



Stane Jagodič

Biography

Stane Jagodič was born on June 15, 1943 in Celje (Slovenia) as an illegitimate child to mother Julijana Jagodič and a photographer from Celje, Franjo Kunšek. He spent his youth at many places in Šmarje pri Jelšah (Šentvid, Predenca, Brecljevo). In 1964 he finished the School of Design and in 1970 graduated from the Academy of Fine Arts in Ljubljana. He is a freelance artist engaged in the fields of painting, graphics, caricature, photomontage, collage, object montage, assemblage, performance. He is also a writer and a poet. He was a member of the Slovenian Fine Artists Society, Slovenian Designers Society, Cartoonists & Writers Syndicate New York, Board Advisors of the American Biographical Institute, Raleigh (USA), and a collaborator of the international magazine Graphic Design, Seoul (South Korea). He was the initiator and head of the group of artists Grupa Junij (June Group), an international fine art movement, active in the years 1970-1985; initiator International Art Collection Junij; the Slovene triennial of satire and humour Aritas-satirA (1995-2001) and member of many fine arts juries at home and abroad. He is married to Greta Hrovat, a landscape designer, and has 2 sons, Jan (a designer) and Vid (a software engineer).

The life path of Stane Jagodič, a multimedia artist, a versatile researcher and a cosmopolite, was not an easy one. Since his early childhood till maturity age he has been permanently fighting a Don Quichotte battle with insensitive and heartless windmills. Quite often he was a solitary rider, but marked for life with humanism, idealism and optimism.

Jagodič as visual artist

He became acquainted with the Slovene classical and modern fine arts as far as in primary school, mainly through printed media. In 1959 he made his own album of collages entitled 'Slovene Artists'. At that time he created his first abstract compositions. At the School of Design in Ljubljana (1961-1964) he was influenced by the Slovene 'Vesna club', but in his spare time he was creating realistic and naturalistic drawings representing the countryside scenery, expressing his nostalgic feelings for his homeland (abandoned farmhouses). At school he got to know modern world achievements in the fields of drawing, painting, sculpture and design. In 1964 he created some compositions influenced by constructivism, op art and informel. During his teaching year at Kozjansko (1965) he published his first caricatures reflecting social themes. This kind of expression, which he later named by a term 'satirical drawing', strongly marked in its spiritual and creative sense his later multimedia performances, filled with symbolic and metaphysical messages.

After the Academy of Fine Arts he was influenced by the abstract expressionism. He painted some abstract oil and acrylic paintings, as well as colour inks (to pour upon, to puff). He named this last technique rose-shaped, square and checked tachism. At the same time, he intensively expressed himself through media like caricature, satirical drawing, photomontage, object-montage, assemblage, performance etc.

However, he did have some role-models at the beginning, like the pioneers of modern fine art: *Marcel Duchamp, Man Ray, de Chirico*, to whom he also dedicated the international exhibitions under the Junij Group. His other role-models were the following avantgarde artists: *John Heartfield, Rene Magritte, Paul Klee and Vladimir Tatlin*. His modern creations were equally influenced by classical religious art, for ex., his early motif *Crucifix*, a lithograph from 1969. Later, this religious influence was also felt in his compositional composing, as the use of strict symmetry, using diptych, triptych and sequences, like the succession of images in *Passion*. The mysterious archaic religious relics, built into boxes and covered by glass, are the precursors of his object montages, mounted into various boxes. At the end of the sixties and the beginning of seventies he was largely occupied by kinetic objects, therefore, it is appropriate to mention that the artist's childhood years spent in the countryside, were strongly marked by simple village manifestations with picturesque light-shadow tricks.

Later, when he started to develop his own art poetics, he often surpassed some of overestimated western and eastern artists as far as their ideas and techniques are concerned.

Most important cycles in visual arts and orientation of his ideas

He launched a big drive to new spirit and techniques already in the first half of the seventies in the previous century, illustrated by his cycles: *Tinned Laughter*, *Captured Dimension*, *Mirror of the Absurd*, *Symbol of Existence*, *Injured Organism*, *Zoo Poetics*, *Eco End*, *Magic Panorama*, *Panta Rhei*, *Power of Energy*, *Worshipper of Light*, *Poetry of Light and X-Ray Art*. In the second half of the seventies and later, other cycles followed: *Silver Horizon*, *Steel Horizon*, *Magic Core*, *Mirror Design*, *Mail Art Satire*, *Metamorphosis Veneris*, *Horizon of Rust*, *Satirical Hommage to 1985*, *Graphisms of Plasters*, *Art Paradox*, *Good morning, Mr.Orwell!*, *Tehnicos Poeticus*,...

