poligon sukoba Erosa i Thanatosa, a dosljedno tome krase ga mnoge kontroverzije, paradoksi.

Iako je, pozivajući se pritom na autoritet Maxa Stirnera, neuvijeno deklarirao afirmaciju vlastitog *ja* (otuda i naslov njegove kolumne), u stvarnosti se mnogo bavio drugima. Osim što je bio druželjubiv i u svakodnevnom životu ljudski spreman pomoći, pisao je o svojim kolegama, dobrim dijelom o onima s mar-

gine, zakinutima za javnu pozornost. Godine 2006., kratko prije smrti, pod naslovom *Zagubljeni portreti*, objavio je knjigu tekstova o pojedinim umjetnicima, sabranih kolumni koje je posljednjih godina pisao u Jutarnjem listu.

No i kad se izrazito bavi sobom, tj. pokušajem ostvarenja i emancipiranja svog individualnog, štoviše - privatnog slučaja Jerman je karizmatik koji svojim primjerom ukazuje na potrebu nesputanog življenja i stvaranja. Oni koji prepoznaju njegovu slobodarsku strast profitirat će od iskustva djela odnosno životno-radnog modela koji on implicite ili izravno zagovara.

Deset godina, dakle, prošlo je od smrti Željka Jermana, samosvojnog hrvatskog umjetnika s čijim smo se opusom u proteklom razdoblju premalo susretali. Stoga je ova nevelika izložba koja ipak obuhvaća sve važnije topose njegovih djela - od ranih radova s početka sedamdesetih godina do onih iz dvijetisućitih - prilika da se podsjetimo na njegov značaj i veličinu.



Autoportret | Selfportrait, 1973.



ten years on

antun maračić

Ten years have elapsed since the unexpectedly early death of Željko Jerman, one of the most radical and courageous of contemporary Croatian artists. He was an implacable nonconformist, in life and work. As a rebellious 'child of 68' he endeavoured to push back the frontiers and, regularly unsatisfied with what had been done, was always moving on in the negation of conventional habits, bourgeois demands and the notion of art. His works are a legible expression of resistance to the pretty, the neat, the applied, the usable... They contain primarily a longing for the factual, the real, for the (self)-perceptive, they bear witness to a maximum stake of unsparing personal revelation.

He started off from standard photography, indeed, as a photographic tradesman, but in fact he was an authentic autodidact who had quite early dropped out of high school. Very rapidly Jerman understood he was not predestined for routine artisan operations or for the production of 'art photography'; his calling was less certain, more difficult and ambitious.

He embarked on the sabotage of technically good photographs, made out-of-focus grey copies on which he intervened subsequently with paint, writing out various cries, statements and slogans. From this point of view the work *Drop Dead Photography!* is paradigmatic; it came in 1973, just three years after he had opened his photographic studio *Blow Up*, with which he had intended to earn his living.

In these early works we can see the process of negation and annihilation, but at the same time the expansion of the classical photographic procedure, manifested in multiple exposures, the synchronous employment of photogram effects, scribbling over and scratching the emulsion. Soon Jerman left out the actual mediation of the camera, applying chemicals directly to the photosensitive paper. The transferred image of reality, that is, was not enough for this existentialist of an artist; he needed immediate contact, touch, a physical impression, a record of his own trace.

The emphasis on his own presence, which appeared in an unstressed form in his first works, soon developed into a clear and isolated leitmotif. This tendency took on its condensed expression in the series of works called *I Leave a Trace*. He would imprint his own body on photographic paper, or in sand or wet concrete, or, again on photosensitive paper, with chemicals, literally write out the programmatic statement already mentioned.

What this involved was a powerful urge for the legalisation and affirmation of his own human situation, with all his virtues, failings and longings, legitimization of his personality in all its phenomenal forms. The power of the self-identifying Eros pays no attention to taste, decency, social restraint, distinctions, cares nothing for hypocrisy or censorship. A fitful, awkward, sometimes melodramatic, and then at once a profoundly dramatic and liberating gesture

acquired in its materialisation that kind of beauty that Joseph Beuys calls *Glanz der Wahrheit*, the shine of truth.

Rapidly, Jerman became conscious of his authorial position, establishing the term *elementary photography*, which was a match to the then topical elementary or primary painting practised, for example, by his friend and associate, the painter Boris Demur. And so, seemingly incompatibly, carrying out his analysis of the medium, practising a tautological procedure (the content of the work is only gesture and declaration: *Written in developer, Elementary photograph* simply writing out the date it was created), he at once demonstrated a 'wild' expressiveness.

