

SVJETLAN JUNAKOVIĆ

IZVAN SEBE

Galerija Forum, 8. travnja 2022. - 7. svibnja 2022.

Forum Gallery, April 8, 2022 - May 7, 2022





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Na omotu / Outer and inner cover :

Mediteran kakav je nekad bio, 2022., drvo, akril, bakar, 200 x 59 x 40 cm /

The Mediterranean as It Once Was, 2022, wood, acrylic, copper, 200 x 59 x 40 cm

Putokaz, 2021., terakota, 22 x 16 x 7 cm (detalj) /

Road Sign, 2021, terracotta, 22 x 16 x 7 cm (detail)

Feda Gavrilović

Humor kojim su ispunjene skulpture Svjetlana Junakovića ima u sebi nešto vudialenovsko – istovremeno jednostavno, pa čak i banalno, ali i vrlo precizno pogodeno. Woody Allen je u filmovima spajao nasljeđe *slapstick* komedija i Bergmanova egzistencijalizma, a Svjetlan Junaković spaja igračke i vizualne dosjetke s podjednako smiješnom i tragičnom vizijom ljudskog života. Što su drugo skulpture pod nazivom *Izvan sebe*, figurice koje hvataju vlastitu glavu, nego vizualizirana metafora suvremenog čovjeka? „Moram si naći glavu“, govore mnogi današnji ljudi. Život nam je stalna utrka od jedne senzacije do druge, stalno loptanje s vlastitom glavom i njezino ubacivanje kroz gol-linije ambicioznih poslovnih rezultata i intenzivne zabave. Kao posljedica toga nigdje i nikada nismo prisutni, a neke senzacije, poput osjećaja lijepoga (a da ne spominjem osjećaj unutarnjeg mira), gotovo su nam potpuno izgubljene.

Ali, radimo onda s površnim, kao da mi govori Junaković. Možda je na to Gurdijev mislio kada je predložio četvrti put prema spoznaji, put prevaranta koji nije posvećen niti jednoj disciplini, ali je upoznat sa svima? Junakovićev *San*, skulptorska parafraza *Usnule Ciganke* Henrija Rousseaua Carinika, sugerira područje ljudske podsvijesti i odmora od razuma. Ujedno je to i posveta umjetniku koji se među prvima nametnuo likovno-umjetničkom svijetu vlastitom, akademski neodnjevovanom ekspresijom i imaginacijom. Stajao je na pragu oslobađanja likovnog izraza, a plodove toga (zrele, nezrele ili gnjile, ovisno o tome kako nas koji zapadne) ubiremo i mi danas.

Velika skulptura *Miss Mercy*, ta duhovita varijanta Gospe od Milosti, s mnogo grudi poput Kibele, bokovima poput Willendorfske Venere i krilcima poput neke Nike insekata, ironična je zaštitnica te suvremene umjetnosti. Kao spoj drevnih božica ona djeluje blago groteskno, ali ipak svima sve daje, iako je obezglavljena i skoro pa obeskriljena. Ona je bujna sloboda stvaralaštva od koje možemo primati darove, ali koju možemo, poput razmažene djece, i iskorištavati i rastezati njezino beskrajno strpljenje i njezinu golemu milost po kojoj je dobila ime.

Tu je i vizija *Mediterrana kakav je nekad bio* u kojoj se Junaković izruguje turističkim parolama, a ironizira i nostalgiju za vremenima kada su turisti dolazili na more avionima, a ne na kruzerima kao danas. Iako avionski prijevoz nije bio previše glamurozan, skloni smo, zbog starih filmova i reklama (posebno iz 1960-ih, kada je let putnika postajao sve dostupniji), idealizirati taj način putovanja. Kao da su naši djedovi na more išli u zubima moćne ajkule, obučeni u elegantna odjela, uz privlačne stjuardese, šampanjac i dimljeni losos, dok njihovi potomci, siromašni i debeli Europljani u ofucanoj sportskoj odjeći, znojni i zagorjeli od sunca, jedu splačine dinstane u starom ulju i kotrljaju se po Mediteranu u kičastim plutajućim tvrđavama koje im pružaju iluziju da su boljšeg financijskoga stanja nego što uistinu jesu. A u temelju svega su, zapravo, samo očajnički pokušaji bijega i punjenja vlastite glave nekakvim iskustvima, fascinacijama i događajima. Sve je to posljedica mnogih imperativa potrošačkog društva – tih zakona koje kodificira *self-help* literatura i kojima se ovaj kipar ismijava skulpturama *Čovjek s poticajem* i *Čovjek koji podupire sam sebe*.