His ideas were based on philosophical and humanistic knowledge of the world and influenced by socio-political circumstances at home and abroad. In the fields of caricature and other media he has been constantly emphasizing ecological, socio-political and antimilitaristic themes at the presence of satire and humour. As a humanist he has always been sensitive to human relationships, therefore, his creativity is a response to numerous impulses of our technically absurd and consumer-oriented world. His socio-political images are often grotesque, but not nihilistic. With his committed expressions he warns and urges the civilisation to self-reflection and awareness, so as not to convert our fabulous technical progress into an apocalyptic boomerang. On one hand, he admires visual aspects and complicated functioning of machines, being the result of historic collective thinking, but on the other hand, he is afraid of careless control over dangerous devices causing individual and mass destructions. He is also against all fear-provoking evil actions, carried out by militant persons who are visibly losing their ethic and moral values, which have been built up and enriched through thousands of years.

At the time he illustrated the primary school workbook *The Evolution Theory* back in 1969, he carefully studied fauna, including prehistoric animals. In his satirically humorous motifs he has been permanently using the animal world to wake up eco-awareness, as well as humorous fables to criticize homo sapiens. All these motifs are presented in the forms of caricature, photomontage and three-dimensional objects. It is worth mentioning his early photomontage of great format, showing a picturesque duplicating of butterflies, entitled *The Funeral of a Butterfly* (1971). In his retrospective exhibition on the theme of *Zoo Poetics*, held in the Jakopič Gallery in Ljubljana in 2008, he presented hundreds of animal motifs in various techniques, showing the ecological crisis in the world and thus symbolizing the grotesque manners of man, a man playing the role of a fearful rabbit or a blood-thirsty lion. He also added the motifs of primitive dinosaurs, which took possession of the technologically complicated machinery-digital technique, invented and created by the homo sapiens.

New Technical Procedures

Caught Dimension / Cyber- Constructivism

Since 1964 he has been passionately giving emphasis on varied linear structures like nets, cages and modelling constructions in combination with mirrors. He named this technique 'cyber-constructivism' which influenced his satirical drawings and caricature (1974-1975), and predicted computer multiplication. A steel cage, a net enveloping some caught organic bodies, the use of various lights, shining effects and picturesque shadows mean to Jagodič those primary sources on which is based his creativity. Linearly agitated form of the cage means captivity, a certain anguish, but also fixing of a human being in the infinite space. Two clocks with a mirror instead of a dial are caught in a 2-tower cage (*Caught Dimension, 1971*) and fictitiously catch a looker-on into timeless dimension. Jagodič also captured a stone, a candle, an electric bulb, a reflector, a metronome, a vacuum cleaner, a fish, a hen's egg, a prehistoric animal, a cast of human legs, Mona Lisa and a nude woman into his cages or nets. With all those motifs he expressed more or less comprehensible symbols. In this play of visual combining process he often comes to a paradox which is particularly expressed in the motif of a *Captured Trap (1999)* where he filled up the first half of the entrance to the cage with synthetic resin in a form of a box. Thus, he prevented, in a symbolic and poetic sense, the action of catching and killing an animal, and at the same time, he performed an unusual aesthetic creation.

Tin / Cage / Paraffin / Spraygram

At the beginning of the seventies, he also made some motifs with a tin and this cycle was exhibited in the Town Gallery in Ljubljana (*Tinned Laughter, 1972*). At the same time, he presented a motif entitled *Captured Organism 1972* where the animal body of a ripped white mouse is sunk into paraffin. He made a similar combination with an exhibit representing the evolution of a fish from an egg to the whole anatomy of the animal, sunk into paraffin, and after that, also captured into a steel cage (*Captured Embryo 1972*).

In 1977 he made a series of pictures using colour sprays in the form of a photogram, and named them 'spraygram'. With silver, gold and copper sprays he gave metal appearance to stones, wooden and plastic objects. In this way, he approached sculptor's casts. In 1983 he prepared an exhibition entitled *Silver Horizon*.

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X-Ray Art, 1972 / Multiplications of the object and figure

At the very beginning of the seventies, Jagodič was already penetrating into the inner parts of the human body using the technique of drawing-caricature. For the magazine 'Problemi' he drew a series of brains with paradoxical symbolism (1970). He wants to underline the fact that he systematically started to penetrate into the inside of the human anatomy. He presented photomontages using x-ray medical films and named them 'x-ray art' (1972). He was not interested in the inside of the human body to better represent, through the knowledge of the anatomy, the outside of human or animal figure, in the sense of the renaissance researches of Leonardo da Vinci. He wanted to make the visitors of his exhibitions aware of the fact that there exists another type of beauty, that of the inner visual side of a living being. His x-ray pictures in their tender transparency and blue colours greatly contributed to this theory of beauty. In his 3-dimensional works of art, showing the anatomy, he used real, natural, human or animal skeletons or plastic casts. He also used aluminium cast of man's legs.

Gradually, he started to penetrate into the core of some mechanical devices, by means of drawings, photos and 3-dimensional procedure. He simply dismantled and took apart waste computers, photocopiers and other machines with mysterious entrails. He was studying their picturesque cores, admiring their impressive functions and linearly dynamic structure. The motifs described in this chapter were retrospectively shown in 1999 at the exhibition entitled *Tehnicos Poeticus*, in the Museum of Architecture in Ljubljana.

