

NLP I, asemblaž 1969 / UFO I, assemblage 1969

Stane Jagodič

Asemblaž / Assemblage 1969–2024

Rotonda, Dunajska cesta 165, Ljubljana, Slovenija

19. junij 2024 / June 19th 2024

Stane Jagodič Biografija / Biography

Stane Jagodič se je rodil 15. junija 1943 v Celju in mladost preživel v različnih krajih na Šmarskem. Leta 1964 je končal Šolo za oblikovanje in leta 1970 diplomiral na Akademiji za likovno umetnost v Ljubljani. Deluje kot samostojni ustvarjalec na različnih področjih. Od leta 1965 daje velik poudarek angažirani umetnosti (lokalni ali občečloveški problematiki) s pomočjo satirične risbe - karikature, fotomontaže, asemblaže, in to v obliki poetično obarvane simbolike. Od leta 1985 naprej tudi v besedni obliki. Je član ZDSLU in DOS. Bil je član *Cartoonists Writers Syndicate New York*; *Board Advisors of the American Biographical Institute, Raleigh* (ZDA) in zunanji sodelavec mednarodne revije *Graphic Design*, Seul (Južna Koreja). Bil je pobudnik in vodja likovne skupine *Grupa Junij*, 1970-1985 (mednarodno likovno gibanje), snovalec Mednarodne likovne zbirke Junij in pobudnik ter vodja *Slovenskega trienala satire in humorja Aritas-satirA* (1995-2001). Priredil je preko petdeset samostojnih razstav in sodeloval na preko 200-tih skupinskih razstavah. Sodeloval je v mnogih likovnih žirijah doma in v tujini. Njegove vizualne motive so objavljale publikacije po vsem svetu, od New Yorka preko Pariza do Tokya. Leta 1989 je izšla njegova monografija, 1993 katalog *Častilec svetlobe, srebra in rje* in leta 2004 njegovi spomini z naslovom *Orbis Artis-Nemirno in Kreativno* (1943-2004), ki obsega 800 strani. Za svoje multimedialno ustvarjanje je prejel preko 50 nagrad in priznanj, doma in v tujini.

Stane Jagodič was born on June 15th 1943 in Celje and spent his youth in various places in Šmarsko. In 1964 he graduated from the School of Design and in 1970 he graduated from the Academy of Fine Arts in Ljubljana. He works as a freelance creator in various fields. Since 1965, he has placed great emphasis on engaged art (local or common human issues) with the help of satirical drawings - caricatures, photomontages, assemblages, in the form of poetically colored symbolism. From 1985 onwards also in verbal form. He is a member of the Association of Visual Artists of Slovenia and the Association of Designers of Slovenia. He was a member of the Cartoonists Writers Syndicate New York, Board Advisors of the American Biographical Institute, Raleigh (USA) and external contributor to the international magazine *Graphic Design*, Seoul (South Korea). He was the initiator and leader of the art group *Grupa Junij*, 1970-1985 (international art movement), the creator of the International Art Collection Junij and the initiator and leader of the *Aritas-satirA Slovenian triennial of satire and humor* (1995-2004). He organized over fifty solo exhibitions and participated in over 200 group exhibitions. He also participated in many art juries, at home and abroad. His visual motifs have been published by publications all over the world, from New York via Paris to Tokyo. In 1989 his monograph was published, in 1993 the catalog *Worshiper of Light, Silver and Rust* and in 2004 his memoirs entitled *Orbis Artis-Nemirno in Kreativno* (1943-2004), which comprises 800 pages. He received over 50 awards and recognitions for his multimedia creations, at home and abroad.



Popkovina atomske dobe, asemblaž 1982 / Razstavišče Riharda Jakopiča, Ljubljana, 1982
Umbilical Cord of the Atomic Age I-IV, assemblage 1982 / Gallery R. Jakopič, Ljubljana, 1982

Asemblaži 1969–2024

Stane Jagodič



Avtobiografija, asemblaž, 1982
Autobiography, assemblage, 1982

Zbirka asemblažev - objekt montaž priznanega slovenskega umetnika Staneta Jagodiča je v zadnjih petinpetdesetih letih doživela kar šest selitev, medtem ko se je število eksponatov neprestano povečevalo. Danes je ta dragocena kolekcija shranjena v kletnih prostorih *Rotonde*, ki so v lasti podjetnika Mihe Ažmana. Depo hrani približno 300 del večjega formata, medtem ko je okoli 200 montaž manjšega formata nameščenih v umetnikovem stanovanju. Poleg asemblažev zbirka vključuje obsežen opus v različnih tehnikah, kot so risba, karikatura, ilustracija, grafika, olje in akril na platnu, akvarel, voščena kreda, tuš-pihanka, spraygram, fotomontaža in x-ray art montaža. Dopolnjujejo jo številne knjige, katalogi, vabila, priznanja ter publicistični prispevki, ki dokumentirajo umetnikovo angažirano in raziskovalno ustvarjanje ter njegovo zavzeto delovanje na področju kulture, tudi v okviru Mednarodne Grupe Junij, Trienala *Aritas-satira* in performansov.

Umetnikovo delo je prejelo številna priznanja tako doma kot v tujini, o čemer pričajo tudi številna shranjena pisma svetovno znanih galeristov, kritikov, novinarjev in celo politikov. Glavni urednik južnokorejske revije *Design Journal*, Lee Sung Man, je ob koncu prejšnjega stoletja Jagodiča označil za ilustratorja dvajsetega stoletja.

Jagodičevo ustvarjanje reliefnih in obhodnih kolažev temelji na poetični kombinatoriki, s poudarkom na groteski, absurdni in paradoksu, z izrazitimi stilskimi oznakami metafizike, simbolizma, nadrealizma, konstruktivizma in optične umetnosti. Te značilnosti so prisotne tudi v drugih tehnikah, ki jih umetnik uporablja, kot so slikarstvo, risba, karikatura, grafika in fotomontaža.