Crtež je osnova Junakovićeva razmišljanja i tu se možda krije ključ neposrednosti i zaigranosti njegovih skulptura. Treba istaknuti i to da je on stekao velik ugled kao ilustrator i autor brojnih slikovnica (spomenut ću ovdje njegovu *Veliku knjigu portreta* izdanu u Španjolskoj 2007., *Pričat ću ti o umjetnosti 20. stoljeća* izdanu u Italiji 2011. koja uskoro očekuje hrvatski

prijevod, ili niz njegovih slikovnica koje su svoje prvo izdanje imale u Narodnoj Republici Kini). Crteži koje ovdje predstavlja erotske su tematike i samim time sugeriraju izlaženje izvan sebe, prepuštanje osjećaju, odnosno senzualnom shvaćanju svijeta i potpuno odbacivanje intelekta. Takva je i njegova linija – izvijena, nesputana, neprecizna i istovremeno nepogrešiva. Ta linija (i erotski crteži koje ona plete) podsjeća me na stihove Jima Morrisona: „Out here in the perimeter there are no stars / Out here we is stoned / Immaculate.“ Ona je posvemašnje prepuštanje i spoznaja Ničega, kada se zamjenica „mi“ pretvara u jedninu i to trećeg lica, čime se odbacuje svaka identifikacija.

Jer, izlazak izvan sebe ne mora biti sumanutu bijeg od sadašnjosti. On može podrazumijevati i sagledavanje vlastite ličnosti iz druge perspektive, odakle nam se njezini problemi, želje i strahovi čine smiješnima i nevažnima, pa čak i simpatičnima. Naša dekoncentracija i odsutnost za svijet koji nas okružuje možda proizlazi iz toga što smo i previše u vlastitoj glavi, identificirani s ulogom koju naš mozak stvara i koju zovemo naša svijest ili naše „ja“. Izvan sebe sve je lako, prisutno, duhovito.

Izađimo van!

stranica 5 / page 5
Miss Mercy, 2021., terakota, akril, 183 x 62 x 64 cm /
Miss Mercy, 2021, terracotta, acrylic, 183 x 62 x 64 cm



stranica 7 / page 7:

Čovjek s rukom koja kasni, 2022., terakota, akrystal, 162 x 47 cm /
 Man With a Hand Which Is Late, 2022, terracotta, acrylic, 162 x 47 cm

Čovjek koji podupire sam sebe, 2022., gips, drvo, akrystal, 50 x 60 cm /
 Man Supporting Himself, 2022, plaster, wood, acrylic, 50 x 60 cm





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U škripcu, 2021., terakota, 88 x 40 x 19 cm /

In a Pinch, 2021., terracotta, 88 x 40 x 19 cm

Zlatni zeko, 2021., terakota, 75 x 20 x 45 cm /
Golden Bunny, 2021., terracotta, 75 x 20 x 45 cm



stranica 10 / page 10:

Izvan sebe 1, 2020., bronca, 47 x 18 cm /

Out of Mind 1, 2020., bronze, 47 x 18 cm

stranica 11 / page 11:

Izvan sebe 2, 2020., bronca, 31 x 13 x 14 cm /

Out of Mind 2, 2020., bronze, 31 x 13 x 14 cm



stranica 13 / page 13:

Čovjek s poticajem, 2022., gips, drvo, akriztal, 60 x 74 cm /
Man With Encouragement, 2022, plaster, wood, acrylic, 60 x 74 cm