In the mid 80s, Jerman established the practice and term of *photopainting*, varying it in the early 90s when he called it (*burnt*) *photodrawing*. In their character and appearance, these fiercely Informel-ish works (which achieved their uncommon richness and the intricacy of their pictorial expressiveness without any painting material, relief or facture, by a chemical process going on in the micron layer of the photographic emulsion), clearly coincided with the time of war, but they also reflected the author's own fate: along with other illnesses that afflicted him, in 1991 he went totally deaf. But after a year-long break because of this misfortune, his work, in spite of the severe handicap, did not wane. As well as vigorously dealing with his photopainting and exhibiting, he wrote for vari-



Umorno jutro | Weary Morning, 1970.

sheet under the sway of his momentary associations. This was a real 'nursery of the spirits' that swarmed so abundantly in the author's visions (*Spirits, Great Spirit, (Spirit)like Landscape...*). Carrying on his work at the level of language, he added prompt comments to his own associations in the titles. He thus set up a double, untamed plastic-textual stream of consciousness that in spite of the dark emotional scale, the angst-laden impulse and result, was not void of the typical narcissism, or humour and self irony either. For example, after the title *Devil on a trapeze*, written on the back of the sheet, he added the commentary: *HA-HA-HA! I'm good at titling, serious in signing.*

Apart from in films that he created in the last years of his life (*Marta's Grave*, 2005-2006), and, very explicitly, in his writings, Jerman was mainly in the sphere of the beyond.

In the column he called *Egotrip*, which he kept up regularly in *Zarez* for years, there were increasingly frequent encounters with the departed, who appeared on the screen of his computer. As if in some spiritualist but solo séances, his dead father came to him, friends, his first wife, mother in law, mother... Jerman evoked events of long ago with them, joked, sometimes ruthlessly revealing their (and above all his own) darker secrets, quarrelling with and swearing at and insulting them... alternating the initial nostalgia with a rare radicalism of hard treatment.

He communicated not with people alone, but with long since dead pets – dogs, lizards that he bred as a kid... Indeed, objects

ous papers, taught at the Free Art Academy in Split and ran the Ghetto Gallery.

Still, death, always immanent, either in the sense of the utterance of a resigned familiarity or by fighting it, or as a ways of confirming the opposition of his own existence, or even of vitalism, as idea and motif increasingly made its home in his work in various forms. Not consenting, in spite of his poor health and the warnings of his doctors, to abstain from anything at all, which would have reduced the intensity of life (he worked much, but also smoked, drank...) Jerman, from all the evidence, consciously risked it all, and predicted (almost planned for!) his own near end.

In 1995, then, eleven years before he died

in the sea in front of his family summer home in Korčula, Jerman in the immediate vicinity of this place, had carried out a significant and as it turned out visionary work. On a large piece of photographic paper, along with the diagonally placed form of a cross shaped of photogrammic impressions of cobbles, were also his own palm prints, and the wording: *Death in Corkyra*. But all the time after that, Jerman increasingly communicated with *that world beyond*. In more strictly visual works (the cycle *Dunkel Zone*, 2003), in which he set off (al)chemical reactions and during the working process tracked the unpredictable ultra-dark (in)formal events (as in coffee grounds), he entitled every individual



Rani radovi | Early works, 1970. - 1974.

of memory and dialogue are (very poetically) the spirits of the place, street, playground, skating rink... Death itself, in its different guises, talks with him in these night-time solitarinesses. In the final installment of the column, published three days before his departure, he discussed, in the framework of a black-humour story, his final resting place, a grave at Mirogoj.

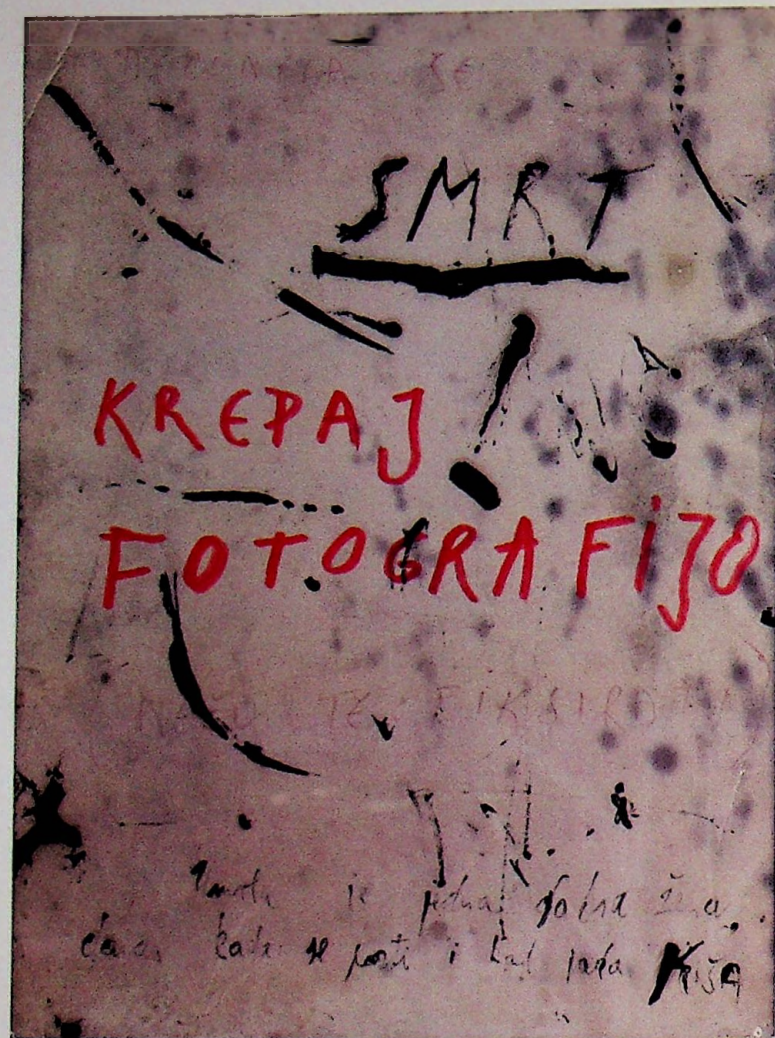
As could be gleaned from what has been written here already, Jerman was anything but simple, one dimensional. On the contrary, his being was a proving ground for the conflict of Eros and Thanatos, and accordingly he was blessed with many controversies and paradoxes.