Skladišče z zbirko predstavlja labirint fantazijskih vizualnih kreacij, ki izražajo angažiran krik proti moralnemu in duhovnemu propadu civilizacije. Jagodičevi asemblaži simbolizirajo negativne pojave sodobne družbe, kot so nebrzdana

sla po kapitalu, razpad medčloveških odnosov, krute vojne in uničevanje narave. Te montaže imajo ne le simbolni pomen, temveč tudi tehnološko vrednost, saj ohranjajo spomin na različne predmete preteklosti, izdelane ročno ali strojno, iz kamna, kovine, lesa, plastike, stekla, kartona in platna.

Umetnikov najljubši rekvizit je kovinska, linearno razgibana kletka in mrežasti rekvizit kot simbol ujetosti, kar je od leta 1970 zaznamovalo večino njegovih asemblažev in fotografij. Pri montaži pogosto uporablja sakralne odlitke figur, predvsem Kristusovo razpelo, kot simbol duhovnega in telesnega mučeništva. Mnogokrat vključuje tudi notranje komponente računalnikov in drugih mehanizmov, saj ga zanima samo drobovje delovanja. Ker ga pri fotomontaži (x-ray art) ni zanimala samo zunanja anatomija človeka, je kasneje tudi pri asemblažih pogosto koristil notranji, zelo razgiban stroj računalnika in ostalih mehanizmov.

Vsebina Jagodičevih asemblažev simbolizira negativno delovanje človeštva v smislu agresivnosti, digitalne zasvojenosti, kibernetnega kriminala in ogroženosti otrok. Avtor ima poseben odnos do živali in praživali, kar se odraža v vizualnih basnih, saj izvira s podeželja. Leta 1979 je ilustriral učbenik *Razvojni nauk, biologija za 8. razred osnovne šole* (Mladinska knjiga 1970). Prikazuje agresivne, napadalne živali, ki simbolizirajo človekovo zlobno in sovražno vedenje, ter pohlevne živali z igrivim gibanjem, a žal tudi z mučeniško usodo.

Nemško podjetje *Schleich* mu je leta 2007 dodarno podarilo številne odlične odlitke živali in praživali, ki jih je umetnik vključil v svoje razgibane kompozicije. Med njegovimi asemblaži je tudi približno 20 mobilov na ročni pogon z različnim gibanjem. Prva gibljiva montaža z naslovom *Zvon obljub* je nastala leta 1969, istega leta pa tudi prva reliefna montaža z električno svetlobo, z naslovom *NLP*. Tehnika asemblaža mu je bila

v veliko pomoč tudi pri številnih performansih. V celotni zbirki asemblažev je preko 200 motivov, ki niso bili nikdar razstavljeni ali objavljeni in so na ogled premierno.

Najpomembnejši sodelavci pri zahtevnejših objektih montažah so bili: Samo Zorec, Matej Kosmač, Željko Ulčnik, Jože Fajs, Ivan Debelak, Mirče Stojčevski; tudi kiparji: Janez Boljka, Jakov Brdar, Mirsad Begić in firme: Pasarstvo Žmuc, Livarstvo Mostar, Andotehna Ribnica, Steklarna Rogaška Slatina itd. Tudi fotodokumentaristi asemblažev: Marijan Pal, Matija Pavlovec, Oskar Dolenc, Tihomir Pinter, Slavko Ciglencečki, Greta Jagodič, Jan Jagodič itd.

Otvoritev depoja: 19. junij 2024

Uvodni nagovor: Dejan Sluga, umetnostni zgodovinar, direktor *Galerije Photon*

Otvoritev: Miha Ažman, direktor *Rotonde*

Sponzor selitve asemblažev in natisa kataloga: Bojan Albreht, direktor podjetja *Zlatarne Celje*

Assemblages 1969-2024

Stane Jagodič



Ujeti nasmeh, montaža, 1972

Tinned Smile, montage, 1972

The collection of Stane Jagodič's assemblages has moved six times over the course of 55 years, and the number of exhibits has increased year by year. Today, the collection is deposited in the basement of the company *Rotonda*, whose owner is the entrepreneur Miha Ažman. Most of the large-format assemblages (around 300 motifs) are deposited in the newest basement space, while the smaller-format assemblages (around 200 motifs) are stored in the artist's apartment. There is also a large amount of material in various techniques: drawing - caricature-illustration, graphics, oil and acrylic on canvas, watercolor, wax chalk, ink blown on the paper, spraygram, photo montage, x-ray art montage, etc. There are also many books, catalogs, invitations, awards and publicity material. And a huge collection of letters in which world-renowned critics, gallerists, journalists and politicians paid a lot of attention to the artist's engaged and research work, and organizational work in the field of culture (International Junij Group, triennial Aritas - satirA, publications, performances, etc.).

At the end of the last century, the editor-in-chief of the South Korean magazine *Design Journal*, Lee Sung Man, called Jagodič the illustrator of the twentieth century. In non-aligned Yugoslavia, editors and some gallerists simply yearned for engaged satire, but later, in the independent Slovenia, interest gradually waned, which satisfied the long-standing opponents who denied his creation and pushed it into oblivion.

The creation of three-dimensional and relief collages took place in the spirit of poetic combinatorics, with an emphasis on the grotesque, absurd, paradox and stylistic features: metaphysics, symbolism, surrealism, constructivism and op art, which is also characteristic of other techniques: painting, drawing - caricature, graphics, photomontage, etc.

The warehouse presents a labyrinth of fantasy visual creations that symbolize an engaged cry

against the derailed phenomena of our civilization. Civilizations that have lost their moral and spiritual compass are rampantly greedy for capital, breaking human relations, causing cruel wars and grossly destroying nature. Montages do not only have a confessional, symbolic meaning, in a technological sense they also preserve the memory of many objects of the past, hand or machine-made, in stone, metal, wood, plastic, glass, cardboard, canvas, etc.

His favorite prop is a metal, linearly articulated cage and netting prop as a symbol of entrapment, which has characterized most of his assemblages and photographs since the 1970s. In the assembly, he also used sacral casts of figures, especially the crucifix of Christ, as a symbol of torture, in a spiritual and physical sense.

In photomontage (x-ray art) he was not only interested in the external anatomy of a person, later he also often used the internal one, but also in very varied structure of the computer and other mechanisms, seen in his assemblages, too.

