

Janko P.

janko petrović



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SUŠTINA OBLIKA

ZAPIS UZ IZLOŽBU POD NAZIVOM »LJUŠTURE«

Mladi akademski kipar Janko Petrović nije zaboravio promatrati prirodu. Danas kada se mnogi okreću eklektičkim preuzimanjima inozemnih umjetničkih trendova, Petrović traži ono što su mnogi zanemarili: srž i bitak oblika. Kiparstvo je prvenstveno u suštini oblik, a kipari bi trebali stalno, uvijek nanovo, neumorno tragati za suštinom oblika. U obliku se treba znati biti, kao i u kipu. Kip i oblik se moraju misliti, ili još bolje, u njima treba *biti*. Oblik postoji u duhu. Henri Focillon nas je poučio u divnoj knjizi *Život oblika* koje vrste oblika postoje: oblici u materiji, oblici u prirodi i – kao najviša kategorija – oblici u duhu. Mladi Petrović promatranjem prirode opservira i percipira oblike, i »prerađuje« ih u duhu. Stoga smatram da su njegovi kipovi – ne skulpture, nego kipovi, te dragocjene stvari (jer u skulpturu se danas stavlja sve i svašta; ona je instalacija, ambijentalna umjetnost, prostor koji definira, a kojim je manje definirana; skulptura je sve, i ready-made, i komad industrijski proizvedenoga predmeta, i zapravo, svaka stvar, svaki predmet, svaki objekt jest danas skulptura) na tragu otkrivanja života oblika. Svaki kip je skulptura, ali svaka skulptura nije kip. Kip ne smije zaboraviti, dakle, misliti prije svega oblik. Petrović ima, naravno, neke uzore. Prvo, teži jednostavnome obliku, reduciranom na bit, onako kako je oblik mislio veliki Constantin Brâncuși, stvorivši apsolutni ideal jezgre oblika, očistivši ga svih narativnih izraslina. Čini mi se da u svojim kiparskim mislima, Petrović želi isto. Potpuno bi bilo pogrešno shvaćanje da mladi kipar uzima gotove obrasce i po njima se povodi. Radi se naprosto o ideji oblika kojima je Petrovićev duh sklon. Kada kažem da Petrović nije zaboravio promatrati prirodu već, naprotiv, u njoj kao i mnogi drugi umjetnici u svim epohama povijesti umjetnosti i kulture, nalazi nepresušno vrelo oblika i senzacije koje ga fasciniraju, mislim konkretno na fascinaciju insektima. Do toga se zaključka lako moglo doći prateći njegov dosadašnji rad, a opazio sam i njegov rad na ovogodišnjem XI. trijenalu hrvatskog kiparstva. Izložio je pčelinje saće. Dovoljno da bude jasno kako su prirodni fenomeni mladome umjetniku važni, vjerojatno i uz sve simboličke i metaforičke konotacije koje oni u sebi imanentno nose. Pčele su savršeno organizirano društvo, upravo utopijsko i nedostižno čovjeku. Već je Joseph Beuys, kada je na svojem performansu *Kako mrtvome zecu objasniti što je umjetnost?* na lice stavio masku od mješavine zlata i meda: zlata kao alkemijskog simbola, a meda kao pčelinjega proizvoda, baš s namjerom da ukaže kako je društvo pčela idealno društvo. Ono ne poznaje zla, pčele se nikada međusobno ne napadaju, a kamoli ubijaju, marljivo rade, i to timski, gdje je svaki član zajednice jednakopravan. Pčele nemaju niti jednu ljudsku manu, sve same vrline. Pčela ima i nevjerovatan urođeni navigacijski kompas u sebi: da je se odnese bilo gdje u svijet, ona bi se znala vratiti »kući«. Ne znam je li mladi Petrović napravio svoj rad primljen od žirija i izložen na Trijenalu sa znanjem o svim aspektima pčelinje egzistencije, ali svakako joj je dao *hommage*, jer je pčelama fasciniran. Također i drugim insektima. Već je otrcanom i svakome poznatom postala ona znanstvena tvrdnja da bi insekti bili jedina živa bića na planeti Zemlji koja bi preživjela svaku kataklizmu i eventualni smak svijeta. Ako bi čovječanstvo i sav živi svijet nestao, insekti bi preživjeli. No, o tom potom. Mislim da osim konotacija koje pojam insek(a)ta nosi u sebi, mladi kipar ipak prije svega u njima vidi zanimljivu formu, intrigantan svijet oblika koji na neki način formira njegovo oblikotvorno htijenje. Ako izuzmemo sve narative koje bi-