Although, invoking the authority of Max

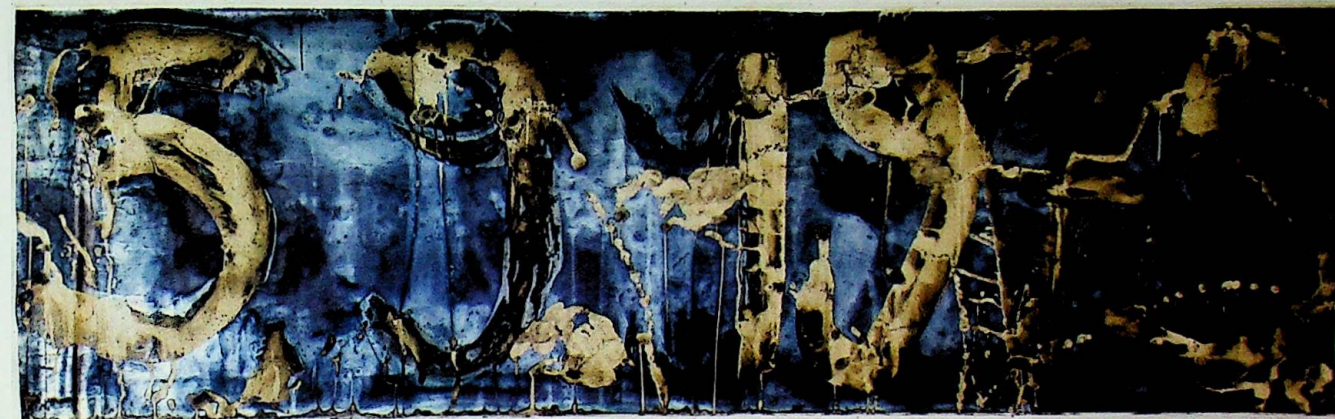
Stirner as he did so, he declared quite baldly his affirmation of his own *I*, hence the title of the column, in reality he was much into other people. Apart from being highly sociable and ready to help in a human way in everyday life, he wrote about his fellows, a good deal about those on the edges, deprived of public attention. In 2006, just before his death, he published a book of texts called *Lost Portraits* about various artists, collected columns that he had written in the last few years in the paper *Jutarnji list*. But when he was specifically engaged with himself, i.e. with an attempt to realise and emancipate his own individual, and, indeed, private, case, Jerman was a charismatic figure who with his own example showed

the need for uninhibited living and creating. Those who recognise from his freedom-loving passion will profit from the experience of a work, or a living-and-working model, that he either directly or implicitly champions.