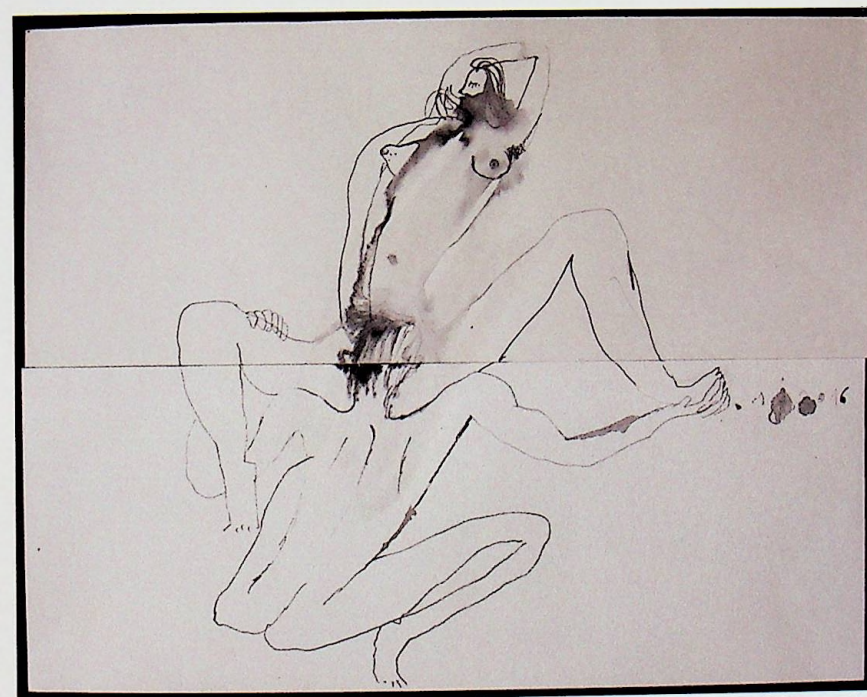
San, 2020., terakota, drvo, bakar, 130 x 63 x 40 cm /
Dream, 2020, terracotta, wood, copper, 130 x 63 x 40 cm



Erotika, 2016., tuš, papir, 24 x 29 cm /
Erotica, 2016. ink, 24 x 29 cm



Erotika, 2016., tuš, papir, 31 x 40 cm /
Erotica, 2016. ink, 31 x 40 cm

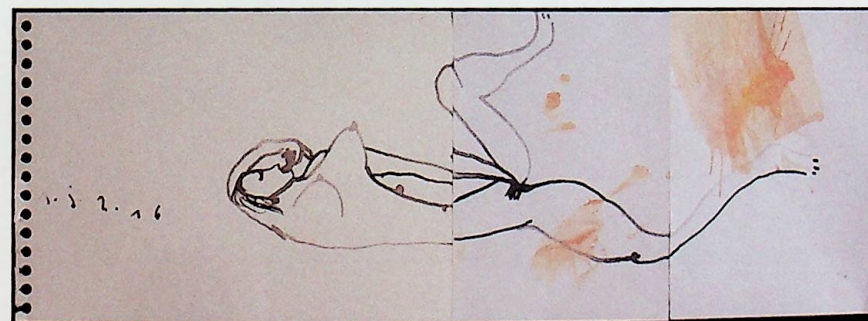
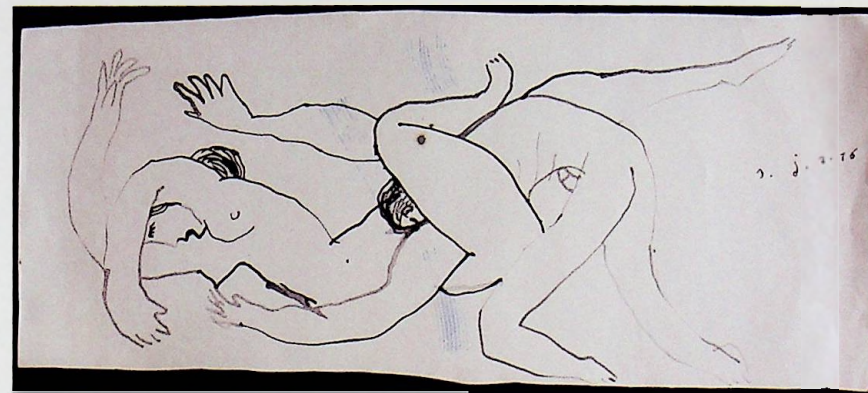