The content of the assemblages therefore symbolizes the negative functioning of homo sapiens in terms of aggressiveness, digital addiction, cybercrime and child endangerment. Also visual fables, because the author has a special relationship with animals as he comes from the countryside, and in 1979 he illustrated *Developmental Teaching, Biology for the 8th grade of elementary school* (Mladinska knjiga 1970). On one hand, there are aggressive, attacking animals, that symbolize the evil and hostile behavior of humans, and on the other hand there are tame animals with rather playful movements but, unfortunately, also with a martyr's fate.

In 2007, the German company *Schleich* generously presented him with a large number of excellent casts of animals and extinct animals,

which he included in varied compositions in addition to the purchased figurines.

Among the numerous assemblages there are also around 20 hand-operated mobiles with different movements, particularly appealing to young people. The first moving montage entitled *The Bell of Promises* was created in 1969. In the same year appeared also the first relief montage with electric light, entitled *UFO*. The assemblage technique also benefited him for many performances.

In the entire collection of assemblages, there are over 200 motifs that have never been exhibited or published, and are now presented to a wider audience in the current warehouse, and can also be viewed by individuals in his home storage.

His relief and three dimensional assemblies were made by using one-second or several-hour glue, and in the techniques of metal screwing, welding and joining.

The most important collaborators in the more demanding building installations were: Samo Zorec, Matej Kosmač, Željko Ulčnik, Jože Fajs, Ivan Debelak, Mirče Stojčevski; also sculptors: Janez Boljka, Jakov Brdar, Mirsad Begić and companies: *Pasarstvo Žmuc*, *Livarstvo Mostar*, *Andotehna Ribnica*, *Steklarna Rogaška Slatina*, etc. Also photo-documentaries of assemblages: Marijan Pal, Matija Pavlovec, Oskar Karel Dolenc, Tihomir Pinter, Slavko Ciglencečki, Greta Jagodič, Jan Jagodič, etc.

Depot opening: June 19th 2024

Introductory speech: Dejan Sluga, art historian, director of the *Photon Gallery*

Opening: Miha Ažman, director of the company *Rotonda*

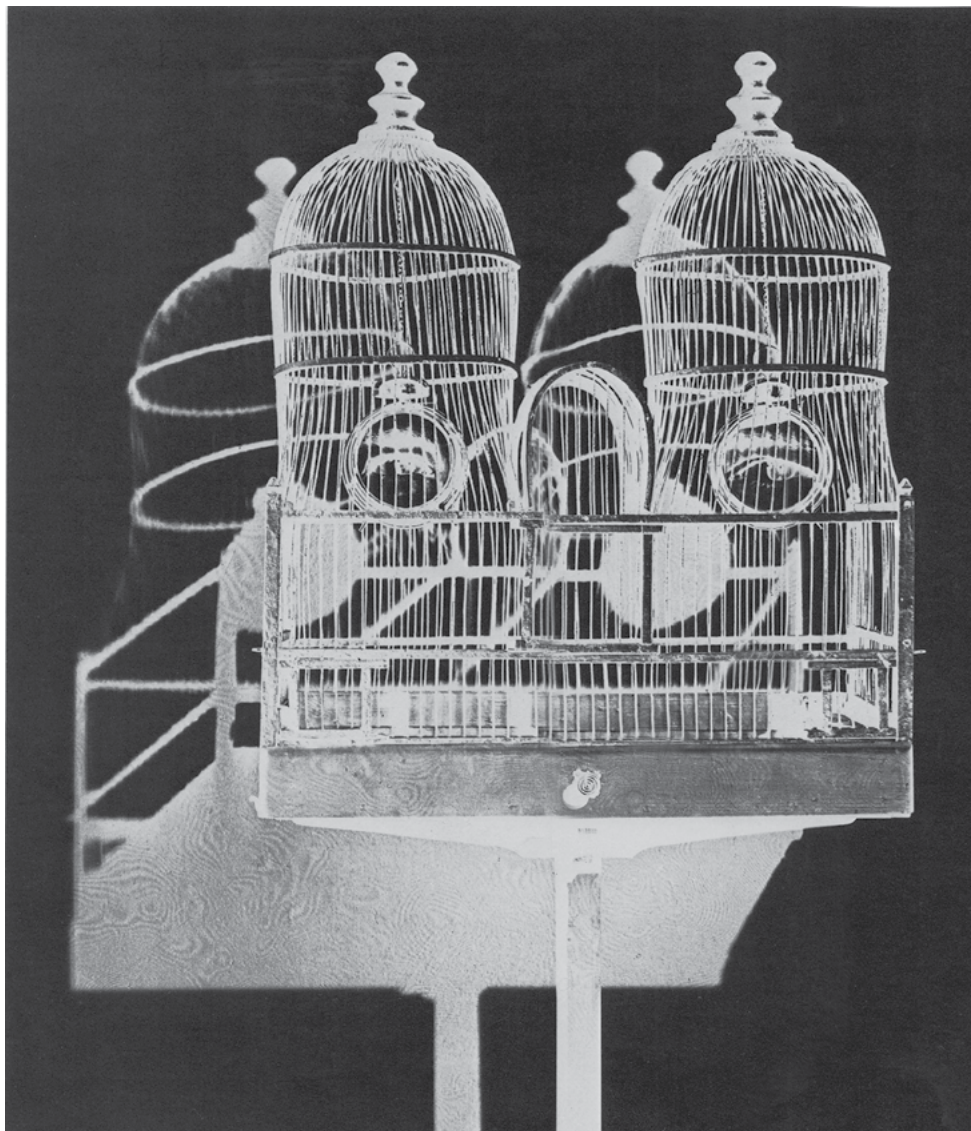
The sponsor of moving the assemblages and printing the catalogue: Bojan Albreht, director of *Zlatarna Celje*