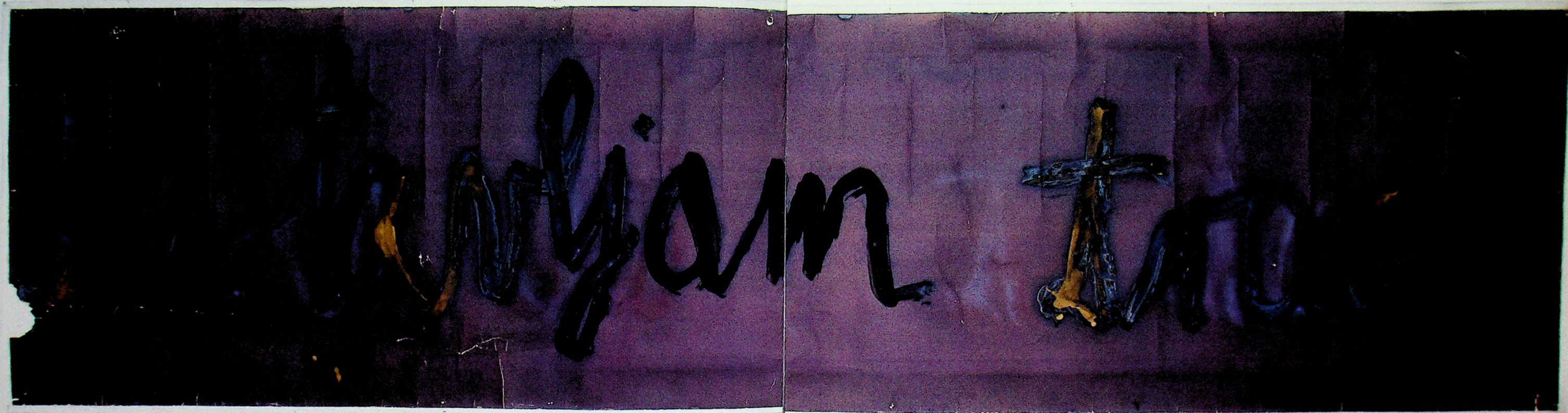
Ten years, then, have passed since the death of Željko Jerman, that independent Croatian artist, whose work we have encountered too little in that period. This exhibition, if not very large, nevertheless covers all the major topoi of his work, from the earlier works at the beginning of the seventies to those from the two-thousands, and is a chance for us to recall something of his importance and his magnitude.



Krepaj fotografijo! | Drop Dead Photography!, 1973.



5.9.1975., 1975.



Ostavljam trag | I leave a Trace, 1977.



Idemo doma | Let's Go Home, 1993.
Neobičan efekt 1 | Unusual Effect 1, 1993.
Opet trag | The Trace Again, 1991.
Nejdemo dalje | We Won't Go Further, 1993.



Križ | Cross, 1992.
Racionalna iracionalnost 1 | Rational Irrationality 1, 1987.
Racionalna iracionalnost 2 | Rational Irrationality 2, 1987.
Hommage aux Mondrian - Pollock - Man Ray, 1987.
Protiv svake zloupotrebe | Against any Misuse, 1987.

Otisak tijela | Print of the Body, 1986.



Rad 4 | Work 4, 1995.

Death in Corkyra, 1995.

Slike (iz)umrlih albuma | Pictures (from) Dead Albums, 2003.-2006.

Fotografija (ipak!) nije krepala | Photography Didn't (After All) Drop Dead, 1990.

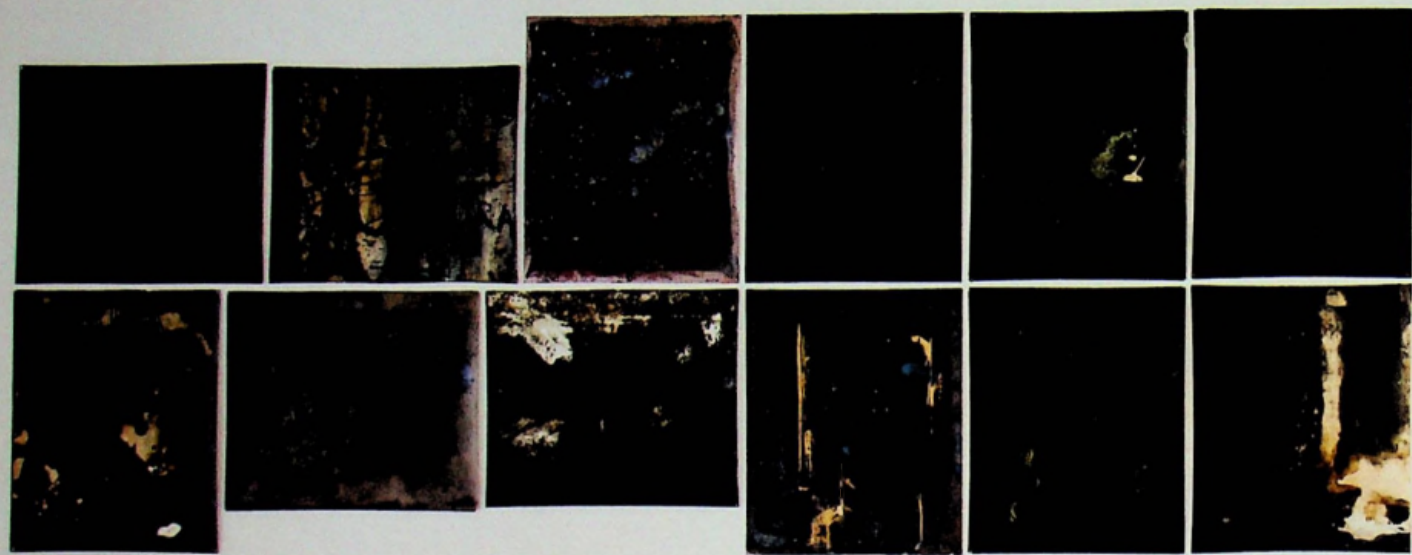
B. u negativu | B. in Negative, 1989.