Erotika, 2016., tuš, papir, 23 x 50 cm /
Erotica, 2016, ink, 23 x 50 cm



Erotika, 2016., tuš, papir, 19 x 50 cm /
Erotica, 2016, ink, 19 x 50 cm

Erotika, 2016., tuš, papir, 30 x 70 cm /
Erotica, 2016, ink, 30 x 70 cm



Akr, 2016., tuš, papir, 21 x 59 cm /
Nude, 2016, ink, 21 x 59 cm

Erotika, 2016., tuš, papir, 17 x 51 cm /
Erotica, 2016. ink. 17 x 51 cm



Erotika, 2016., tuš, papir, 19 x 60,5 cm /
Erotica, 2016. ink. 19 x 60,5 cm

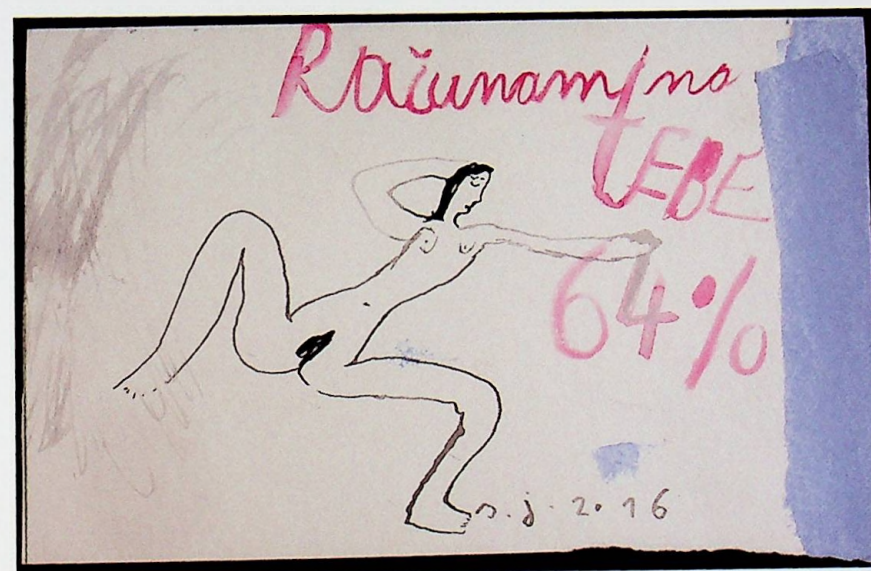
Akt, 2016., tuš, papir, 24 x 46,5 cm /
Nude, 2016. ink. 24 x 46,5 cm



Erotika, 2016., tuš, papir, 20 x 33 cm /
Erotica, 2016, ink, 20 x 33 cm



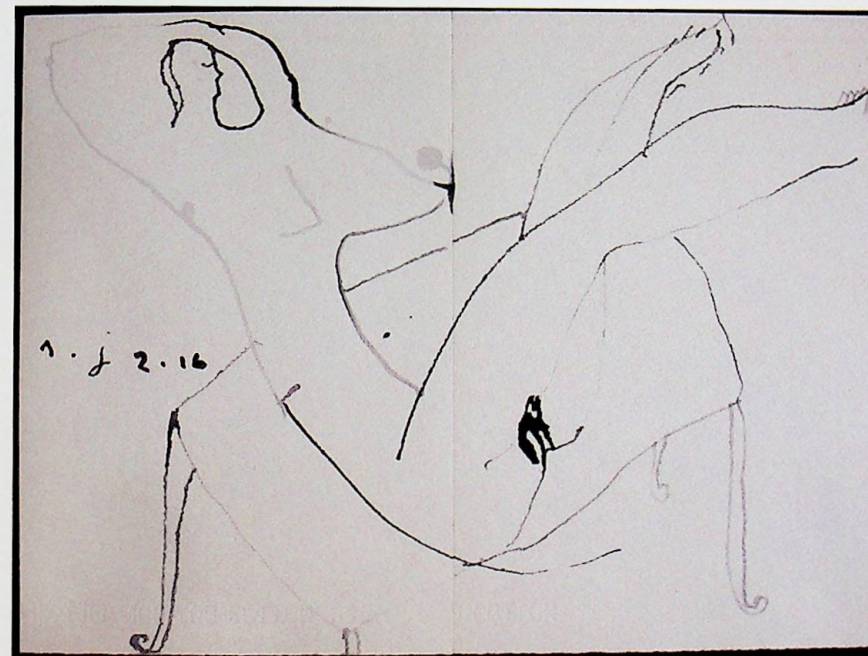
Računam na tebe, 2016., tuš, papir, 21 x 35 cm /
I'm Counting On You, 2016, ink, 21 x 35 cm