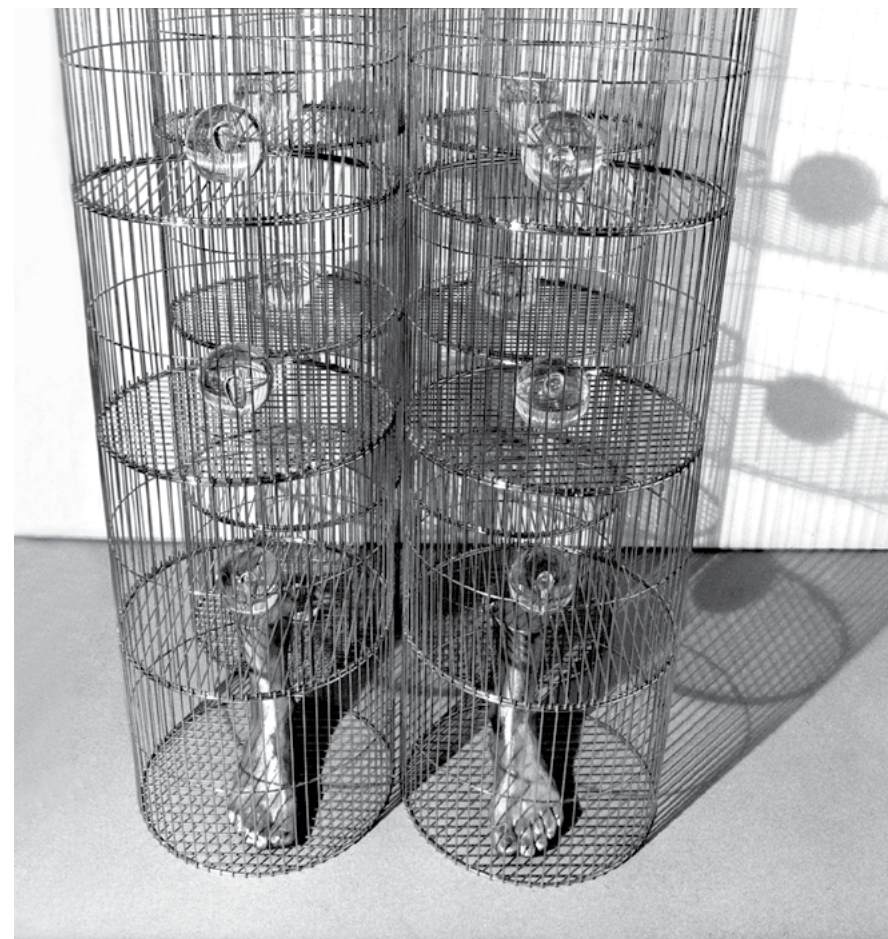
Koketa, asemblaž 1970
Coquette, assemblage 1970
Action Way to Piper Club - Radio Študent,
Cankarjeva ulica, Ljubljana, 1970



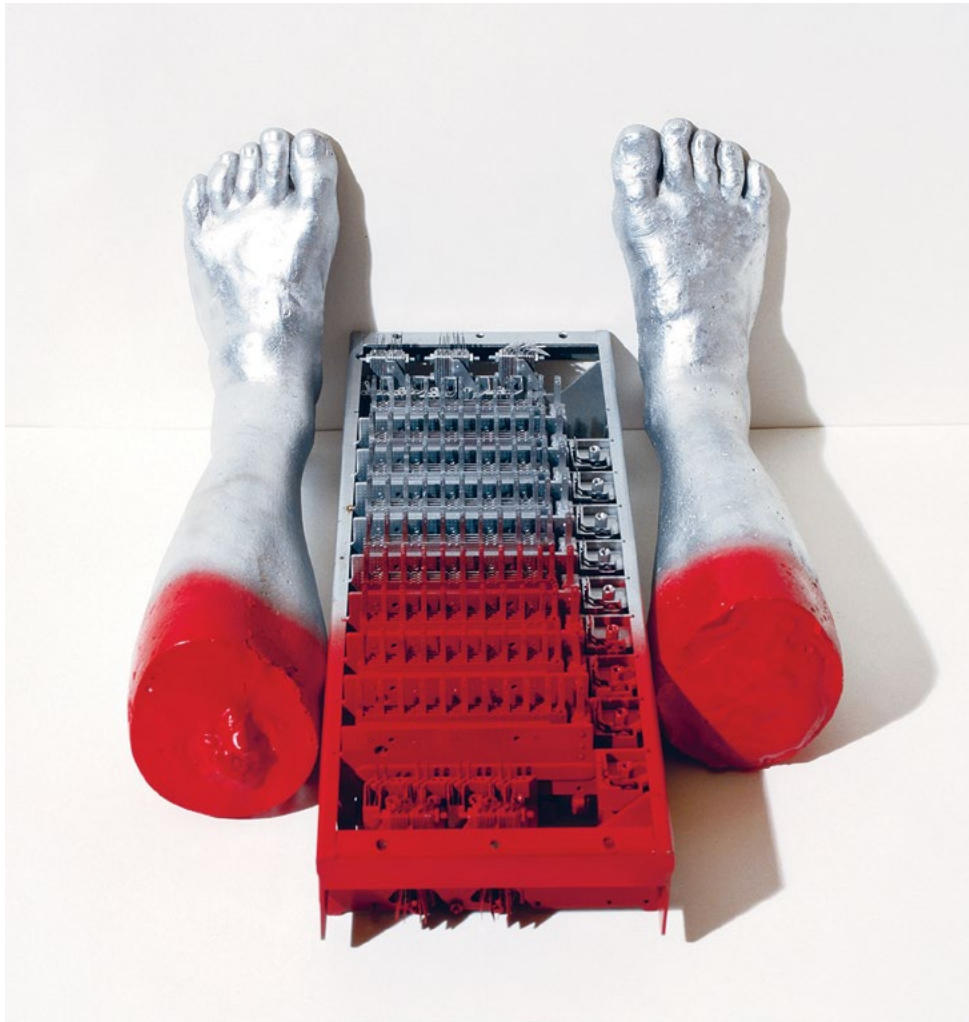
Ujetnica, asemblaž 1970 / Captive, assemblage 1970
Action Way to Piper Club - Radio Študent, Cankarjeva ulica, Ljubljana, 1970