B. u negativu | B. in Negative, 1989.

Death in Corkyra, 1995.





Iz ciklusa *Dunkel Zone* | From *The Dunkel Zone Cycle*, 2003.



Ego East, 1992. (desno | right)



biografija

Željko Jerman rođen je 10. ožujka 1949. u Zagrebu. Godine 1967. prekida redovito školovanje i pokazuje zanimanje za fotografiju.

Prve fotografske radove, aktove i portrete, izlaže 1968. Tada završava i tečaj za fotografiju te polaže ispite za vođenje samostalne fotografske radnje.

Godine 1969. ženi se Brankom Jurjević koja je česti model na njegovim ranim fotografijama.

U svojoj kući u Voćarskoj ulici br. 5 u Zagrebu otvara 1970. fotografski atelijer *Blow up*.

Od 1972. do 1974. godine dopisno studira fotografiju (FPS – Famous Photography School).

Od početka sedamdesetih spontano istražuje mogućnosti i ograničenja medija fotografije. Namjerno snima i razvija neoštre i sive fotografije, intervenira kemikalijama, olovkom ili bojom u procesu razvijanja, koristi više negativa, a gotove fotografije reže, trga, pali. Dobiveni rezultat ekspresivno je procesualno djelo, izraz autorova egzistencijalnog nemira.

Godine 1974. počinje ciklus *elementarne fotografije*, postupak koji je reduciran na neposrednu upotrebu fotokemikalija na papiru, bez upotrebe fotoaparata. Također, ostavlja trag vlastita tijela na fotopapiru, zatim u pijesku i svježem betonu (1975-1977.). Zanima se za multimedijske postupke, sve češće se koristeći i tekstem u radovima.

Od 1975. počinje izlagati i izvoditi akcije u javnim prostorima sa skupinom umjetnika, poznatom kao Grupa šestorice.

Tijekom 1977. realizira rad *Moja godina* koji na najadekvatniji način reprezentira njegove tadašnje umjetničke i životne stavove

Godine 1978., stupa u brak s Vlastom Delimar s kojim će sljedećih godina realizirati više performansa i akcija. Od te godine počinje pisati kritike i autorske tekstove koje objavljuje u *Poletu*, *Studentskom listu*, *Danasu*, *Studiju*, *Oku*...

Polovicom osamdesetih godina intenzivno radi na ciklusima *fotoslika*, realiziranih ekspresivnim tragovima fotokemikalija na fotopapiru. Taj je način rada, uz neznatne izmjene ostao konstanta do kraja njegova djelovanja.

Tijekom 1988. godine pisao je kolumne u *Studentskom listu*.

Godine 1989. stupa u brak s Bojanom Švertasek, a godinu dana poslije rodio mu se sin Janko.

Godine 1991. gubi sluh nakon teške operacije uha. Zbog toga kao i zbog rata koji počinje u Hrvatskoj, prekida s radom na godinu dana, no 1992. počinje ciklus *Spaljeni svjetloris* (izložen u galerijama *Miroslav Kraljević* i *Karas* u Zagrebu).

Od te godine svakog ljeta boravi na Korčuli, gdje također intenzivno radi.

Godine 1996. postavlja retrospektivnu izložbu u Modernoj galeriji u Zagrebu.

Od 1998. bio je predavač je na Slobodnoj umjetničkoj akademiji i voditelj Galerije Ghetto u Splitu.

Tijekom 2000. objavljuje seriju feljtona o suvremenim umjetnicima u *Jutarnjem listu*. Početkom 2006., ti su prilozi tiskani kao knjiga pod naslovom *Zagubljeni portreti*.

Od jeseni 2002. pa do kraja života piše kolumnu *Egotrip* u *Zarezu*. Posljednja kolumna objavljena je tri dana prije njegove smrti.

Izlagao je na pedesetak samostalnih te sudjelovao na više od 200 skupnih izložbi u zemlji i svijetu. Jedan je od najvažnijih i najinovativnijih suvremenih hrvatskih umjetnika.

Umrlo je u Korčuli, 17. srpnja 2006.

O radu Željka Jermana pisali su:

Radoslav Putar, Ješa Denegri, Nena Baljković, Andelko Hundić, Vladimir Gudac, Floris M. Neusüss, Antun Maračić, Darko Šimičić, Branka Stipančić, Janka Vukmir, Zdenko Rus, Leonida Kovač, Ivica Župan, Vlado Martek, Spomenka Nikitović, Mladen Lučić, Marijan Susovski, Miško Šuvaković, Sonja Briski Uzelac, Sandra Križić Roban, Želimir Košćević, Radmila Iva Janković...

biography

Željko Jerman was born on March 10, 1949, in Zagreb.

In 1965 he quit full-time education, showing an interest in photography. He exhibited his first photographs, nudes and portraits, in 1968. He took a course in photography and passed the exam qualifying him to manage a photographic business of his own. In 1969 he married Branka Jurjević, who was a frequent model in his early photographs.