smo željeli vidjeli u Petrovićevim kipovima, ostali bismo na površnom shvaćanju. I banalnom, dakako. To bi bila pseudo-interpretacija. Vjerujem da se njegovi kipovi mogu tumačiti jednostavno: oni su jezgra i ljuštura oblika. U njih prostor gotovo da i ne ulazi, zatvoreni su u monolitne i kompaktne forme. To što predstavljaju insekte manje je važno. Da su to insekti, onda bi Petrovićeva skulpturalna stilistika bila ilustrativna i dekorativna, a to nije. On ulaže puno ozbiljnije napore. Iznenađujućom zrelošću za mladoga i još uvijek neiskusnog kipara, Petrović traži i nalazi *smisao* oblika. Sam ga sebi tumači. Sam ga reinterpreтира. Stvara si kombinacije i varijacije na temu, ne bi li u svakoj stvari koji izradi, svakom kipu, u bilo kojemu materijalu ga odlučio izvesti, našao oblikovni smisao. Mislim da je manje važno jesu li to kukci ili ne. Uostalom, nisu svi njegovi oblici nalik insektima, iliti kukcima. Ta nije on entomolog da bi se bavio isključivo kukcima. Mnoge njegove skulpturalne forme imaju različite varijacije tekstura vanjskoga oplošja kipa, različite ritmove, različite varijacije napetosti: katkada je dinamika strukture namreškanija i uzburkanija, a uglavnom je smirena i blaga. Ako samo pogledamo njegovu glavu bika, stvorenu u dihotomiji drva i metala, bit će nam odmah jasno kako je mladi kipar omogućio kipu jezgrovitost govora oblika. Glava je čvrst, zaobljen monolitni volumen od drva, a dva metalna elementa su rogovi. Bilo da radi kamene skulpture, bilo drvene ili one od metala, Petrović istražuje strukturu materijala, njegove kvalitete i mogućnosti transformacije u kip. Dobiva vrsne rezultate u kojima su jasni i jednostavni ritmovi i »disanje« oblika. Materijal će određivati u biti profinjen tretman i određenu brižnost s obzirom na ideju koju izražava. Struktura materijala je važna utoliko koliko najbolje odgovara realizaciji ideje. Kamen ili acrytal dat će kipu svoj obol zatvorenosti forme, trajnost utjelovljene ideje i asocijativnu jasnoću. Drvo se obrađuje u krivuljama, podatno je, što kiparu dopušta da mu uđe u nutrinu i analizira strukturu, kroz razvedenije i dinamičnije ritmove, u otvorenoj formi. Metal poput aluminija, bronce ili bakra ima svoja simbolička i konotativna značenja. Kada radi bikovu glavu, opet je čist u jednostavnome obliku kompaktnoga, monolitnog drvenog volumena. Priroda je uvijek ovdje, svaki je oblik deriviran iz prirode i apstrahiran do maksimuma. Kipovi Janka Petrovića po njegovu kazivanju stvarani su »u kontekstu osjećaja i razmišljanja o aspektima života, preispitivanju postupaka, međuljudskim odnosima, vaganju određenih ambicija u pogledu života i umjetnosti«. Bubolike forme sada preimenuje u »ljuštura« koje imaju ulogu »čuvara – zaštitnika« kiparevih osjećaja i misli kao rezultata fascinacije temama koje obrađuju. »To vodi u razmišljanje o suvremenome funkcioniranju čovjeka u odnosu na prirodni mikro-svijet koji je, po našim krivim uvjerenjima, vjerojatno u inferiornom položaju na nas same.« Tako govori autor o svojim razmišljanjima, kojima se nema što ni dodati ni oduzeti, i jer nas precizno upućuju na njegove preokupacije i gotovo da služe kao uputa za razumijevanje što to mladi umjetnik zapravo radi i što njegovi kipovi/oblici znače. Crna velika krila ili oklop naziva *Na straži*, raspuknutu formu u poliranom aluminiju naziva *Utvrdna misli*, a istu takvu formu, samo odlivenu u acrytalu, naziva *Izvidnik*. Još jedna skulptura/kip/oblik u acrytalu nešto većih dimenzija zove se *Ovdje čuvam ja*, kao prijeteći i upozoravajući natpis na mnogim dvorišnim ogradama i kućama u kojima se nalazi kakav pas čuvar. Vidimo dakle da i imenovanjem pojedinih radova mladi kipar želi ukazati na svoje trenutno konkretne preokupacije i misli kada prione procesu oblikovanja kipa. Čuvari, zaštitnici i izvidnici govore o budnosti i pažljivosti u životnim i umjetničkim promišljanjima, koji su ujedno i svojevrsno traženje i uspješno nalaženje egzistencijalističkog alibija i argumenta za formu upravo takvu kakva jest. Petrović iskazuje zapanjujuću zrelost, otkriva je i u rano stečenoj težnji za izbjegavanjem doslovnosti i deskriptivnosti. Odmah se otisnuo na pučinu uzbudljive avanture traženja i nalaženja svojega viđenja života oblika. Teško je ne primijetiti i vrlo visok stupanj kiperske kreativne inteligencije, razvijenu percepciju i formiranu oblikovnu misao ovoga mladoga kipara.