Ujeta dimenzija, asemblaž 1971
Captured Dimension, assemblage 1971



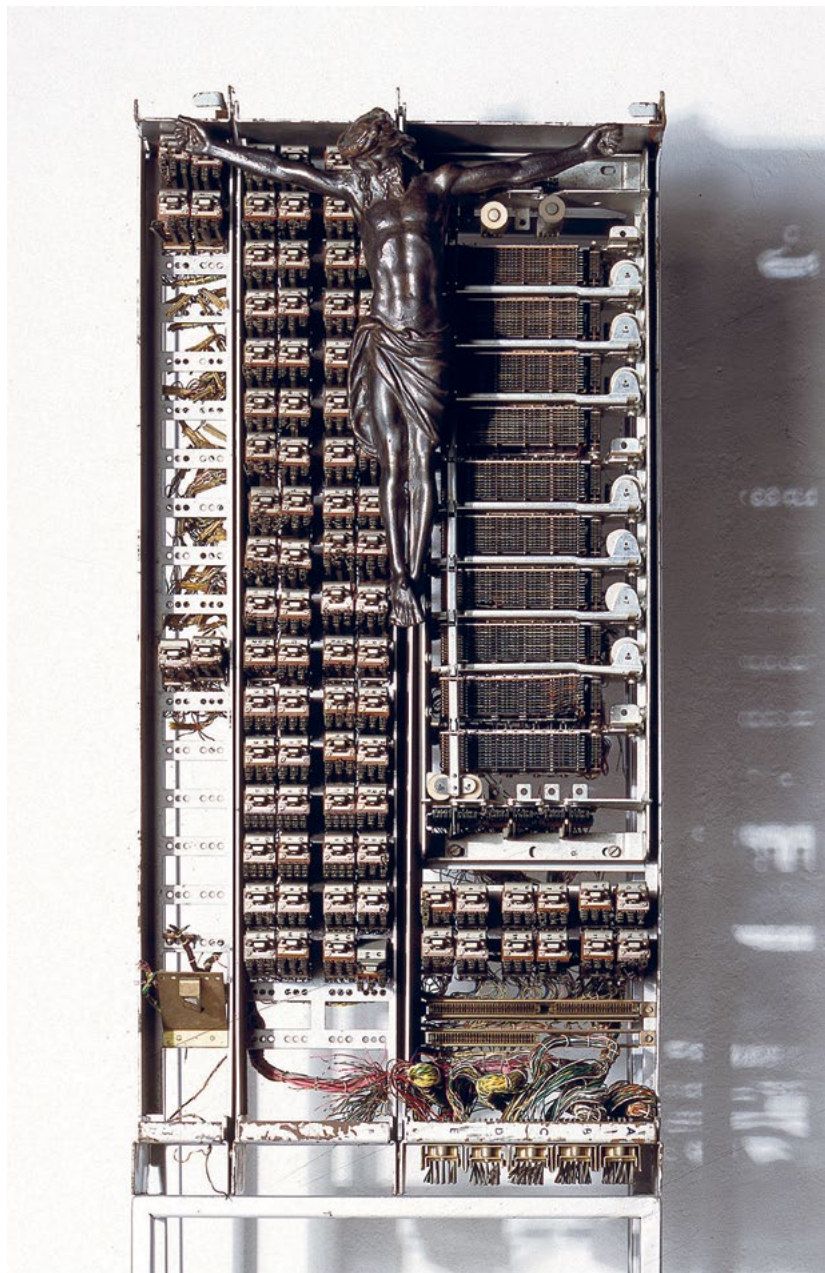
Neskončna vertikala (detajl), asemblaž 1983
Endless Vertical (detail), assemblage 1983



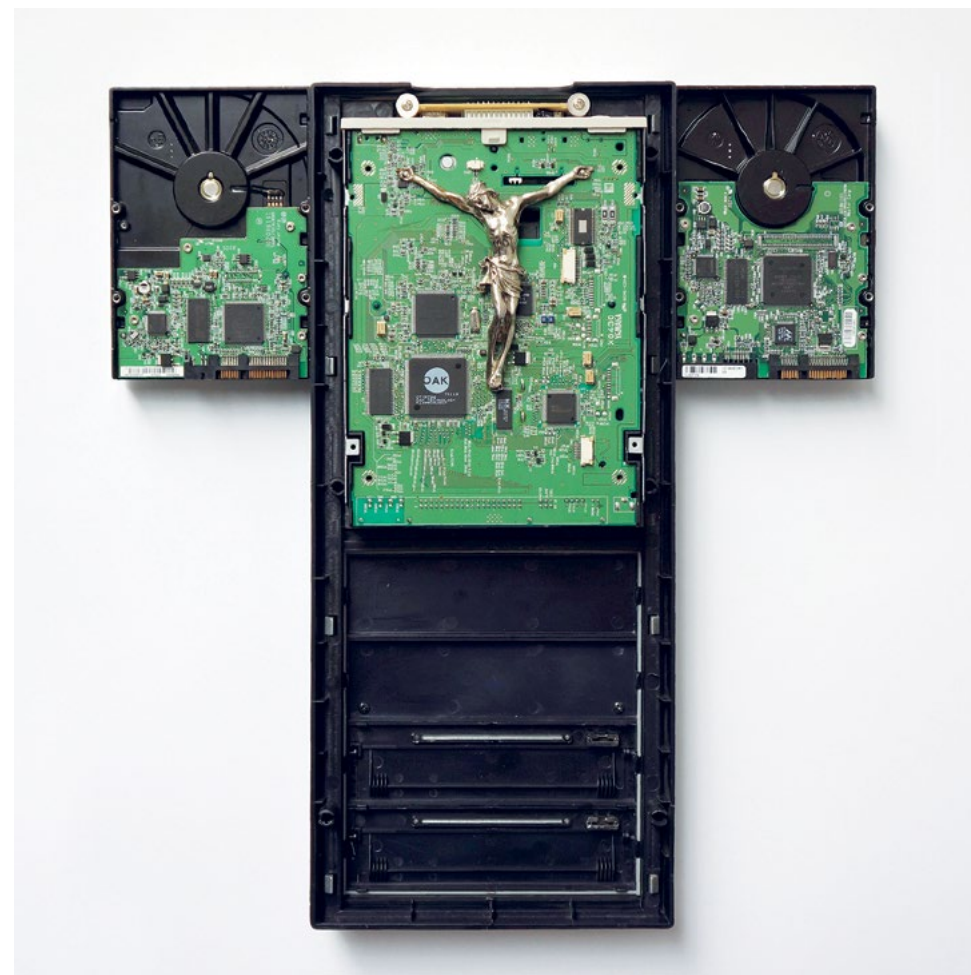
Horizont plazme, asemblaž 1983
Plasma Horizon, assemblage 1983