In his house in Voćarska ulica no. 5 in Zagreb, he opened his own studio, *Blow Up*. From 1972 to 1974 he took the FPS – Famous Photography School – correspondence course.

From the early seventies he spontaneously engaged in research into the possibilities and limitations of the photographic medium. He deliberately shot and developed out-of-focus, grey photographs, intervened with chemicals, pencil or paints in the process of development, using multiple negatives, cutting, tearing and burning finished prints. The results obtained were expressive works of processuality, expressions of the author's existential angst.

In 1974 he started a cycle of elementary photograph, a procedure that was reduced to the direct use of photographic chemicals on paper, sidestepping the use of a camera. He left a trace of his own body on photographic paper, as well as in sand and in fresh concrete (1975-1977). He was interested in multimedia procedures, increasingly frequently using words in his works.

From 1975 he started to exhibit and perform actions in public spaces with the group of artists later on known as the Group of Six.

In 1977 he realized the work *My year* which in the most complete way represents all his artistic and existential standpoints of the time.

In 1978, he got married to Vlasta Delimar, with whom over the next few years he was to put on a number of performances and actions. From that year he began to write reviews, critiques and original texts that he published in *Polet*, *Studentski list*, *Danas*, *Studio* and *Oku*.

In the middle of the eighties he was hard at work on cycles of *photopaintings*, produced with expressive traces of photographic chemicals on photographic paper. This principle of work, with minor changes, remained a constant to the end of his career.

In 1988 he wrote a column in *Studentski list*.

In 1989 he married Bojana Švertasek, with whom a year later he had a son, Janko.

In 1991 he lost his hearing after a major ear operation. As a result, and also because of the war that broke out in Croatia, he stopped working for a year, and then in 1992 began the *Burned Lightdrawing* series (exhibited in the Miroslav Kraljević and Karas galleries in Zagreb). From that year he spent every summer on Korčula, where he also worked intensively. In 1996 he put on a retrospective exhibition in the Modern Gallery in Zagreb. From 1998 he was a lecturer at the Free Art Academy and manager of the Ghetto Gallery in Split.

During 2000 he published a series of columns about contemporary artists in *Jutarnji list*. In early 2006, these articles were printed in a book entitled *Lost Portraits*.

From autumn 2002 to the end of his life he wrote the column *Egotrip* in *Zarez*. The last text was published just three days before his death.

He exhibited at fifty or some solo and took part in over 200 collective exhibitions at home and abroad. He died in Korčula on July 17, 2006.

The following have written about the work of Željko Jerman:

Radoslav Putar, Ješa Denegri, Nena Baljković, Andelko Hundić, Vladimir Gudac, Floris M. Neusüss, Antun Maračić, Darko Šimičić, Branka Stipančić, Janka Vukmir, Zdenko Rus, Leonida Kovač, Ivica Župan, Vlado Martek, Spomenka Nikitović, Mladen Lučić, Marijan Susovski, Miško Šuvaković, Sonja Briski Uzelac, Sandra Križić Roban, Želimir Košćević, Radmila Iva Janković...

Branka i more | *Branka and Sea*, 1970., 28,5 x 38,5 cm, CB fotografija na kartonu | B & W photography on cardboard

Moje more | *My Sea*, 1970., 30 x 39,5 cm, CB fotografija na kartonu | B & W photography on cardboard

Umorno jutro | *Weary Morning*, 1970., 28,5 x 34 cm, CB fotografija na kartonu | B & W photography on cardboard

Na Giulijinom grobu | *At the Grave of Giulia*, 1972., 29 x 29,2 cm, CB fotografija na kartonu | B & W photography on cardboard

Krepaj fotografijo! | *Drop Dead Photography!*, 1973., 30 x 40 cm, tempera i flomaster na fotopapiru | tempera and felt-tip pen on photo paper

Jebeš sve | *Fuck Everything*, 1974., 29,7 x 39,7 cm, fotokemikalije na fotopapiru | photo-chemicals on photo paper

Autoportret | *Selfportrait*, 1973., CB fotografije - rezane, perforirane | B & W photographs - cut, perforated

Idemo doma | *Let's Go Home*, 1993., 49,6 x 59,6 cm, fotokemikalije na fotopapiru | photo-chemicals on photo paper

Neobičan efekt 1 | *Unusual Effect 1*, 1993., 49,6 x 59,6 cm, fotokemikalije na fotopapiru | photo-chemicals on photo paper

Opet trag | *The Trace Again*, 1991., 49,6 x 59,6 cm, fotokemikalije na fotopapiru | photo-chemicals on photo paper

Nejdemo dalje | *We Won't Go Further*, 1993., 49,6 x 59,6 cm, fotokemikalije na fotopapiru | photo-chemicals on photo paper