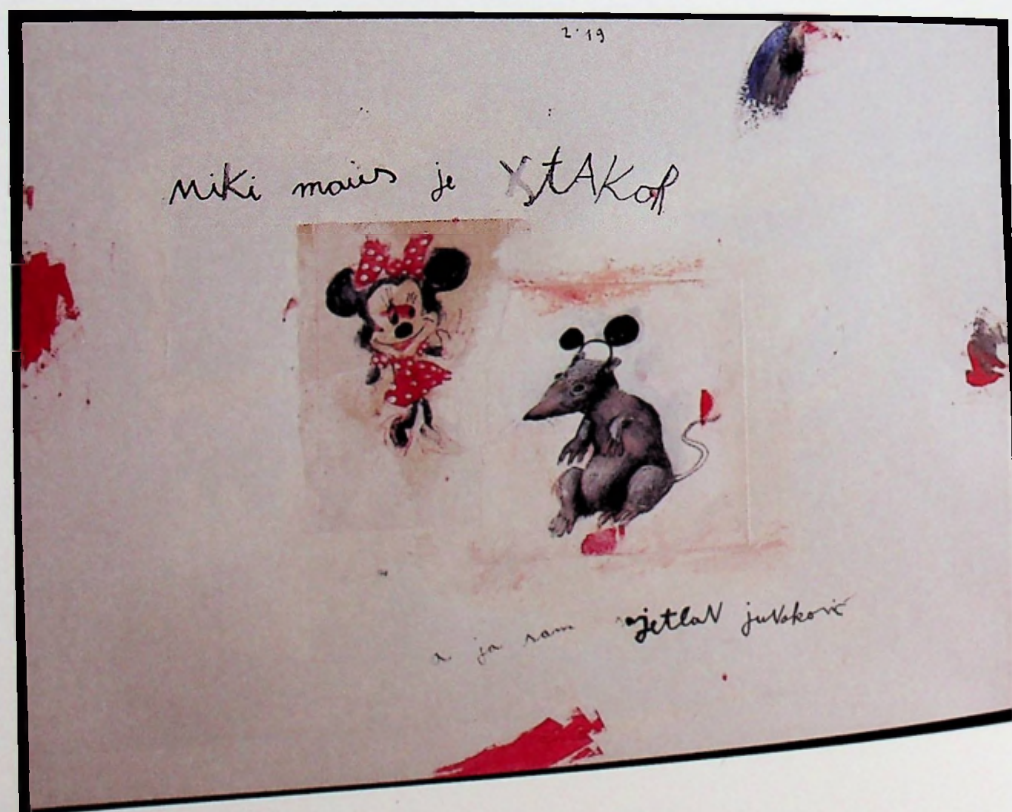
Akt, 2016., tuš, papir, 21 x 28 cm /
Nude, 2016, ink, 21 x 28 cm