Popkovina atomske dobe I-IV, asemblaž 1982,
Galerija Riharda Jakopiča, Ljubljana
Umbilical Cord of the Atomic Age I-IV, assemblage 1982,
Gallery Rihard Jakopič, Ljubljana



Pasijon, asemblaž 1983
Passion, assemblage 1983



Digitalni triptih, asemblaž 1999-07
Digital Triptych, assemblage 1999-07



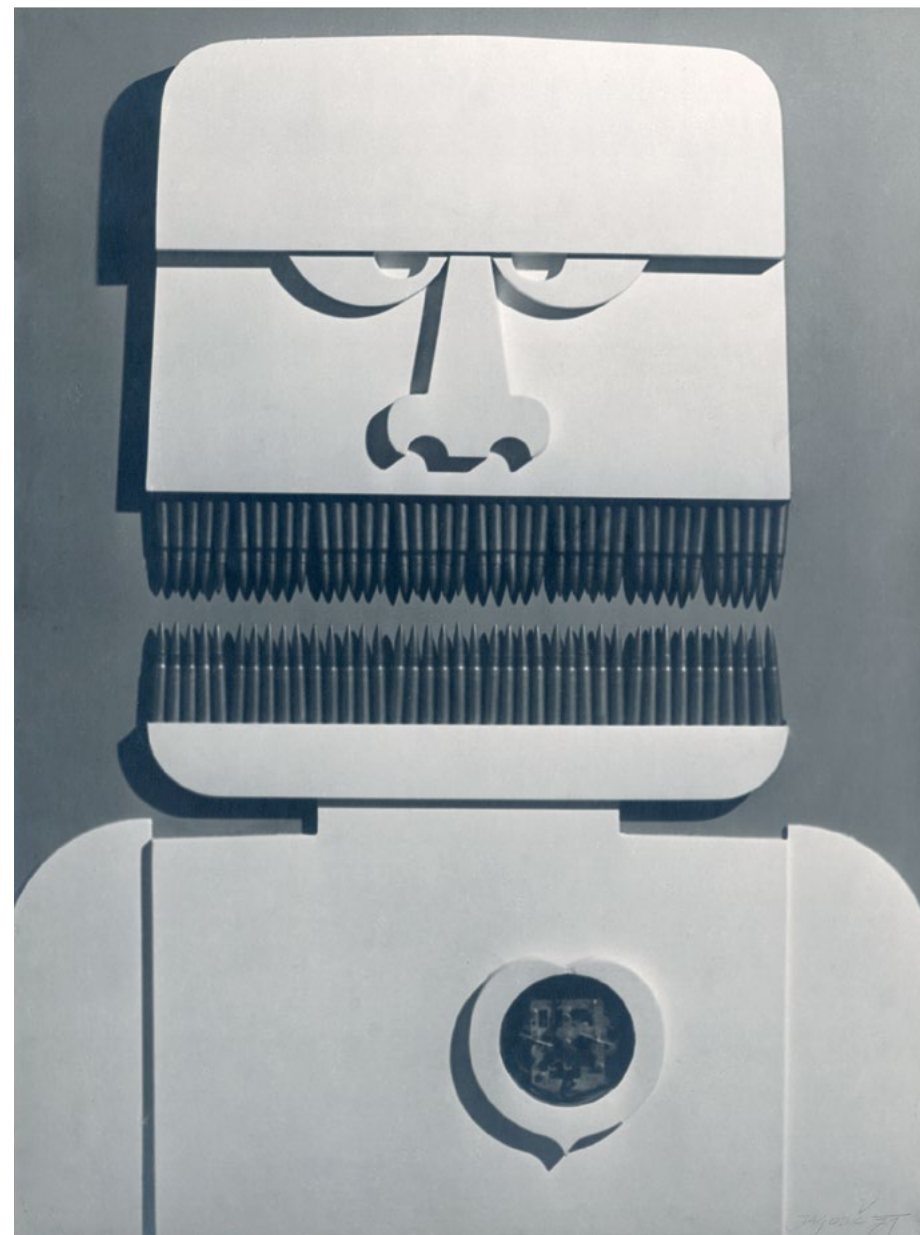
Dobro jutro Mona Lisa! I-III, asemblaž 1971
Good Morning Mona Lisa! I-III, assemblage 1971