Ostavljam trag | *I leave a Trace*, 1977., 106 x 400 cm, fotokemikalije na fotopapiru | photo-chemicals on photo paper

Križ | *Cross*, 1992., 50 x 60,5 cm, fotokemikalije, paljenje na fotopapiru | photo-chemicals, burning, photo paper

Racionalna iracionalnost 1 | *Rational Irrationality 1*, 1987., 40 x 50,5 cm, fotokemikalije na fotopapiru | photo-chemicals, photo paper

Racionalna iracionalnost 2 | *Rational Irrationality 2*, 1987., 40 x 50,5 cm, fotokemikalije na fotopapiru | photo-chemicals, photo paper

Hommage aux Mondrian – Pollock – Man Ray, 1987., 40 x 50,5 cm, fotogram, fotokemikalije na fotopapiru | photogram, photo-chemicals on photo paper

Protiv svake zloupotrebe | *Against any Misuse*, 1987., 40 x 50,5 cm, fotokemikalije na fotopapiru | photo-chemicals on photo paper

Otisak tijela | *Print of the Body*, 1986., 105 x 285 cm, svjetlo, fotokemikalije na platnu s fotoemulzijom | light, photo-chemicals on canvas with photo-emulsion

B. u negativu | *B. in Negative*, 1989., 49,8 x 54,4 cm, fotografija, fotogram, letaset | photography, photogram, Letaset

Fotografija (ipak!) nije krepala | *Photography Didn't (After All!) Drop Dead*, 1990., 30 x 40 cm, fotokemikalije, paljenje na fotopapiru | photo-chemicals, burning on photo paper

Slike (iz)umrlih albuma | *Pictures (from) Dead Albums*, 2003.-2006., 3 X (50 x 60 cm), fotokolaži, fotokemikalije, kućne kemikalije (solna kiselina, izbjeljivač, deterdženti) | photo-collages, photo-chemicals, household chemicals (hydrochloric acid, bleach, detergents)

Death in Corkyra, 1995., 101 x 193 cm, fotogram, fotokemikalije, boja na fotopapiru | photogram, photo-chemicals, color on photo paper

Rad 4 | *Work 4*, 1995., 101 x 108 cm, fotogram, fotokemikalije na fotopapiru | photogram, photo-chemicals on photo paper

Ego East, 1992., 109 x 431 cm, fotogram, fotokemikalije na fotopapiru | photogram, photo-chemicals on photo paper

5.9.1975., 1975., 108,5 x 341,5 cm, fotokemikalije na fotopapiru | photo-chemicals on photo paper

IZ CIKLUSA DUNKEL ZONE | FROM THE DUNKEL ZONE CYCLE, 2003., 8 x (50 x 60 cm), fotokemikalije na fotopapiru | photo-chemicals on photo paper
1. "Duhovi" (iz Slika mrakača crne zone, slika tjeskobe / tjeskobna...) | "Spirits" (From the Images of Black Areas, the Picture of Anxiety / Anxious...)
2. Slika tjeskobe (tjeskobne slike) | Image of Anxiety (Anxious Images)
3. Potamnjena ljepotica | Tanned Beauty
4. Glanc tjeskoba | Glow-Anxiety
5. Kako – nema duhova!?! | What – No Ghosts!?!
6. Veliki duh – desno dolje | Large Spirit – Bottom Right
7. "Trokut među dušekima!" He-he mislim na Dodiga | "Trokut Among the Little Spirits!" He-he I think of Dodig

8. "Vrag na trapezu" HA-HA-HA! Dobar sam u naslovljavanju, ozbiljan u potpisivanju | "The Devil on a Trapeze" HA-HA-HA! I'm good at titling, serious in the signing

9. (Duh)oviti pejzaž | (Spirit)like Landscape
10. Tko ne vidi duhove u stvarnosti ne vidi ih ni na slikama | If You Don't See Ghosts in Reality, You Won't See Them in Pictures, Either

11. "Bježi" ...moram metnut jebeni naziv glupo je bez naziva | "Run" ... I have to put in some fucking title, it's stupid without a title

12. Malo Bele - posvećujem mojoj dragoj kujici Beli | A bit of Bela - dedicated to my dear little bitch Bela

ŽELJKO JERMAN

TV film | TV movie, 7'

Autori | Authors:

Antun Maračić, Mišo Vučić

HRT, 1992.