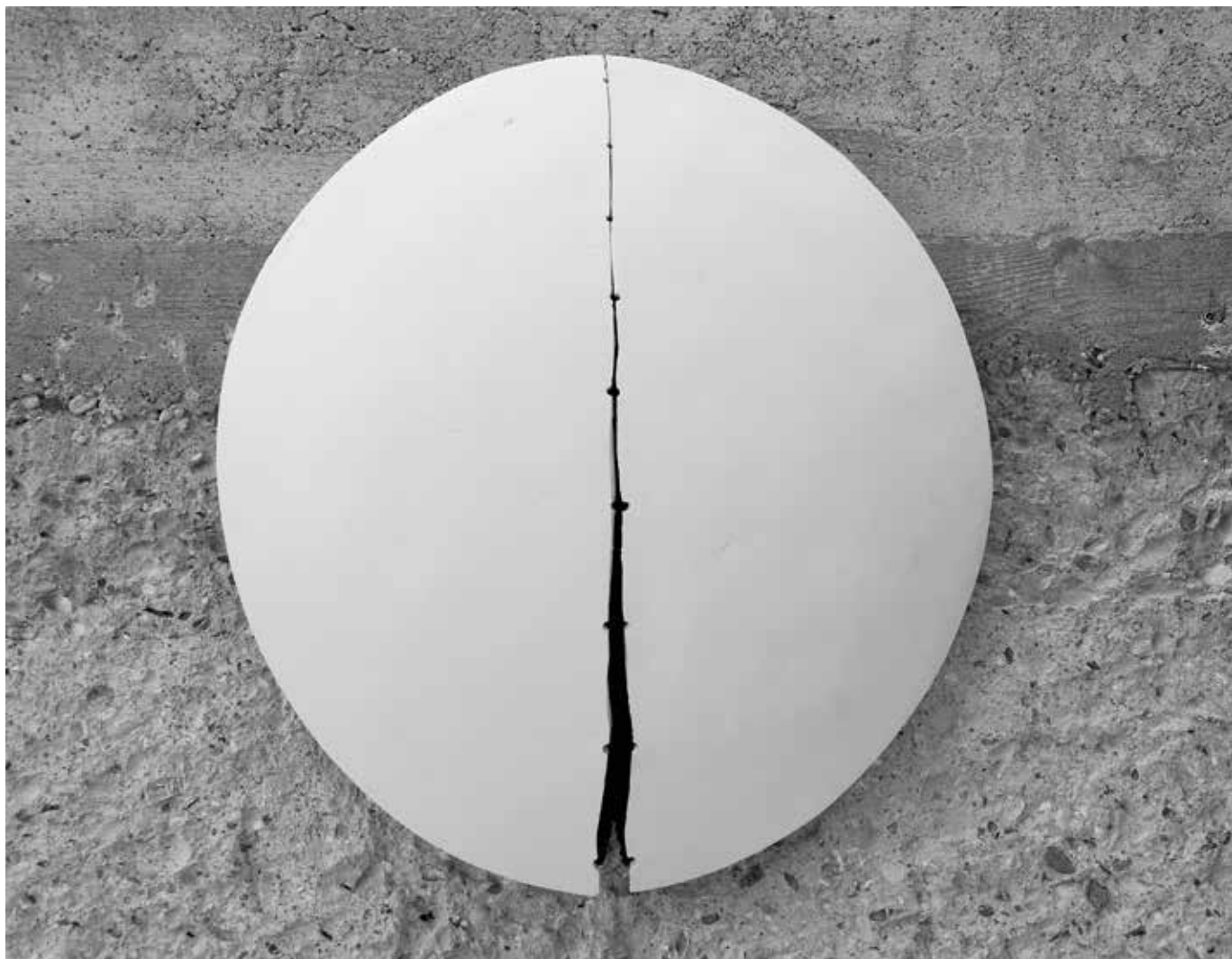
THE ESSENCE OF A SHAPE

A NOTE ON THE GALLERY SHOW "SHELLS"

The young sculptor Janko Petrović does not forget to observe nature. Today, when many turn to eclectic appropriation of international art trends, Petrović seeks what many neglect: the essence and the being of a shape. Sculpture is fundamentally concerned with shape, and sculptors should always strive for its essence. One has to know how to inhabit shape, as well as a sculpture. A sculpture or a shape must be reflected on, have an inner life. Shape exists in spirit. Henri Focillon, in his wonderful book *The Life of Forms*, taught us of the various sorts of shapes: material shapes, natural shapes, and the most elevated category – spiritual shapes. Young Petrović perceives shapes by observing nature and remakes them in spirit. This is why I consider his statues – not sculptures, but statues, those precious things (as sculpture today encompasses so much else: installation, ambient art, site-specific work that often feels unspecified; ready made objects are also considered sculpture, as well as industrial products; any kind of object can really pass for a sculpture today) are on the path of discovering life of shapes. Every statue is a sculpture, but every sculpture is not a statue. A statue must not forget to be a reflection on shape, above all. Principally, it strives for a simple shape, reduced to its essence, as in the work of the great Constantin Brâncuși, who created an absolute ideal of the shape's core, pure from all narrative appendages. It seems to me that Petrović's sculptorial reflections strive for the same. It would be completely wrong to assume that he imitates existing models. They just present the idea of shape Petrović's spirit prefers. When I say that Petrović does not forget to observe nature, but finds in it an inexhaustible