Helenizem XXI. stoletja, asemblaž 2007
XXI Century Hellenism, assemblage 2007



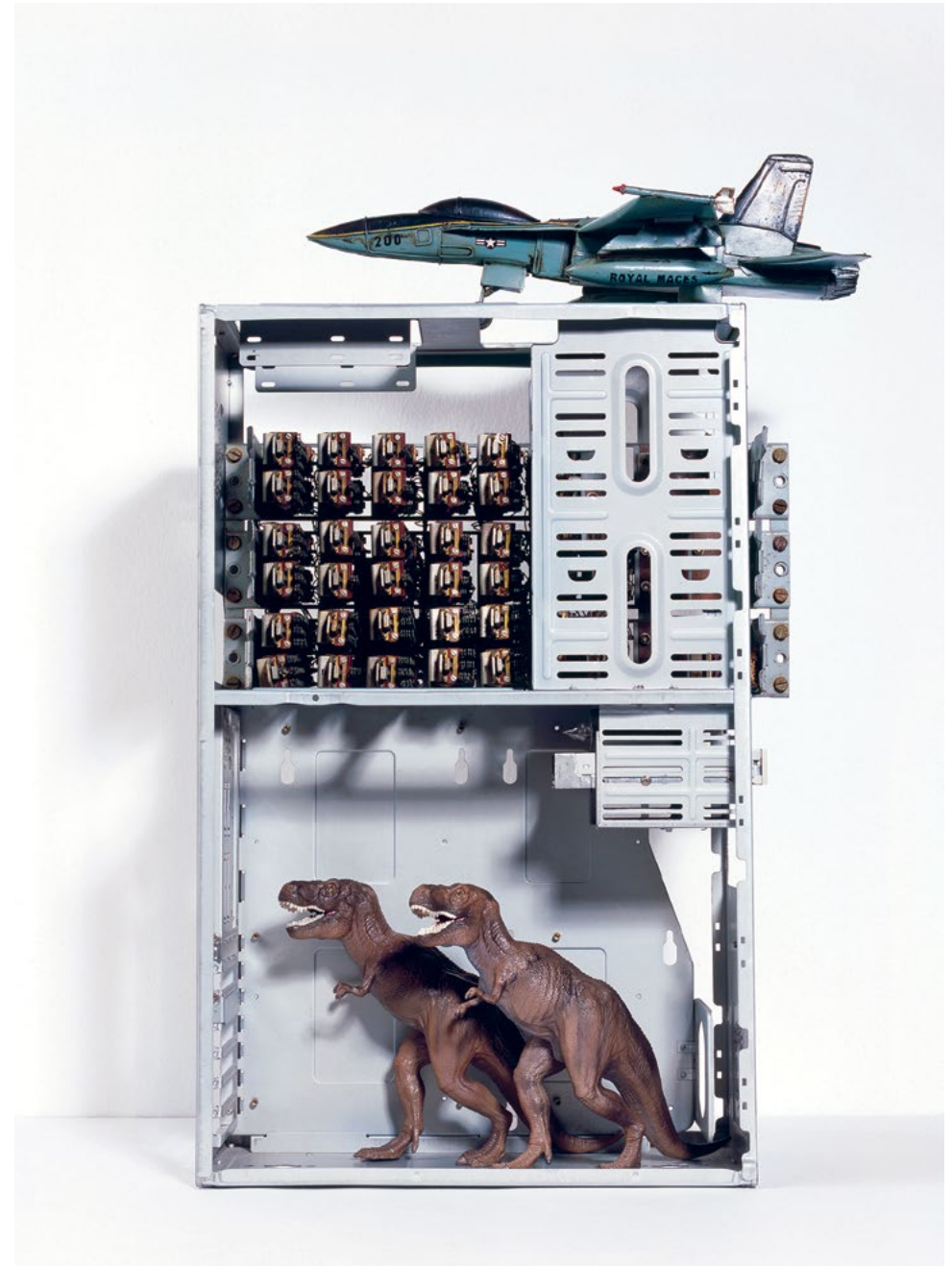
Meni militarista, asemblaž 1971
The Militarist's Menu, assemblage 1971



Militarist, asemblaž 1971
Militarist, assemblage 1971



Prekleta usoda, asemblaž 2005
Cursed Fate, assemblage 2005



Zaveznika, asemblaž 1983-07
Allies, assemblage 1983-07



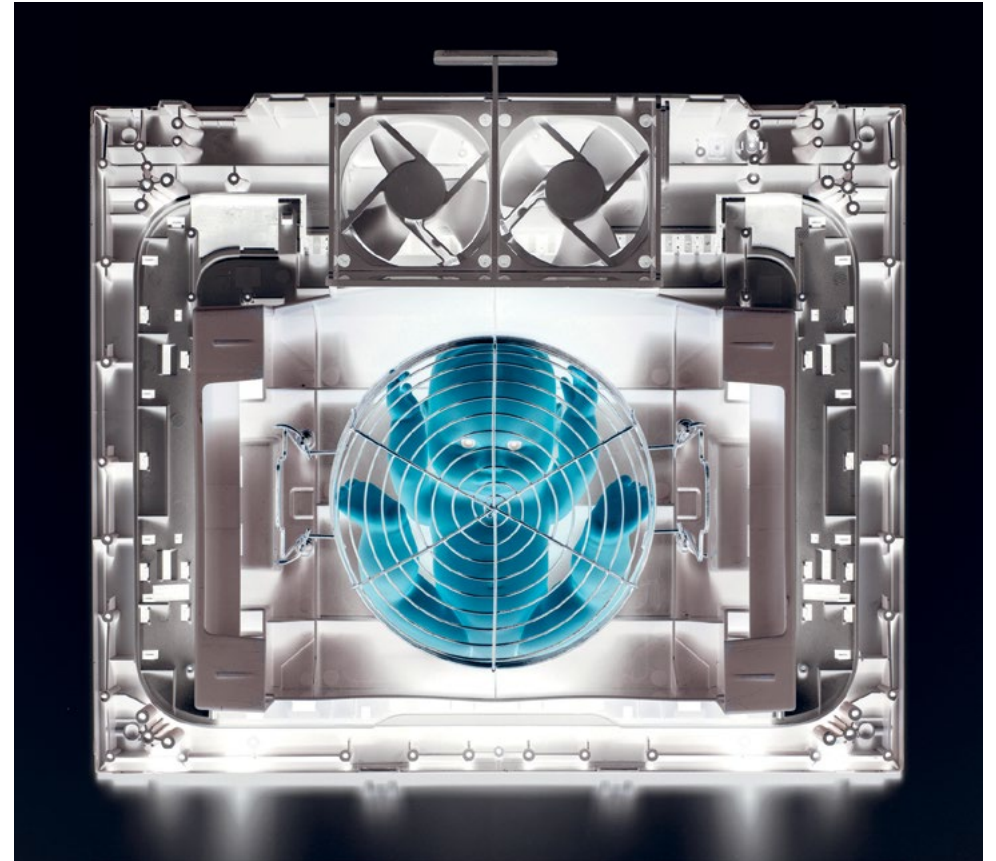
Ujetnik, asemblaž 2016
Refugee, assemblage 2016