Galerija Forum, Teslina 16, Zagreb
tel. 01 4810 710
gf@kic.hr

izdavač | publisher
Kulturno informativni centar
Preradovićeve 5, Zagreb
tel. 01 4810 714
www.kic.hr

za izdavača | for the publisher
Emil Matešić
ravnatelj KIC-a

urednik | editor
Antun Maračić

predgovor | preface
Antun Maračić

lektura | proofreading
Rosanda Tometić

prijevod | translation
Graham McMaster

fotografije | photographs
Marko Ercegović (postav | set up),
Boris Cvjetanović (portret umjetnika |
portrait of the artist)

grafičko oblikovanje | design
Tomislav Turković, www.tTom.info

tisak | printing
Intergrafika, Zagreb

naklada | edition
150

Tiskano u Hrvatskoj 2016. |
Printed in Croatia 2016

postav izložbe | exhibition set up
Antun Maračić

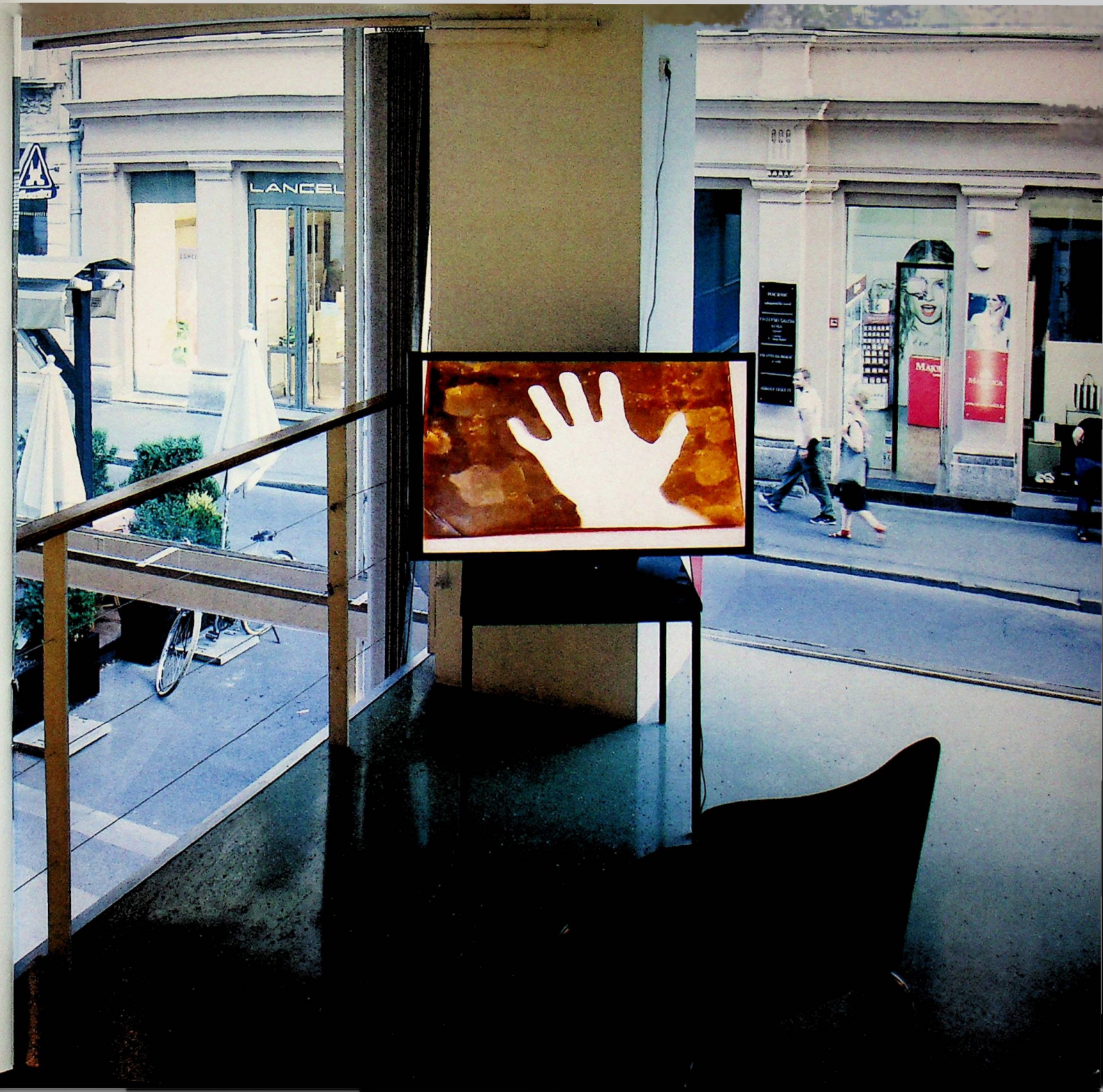
tehnički postav | technical set up
Hrvoje Lončar, Vedran Grladinović

izložbu omogućili | the exhibition
has been made possible by
Gradski ured za obrazovanje, kulturu i sport,
Zagreb, Ministarstvo kulture RH-e | City office for
education, culture and sport, Zagreb, Ministry of
Culture of the Republic of Croatia

zahvale | thanks
Bojana Švertasek, Darko Šimičić



KULTURNO
INFORMATIVNI
CENTAR





KULTURNO
INFORMATIVNI
CENTAR

LANCEL



POČETAK
izložbe
19. travnja
1999. godine
12.00h
18.00h
21.00h

KARI
KARI A