source of fascination with shapes and sensations, like many other artists in all eras of art and culture, I am specifically thinking of his fascination with insects. That conclusion could be easily reached by following his previous work, and I also noticed his piece at this year's 11th Triennale of Croatian Sculpture. He exhibited a honeycomb. It was enough to clarify how important natural phenomena are to the artist, probably along with all symbolic and metaphoric connotations immanent in them. The bees keep a perfectly organized society, utopian and unattainable to people. In the performance *How to Explain Pictures to a Dead Hare*, Joseph Beuys applied a mixture of honey and gold to his face: gold as an alchemical symbol and honey as a product of bees, implying precisely that the society of bees is a perfect society. Evil has no place in it, bees never attack each other, let alone kill each other, they work devotedly and in team, with each member of the society enjoying equal rights. The bees do not have any human flaws, only virtues. They are also endowed with amazing navigational, compass-like abilities: if brought anywhere in the world, they would know how to return "home". I don't know if young Petrović was aware of all the aspects of a bee's existence while he was making his jury-selected, Triennale-exhibited work, but he certainly paid homage to it out of fascination. The same goes for other insects. It is a well-worn, commonplace claim that insects are the only living beings on Earth who would survive any cataclysm or end of the world. Even if humankind and all living creatures disappeared, insects would survive. But we'll see if that really happens. I think what the young sculptor sees in insects, apart from these connotations, is an intriguing world of shapes which informs his creative will in some way. If we left out all