Palestina, asemblaž 2023
Palestine, assemblage 2023



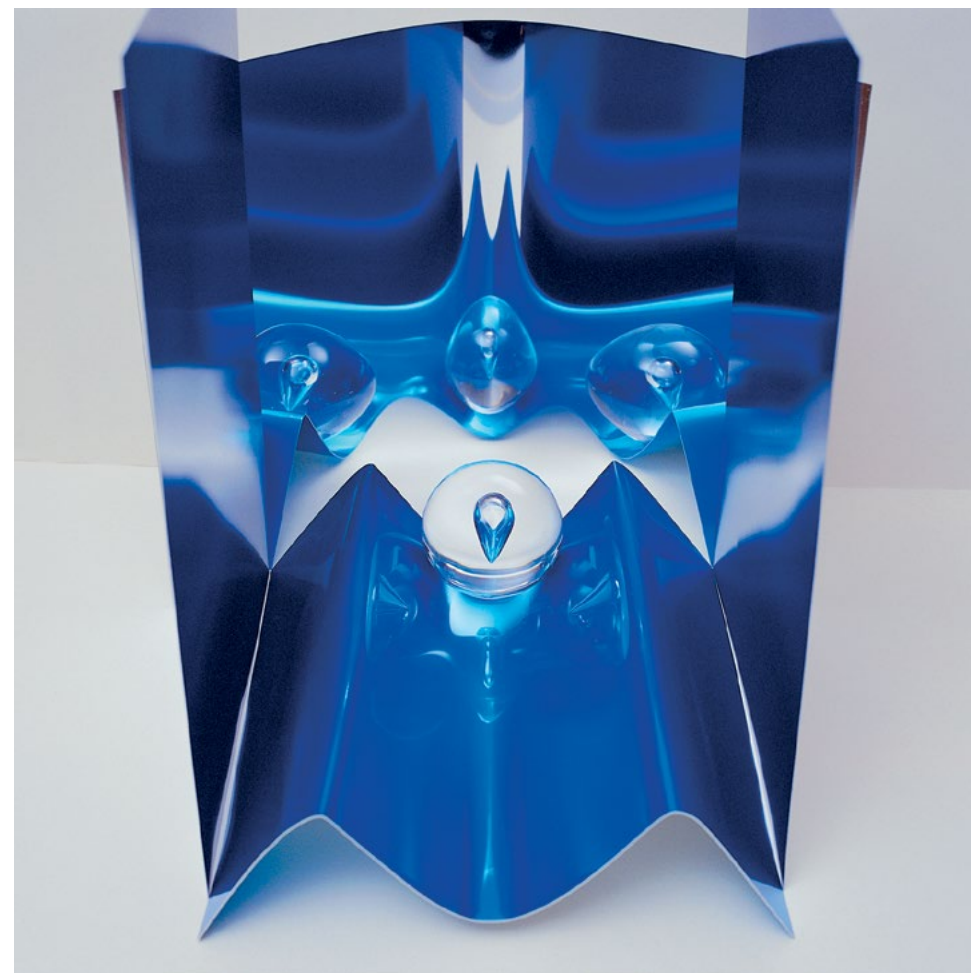
Srečen otrok II, asemlaž 2012
Happy Baby II., assemblage 2012



Digitalni ujetnik, asemlaž 2007
Digital Refugee, assemblage 2007



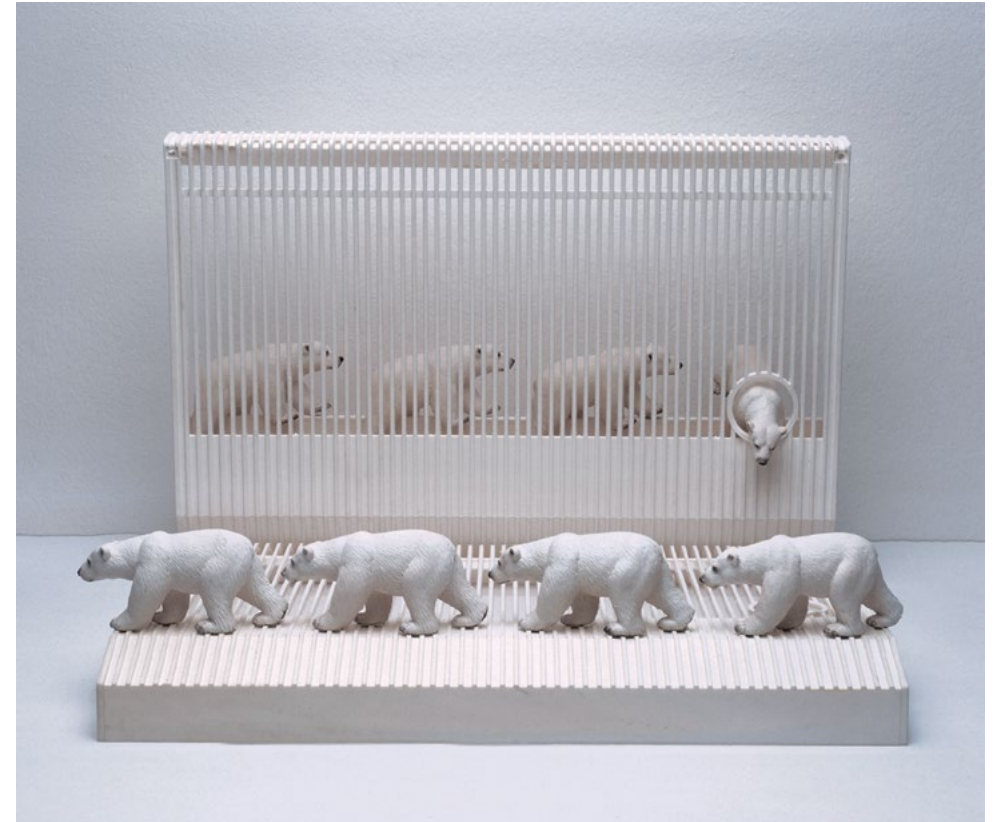
Glorija, x-ray art, montaža 1997
Gloria, x-ray art, montage 1997



Magična projekcija I, asemblaž 1980-83
Magic Projection I., assemblage 1980-83



Zoo Kalvarija, asemblaž 2005
Zoo Calvary, assemblage 2005



Polarna karavana, asemblaž 2007
Polar Caravan, assemblage 2007



Zaklad, asembláž 1997
Treasure, assemblage 1997



Orbitalna predstava (rotacija), asembláž 2018
Orbital Show (rotation), assemblage 2018



Slutnja, asemblaž 1972
Premonition, assemblage 1972



Rotonda, Dunajska cesta 165, Ljubljana

Stane Jagodič

Asemblaž / Assemblage 1969–2024

Rotonda, Dunajska cesta 165, Ljubljana

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