Akt, 2016., tuš, papir, 28 x 38 cm /
Nude, 2016, ink, 28 x 38 cm



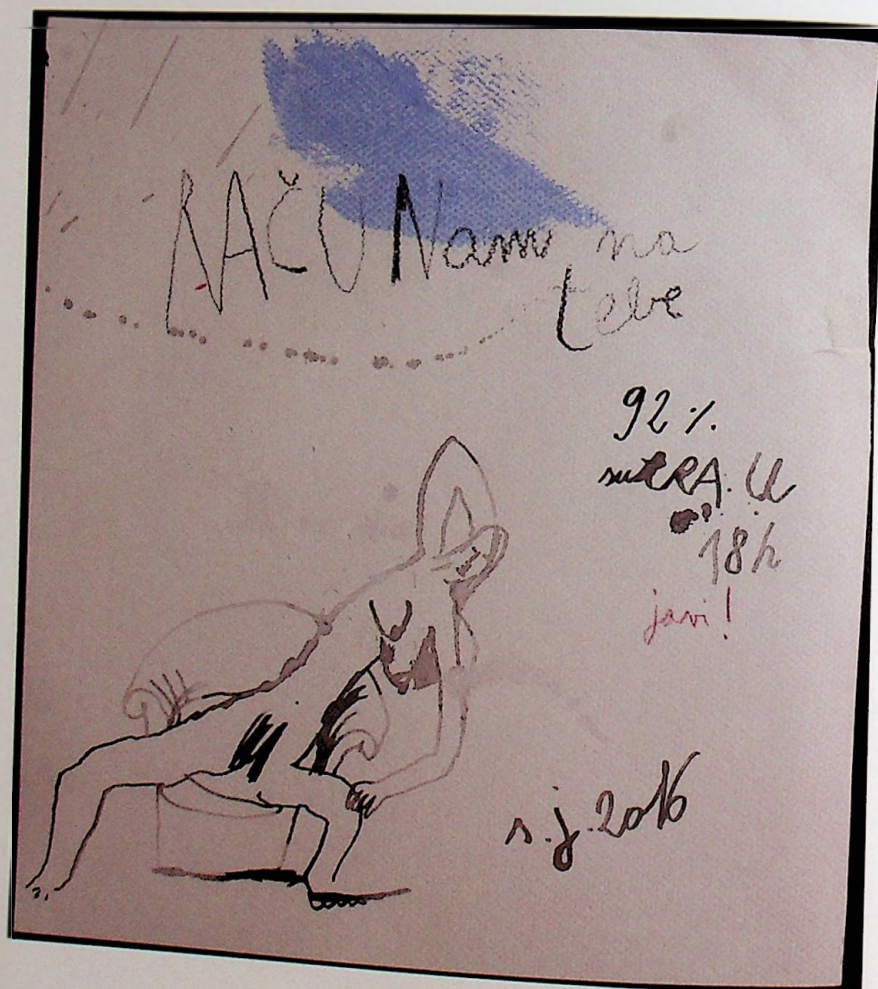
Miki Maus je štakor, 2019., tuš i tempera, papir, 50 x 65 cm /
 Mickey Mouse Is a Rat, 2019, ink and tempera, 50 x 65 cm



Izvan sebe, 2016., tuš i tempera, papir, 35 x 53 cm /
 Out of Mind, 2016, ink and tempera, 35 x 53 cm



Računam na tebe, 2016., tuš, papir, 30 x 28,5 cm /
I'm Counting On You, 2016, ink, 30 x 28,5 cm



OUT OF MIND

Feda Gavrilović

The humor which fills Svjetlan Junaković's sculptures have a Woody Allen-like aura — at the same time simple, banal even, but also very to the point. In his films, Woody Allen combined the heritage of slapstick comedies and Bergman's existentialism, while Svjetlan Junaković combines toys and visual puns with equally comic and tragic vision of human life. What else are sculptures titled *Out of Mind*, figures which grab their heads, but a visualized metaphor of a modern man? "I lost my head", say many people today. Our life is a constant race from one sensation to the next, a constant dribbling of our own head and kicking it over the goal line of ambitious business results and intense fun. The result is that we are nowhere and never present, and some sensations, like the sense of beauty (not to mention the sense of inner peace), are almost completely lost to us.

However, then we work with the superficial, as if Junaković tells me. Perhaps that is what Gurdjieff meant when he proposed the fourth way towards self-development, the way of the fraudster who is not dedicated to a single discipline, but is familiar with all of them? Junaković's *Dream*, the sculptural paraphrase of Henri Rousseau Le Douanier's *The Sleeping Gypsy*, suggests the field of human subconsciousness and respite from reason. It is also an homage to an artist who was one of the first to impose himself to the art world with his academically un-nurtured expression and imagination. He stood on the threshold of artistic expression, and we pick the fruit of that (ripe, unripe or rotten, depending which falls upon us) even today.

The large sculpture *Miss Mercy*, the humorous version of Our Lady of Grace, with many breasts like Cybele, hips like the Venus of Willendorf and wings like a Nike of insects, is an ironic patroness of that contemporary art. As a mix of ancient goddesses, she appears mildly grotesque, yet still, she gives everything to everyone, although headless and almost wingless. She is the bountiful freedom of creation from which we can accept gifts, but which we can also, like spoiled children, exploit and stretch her endless patience and enormous grace after which she was named.