the narratives we would like to see in Petrović's statues, we would be left with a comprehension that is shallow. And banal, of course. It would be a pseudo-reading. I believe his statues can be interpreted simply: they are the core and the shell of a shape. Space barely intervenes in them, they are shut in monolithic and compact forms. It is less important that they represent insects. If they were insects, Petrović's sculptorial style would be illustrative and decorative, which it is not. His efforts are of a much more serious nature. With a maturity surprising for a young artist with little experience, Petrović searches for, and finds, the meaning of shape. He interprets it to himself. He re-interprets it. He combines and varies on the theme, in order to find formal meaning in every object, every statue he creates, regardless of the material. I think it is less important whether he deals with insects. After all, not all of his shapes are similar to insects. He is not an entomologist to be preoccupied exclusively with insects. A lot of his sculptorial forms vary in the texture of the surface, in rhythm, in tension: sometimes the structural dynamic is more undulated and crinkled, but mostly it is calm and tender. If we look at his head of a bull, made in the dichotomy of wood and metal, we will instantly perceive how the young sculptor endowed his statue with a succinctness of formal vocabulary. The head is a firm, round monolithic volume of wood, with horns being the two metal elements. Petrović is always interested in the structure of the material, be it stone, wood or metal, in its qualities and potential to transform into a statue. He emerges with outstanding results, clarifying both the simple rhythms and the "breathing" of shapes. The material will dictate the essentially refined treatment and a certain sensitivity, regardless of the idea being expressed. Structure of the material is important inasmuch as it serves the realization of the idea. Stone or acryl will lend to the statue its enclosed form, permanence of the embodied idea and clarity of association. He carves wood in curves, as it allows the sculptor to penetrate it and analyze its structure in richer, more dynamic rhythms and more open form. Metals, such as aluminium, bronze or copper, have their symbolic and connotative meanings. When making a bull's head, he goes for purity again, through the simple shape of compact, monolithic wooden volume. The nature is always here, every shape is derived from nature and abstracted to the core. Janko Petrović's statues, in his own words, are made "in the context of feelings and reflections on the aspects of life, questioning actions and relationships, balancing certain ambitions in life and art". The bee-like forms are now relabeled as "shells", which function as guardians of feelings and thoughts derived from the sculptor's fascination with his subjects. It leads to reflection of contemporary functioning of people in relation to the natural micro-world that is, according to our false beliefs, inferior to ourselves". This is how the author explains his thoughts, and nothing can really be added or subtracted from them as they point directly to his preoccupations and can almost serve as instructions for understanding what the young artist does and what his statues/shapes mean. He calls the large pair of black wings, or exoskeleton, On the Watch, the cracked form in polished aluminium The Fort of Thoughts, and the identical form in acryl The Scout. Another larger sculpture/statue/shape in acryl is entitled I keep guard around here, which is a common warning sign on garden fences and houses that keep a dog. From this we see that the young sculptor uses the titles of his works to point to his exact preoccupation and thought process when he undertakes the shaping of the statue. Guardians, protectors and scouts speak of awakeness and awareness in his musings on life and art, which are also a sort of a quest, and the retrieval, of an existential excuse and an argument in favour of the form as it is. Petrović shows stupefying maturity, not least in his early striving to eschew literality and descriptiveness. Right from the beginning, he undertook the exciting adventure of searching and finding his own vision of the life of shapes. It is hard not to notice the outstanding degree of sculptorial creative intelligence, the developed perception and well-formed formal thought of this young sculptor.

Enes Quien



Izvidnik, acrystal, 16 × 68 × 73 cm, 2012.



Na straži, acrystal, 16 × 120 × 120 cm, 2012.



Mala ljuštura II, aluminij, 11 × 17,5 × 22,5 cm, 2012.



Mala buba I, bronca, 7,5 × 15,5 × 18 cm, 2011.



Mala buba II, bronca, 8,5 × 14,5 × 20 cm, 2011.



Mala buba III, bronca, 11,5 × 13,5 × 21 cm, 2011.



JANKO PETROVIĆ

Rođen 1983. u Zagrebu.

OBRAZOVANJE

2008. Diplomirao kiparstvo u klasi prof. Mire Vuće na Akademiji likovnih umjetnosti u Zagrebu
2002. Maturirao na aranžersko-scenografskom odjelu Škole primijenjene umjetnosti i dizajna u Zagrebu

SKUPNE IZLOŽBE (izbor)

2012. Trijenale Hrvatskog kiparstva, Gliptoteka, Zagreb
Godišnja izložba članova HDLU- a, Zagreb

2010.

Trijenale Hrvatskog medaljarstva i male plastike
10. Memorijal Ive Kerdića, Galerija likovnih umjetnosti, Osijek
Mali formati, Galerija Marisall

2008.

10 na kvadrat, Galerija ULUPUH

2007.

11. Smotra sveučilišta, Studentski centar, Zagreb
Trijenale Hrvatskog medaljarstva i male plastike, Memorijal Ive Kerdića, Galerija likovnih umjetnosti, Osijek
Zemlja, Galerija Branko Ružić, Slavonski Brod
Mozaik od zamisli do ostvarenja, Gradski muzej, Vinkovci
Izložba radova likovne kolonije Dječjeg doma Sv. Ana, Vinkovci, Gradski muzej, Vinkovci

2006.

Inter aktiv, SC Galerija, Zagreb

SAMOSTALNE IZLOŽBE

2011.

INSECTA, Galerija Marisall, Zagreb

NAGRADE

Treća nagrada na natječaju za spomenik poginulim braniteljima Domovinskog rata i civilnim žrtvama u Glini
Nagrada Akademije likovnih umjetnosti za uspješan rad tokom studija i diplomski rad.

JANKO PETROVIĆ

Born in 1983 in Zagreb.

EDUCATION

2008 – MA in Sculpture at the Academy of Fine Arts, Zagreb
2002 – Graduated from School of Applied Arts and Design, Department of Arrangement and Stage Design, Zagreb

EXHIBITIONS (SELECTION)

2012

Triennale of Croatian Sculpture, Gliptoteka, Zagreb
Annual exhibition of members of HDLU, Zagreb

2010

Triennale of Croatian Medalurgy and Small plastic
10th Ivo Kerdic Memorial, Visual Arts Gallery, Osijek
Small formats, Marisall Gallery

2008

10 squared, ULUPUH Gallery

2007

11th University Fair, Student Center, Zagreb
Triennale of Croatian Medalurgy and Small plastics
9th Ivo Kerdic Memorial, Visual Arts Gallery, Osijek
Earth, Branko Ružić Gallery, Slavonski Brod
Mosaic from conception to realisation, City Museum, Vinkovci
Exhibition of work from the art colony of St. Ana Children's Home, Vinkovci, City Museum, Vinkovci

2006

Inter aktiv, SC Gallery, Zagreb

SOLO EXHIBITION

2011

INSECTA, Marisall Gallery

AWARDS

3rd award at the competition for the statue commemorating the victims of the Croatian Homeland War in Glina
The Academy of Fine Arts award for outstanding achievement in student years and the graduation work

KONTAKT

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Izdavač: Škola primijenjene umjetnosti i dizajna, Zagreb • Za izdavača: Marija Krstić Lukač • Voditelj Salona: Igor Modrić • Likovni postav: Janko Petrović • Fotografije: Janko Petrović • Predgovor: Enes Quien • Prijevod na engleski: Josip Visković • Savjet Salona: Nikola Albaneže, Marijana Birtić, Jagor Bučan, Anita Parlov, Marijan Richter, Vladimir Rismondo ml., Zrinka Tatomir • Lektura: Silva Tomanić Kiš • Grafička priprema: ArTresor naklada, Zagreb • Tisak: Tiskara Zelina d. d., Sv. Ivan Zelina • Naklada: 300 primjeraka