There is also the vision *The Mediterranean as It Once Was* in which Junaković mocks tourist slogans and also ironizes the nostalgia for times when tourists came to the seaside by planes and not cruisers like today. Although air travel was not too glamorous, we are inclined to, thanks to old movies and commercials (especially from the 1960's, when commercial flights became more affordable), idealize that form of travel. As if our grandparents went to the seaside in the teeth of powerful sharks, dressed in elegant suits, with attractive flight attendants, champagne and smoked salmon, while their descendants, poor and overweight Europeans in worn-out sportswear, sweaty and sunburnt, eat slop fried in old oil and roll around the Mediterranean in tacky floating fortresses which give them the illusion of being of better financial status than they really are. And at the root of it all are, in fact, merely desperate attempts of escape and filling one's head with some experiences, fascinations and events. It is all the result of many imperatives of consumer society — those laws codified by self-help literature and which this sculptor mocks with sculptures *Man with an Incentive* and *Man Who Supports Himself*.

The drawing is the basis of Junaković's thinking and perhaps therein lies the key to directness and playfulness of his sculptures. It should also be pointed out that he gained a great reputation as an illustrator and author of numerous picture books (I will mention his *Great Book of Animal Portraits*

published in Spain in 2007, *Let Me Tell You About the Art of the 20th Century* published in Italy in 2011, whose Croatian translation will soon be published, or his numerous picture books which were first published in the People's Republic of China). The drawings exhibited here are erotic and therefore suggest being out of mind, giving in to feeling, i.e. the sensual understanding of the world and complete rejecting of the intellect. Such is his line — twisted, unrestricted, imprecise and simultaneously infallible. That line (and the erotic drawings it weaves) reminds me of Jim Morrison's verses: "Out here in the perimeter there are no stars / Out here we is stoned / Immaculate." It is the utter yielding and cognition of Nothing, when the pronoun "we" turns into singular, and third person at that, by which any kind of identification is rejected.

Because being out of mind does not have to be a frantic escape from the present. It can also entail seeing one's personality from another perspective, from which its problems, wishes and fears seem ridiculous and unimportant, even cute. Our lack of concentration and absence for the world which surrounds us might stem from the fact that we are too much in our own head, identified with the role our brain creates, and which we call our consciousness or our "I". Outside of oneself, everything is easy, present, humorous.

Let's get out!

SVJETLAN JUNAKOVIĆ (Zagreb, 1961.)

Sculpture

1. *Izvan sebe 1*, 2020., bronca, 47 x 18 cm
2. *Izvan sebe 2*, 2020., bronca, 31 x 13 x 14 cm
3. *Čovjek koji podupire sam sebe*, 2022., gips, drvo, akristal, 50 x 60 cm
4. *Čovjek s poticajem*, 2022., gips, drvo, akristal, 60 x 74 cm
5. *Zlatni zeko*, 2021., terakota, 75 x 20 x 45 cm
6. *U škripcu*, 2021., terakota, 88 x 40 x 19 cm
7. *Putokaz*, 2021., terakota, 22 x 16 x 7 cm
8. *Mediterran kakav je nekad bio*, 2022., drvo, akristal, bakar, 200 x 59 x 40 cm
9. *San*, 2020., terakota, drvo, bakar, 130 x 63 x 40 cm
10. *Čovjek s rukom koja kasni*, 2022., terakota, akristal, 162 x 47 cm
11. *Miss Mercy*, 2021., terakota, akristal, 183 x 62 x 64 cm

Crteži

12. *Erotika*, 2016., tuš, papir, 19 x 60,5 cm
13. *Erotika*, 2016., tuš, papir, 24 x 29 cm
14. *Erotika*, 2016., tuš, papir, 31 x 40 cm
15. *Erotika*, 2016., tuš, papir, 23 x 50 cm
16. *Erotika*, 2016., tuš, papir, 19 x 50 cm
17. *Erotika*, 2016., tuš, papir, 17 x 51 cm
18. *Erotika*, 2016., tuš, papir, 20 x 33 cm
19. *Erotika*, 2016., tuš, papir, 30 x 70 cm
20. *Akt*, 2016., tuš, papir, 21 x 28 cm
21. *Akt*, 2016., tuš, papir, 24 x 46,5 cm
22. *Akt*, 2016., tuš, papir, 28 x 38 cm
23. *Akt*, 2016., tuš, papir, 24 x 51 cm
24. *Akt*, 2016., tuš, papir, 21 x 59 cm
25. *Računam na tebe*, 2016., tuš, papir, 21 x 35 cm
26. *Računam na tebe*, 2016., tuš, papir, 30 x 28,5 cm
27. *Izvan sebe*, 2016., tuš i tempera, papir, 35 x 53 cm
28. *Miki Maus je štakor*, 2019., tuš i tempera, papir, 50 x 65 cm

SVJETLAN JUNAKOVIĆ (Zagreb, 1961.)

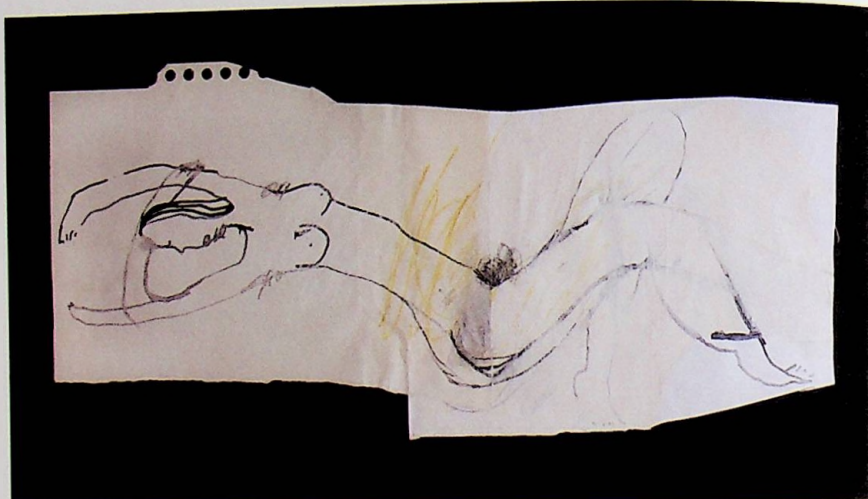
Sculptures

1. *Out of Mind 1*, 2020, bronze, 47 x 18 cm
2. *Out of Mind 2*, 2020, bronze, 31 x 13 x 14 cm
3. *Man Supporting Himself*, 2022, plaster, wood, acrylic, 50 x 60 cm
4. *Man With Encouragement*, 2022, plaster, wood, acrylic, 60 x 74 cm
5. *Golden Bunny*, 2021, terracotta, 75 x 20 x 45 cm
6. *In a Pinch*, 2021, terracotta, 88 x 40 x 19 cm
7. *Road Sign*, 2021, terracotta, 22 x 16 x 7 cm
8. *The Mediterranean as It Once Was*, 2022, wood, acrylic, copper, 200 x 59 x 40 cm
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10. *Man With a Hand Which Is Late*, 2022, terracotta, acrylic, 162 x 47 cm
11. *Miss Mercy*, 2021, terracotta, acrylic, 183 x 62 x 64 cm

Drawings

12. *Erotica*, 2016, ink, 19 x 60,5 cm
13. *Erotica*, 2016, ink, 24 x 29 cm
14. *Erotica*, 2016, ink, 31 x 40 cm
15. *Erotica*, 2016, ink, 23 x 50 cm
16. *Erotica*, 2016, ink, 19 x 50 cm
17. *Erotica*, 2016, ink, 17 x 51 cm
18. *Erotica*, 2016, ink, 20 x 33 cm
19. *Erotica*, 2016, ink, 30 x 70 cm
20. *Nude*, 2016, ink, 21 x 28 cm
21. *Nude*, 2016, ink, 24 x 46,5 cm
22. *Nude*, 2016, ink, 28 x 38 cm
23. *Nude*, 2016, ink, 24 x 51 cm
24. *Nude*, 2016, ink, 21 x 59 cm
25. *I'm Counting On You*, 2016, ink, 21 x 35 cm
26. *I'm Counting On You*, 2016, ink, 30 x 28,5 cm
27. *Out of Mind*, 2016, ink and tempera, 35 x 53 cm
28. *Mickey Mouse Is a Rat*, 2019, ink and tempera, 50 x 65 cm

Akt, 2016., tuš, papir, 24 x 51 cm /
Nude, 2016, ink, 24 x 51 cm



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IZVAN SEBE / Galerija Forum

OUT OF MIND / Forum Gallery

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