It is also characteristic for Jagodič's creativity that at the initial point of the ornamental

pictorial representation and op art he duplicated an object or a figure, and thus created a raster of repeated one or multi-line elements. Such a way of composing offers a picturesque rhythm, similar to organic structures found in nature, and to inorganic ones, found in urban environment. At the beginning of the '70s, the artist predicted, by this manual way of creating satirical drawings, the computer multiplication in the future.

Permanent and temporary technical co-workers in creation of art works:

During the procedure of making photographs Jagodič was most often greatly assisted by the already mentioned photographer Marijan Pal. The same was with photographers Slavko Ciglencečki, Matija Pavlovec, Oskar Dolenc and Milan Orožen Adamič. Collaborating in the construction of objects made of wood, metal, glass, mirror, plaster, plastic, print were: Samo Zorec, Matej Kosmač, Mirsad Begić, Željko Ulčnik, Anarol Štern, Jože Puntar, Silvester Apollonio, Schleich GmbH and Mineral d.o.o.

Performance

Metaphysical Presence, Surrealism and Tendency to Science Fiction

Jagodič's non-committed expressions include poetic ideas, visions filled with surrealism and metaphysics, ranging motifs from micro to macrocosm. Far back, in the year 1959, he painted a motif entitled *The Universe*. From his very beginnings he has been including photos from space into photomontages or made them by using underground structures.

With unusual combination of elements he enchanted the imaginary world of science fiction. Those ideas led him to undertake different actions, performances in which he acted by himself, occasional extras, and especially avant-garde women dancers, showing figure-movement-sound. The dancers were mainly hidden behind white or red screens, nets with light props, and illuminated by various kinetic sources. During the performance of *Steel Horizon (1983)* the dancers behind the red screen and net were joined by 3 motorcyclists riding heavy motorcycles with lit lights, and staged a mysterious performance of making shine the static and moving shadows. For his performances Jagodič was mostly engaging a talented and avant-garde dancer Jasna Knez.

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Important Solo Exhibitions

He has more than 50 one-man exhibitions

1973 Celje Museum of Revolution, Celje

1974 Pavillon international de l'humour, Montreal

1975 City Art Gallery, Ljubljana

1979 Emona Gates Gallery 'Abstract Vision', Ljubljana

- Museum of Contemporary Art, Skopje

- Idrija Gallery, Idrija

1980 Dušan Kveder Pavilion, Ptuj

1982 Youth Hostel Gallery, Belgrade

1983 Society of Slovenian Fine Artists, Ljubljana

- Exhibition Salon, Rogaška Slatina

1984 Becić Gallery, Slavonski Brod

1986 Small Fine Art Salon, Novi Sad

- Junij Gallery, Ljubljana

1989 Photogallery Novo mesto, Novo mesto

1992 Vodnik Gallery, Ljubljana

1997 Ljubljanska Bank Hall Gallery – 'European Cultural Month Ljubljana', Ljubljana

- Korotan Cultural Centre, 'The Worshipper of Light, Silver and Rust', Vienna

- Laboratorio Galleria 2, Udine

1999 Architecture Museum of Ljubljana, 'Tehnicos Poeticus', Ljubljana

- Historischer Rathaussaal, Burglengenfeld, Germany

- Maison Robert Doisneau, 'Photomontages', Paris-Gentilly

2002 The Ljubljana Castle – Pentagonal Tower and Courtyard, Ljubljana

2006 International Comics Festival of Amadora, Amadora, Portugal

2008 Photon Gallery, 'X-Ray Art' (1972–1998), Ljubljana

- Jakopič Gallery, 'Zoo Poetics' (1963-2008), Ljubljana

2009 Kunstverein Oerlinghausen, Synagogue, Germany

- Gallery of Contemporary Art Celje, 'Panta rhei', Celje

2011 Nessim Gallery, 'X-Ray Men' - Symposium France –Hungary of Radiologie, with
two artists: Hajdu Jozsef and Marc Ferrante, Budapest

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Group Exhibitions

He has taken part in more than 200 group exhibitions which are partly noted in chapter '*Publications in Catalogues*', '*Magazines*', '*Books-Anthologies*' and in chapter '*Multimedia Performances*'. It is worth mentioning those exhibitions which travelled through different towns, galleries and museums. For ex., Junij Group (1971-1985) and its exhibitions visited the important ex Yugoslav and foreign galleries. The exhibition 'New Photography I' (1973-1974), prepared by Dr Stane Bernik, Dr Radoslav Putar, Dr Ješa Denegri and Zmagor Jeraj was presented in Maribor (Rotovž Gallery), Zagreb (Gallery of Contemporary Art), Belgrade (Gallery of Contemporary Art) and in Ljubljana (Emona Gate Gallery). The exhibition 'Fantastic Photography in Europe' (1976-1979) was organized by Lorenzo Merlo, the director of the Canon Photo Gallery (Amsterdam). The exhibition travelled to the following cities: Canon Photo Gallery (Amsterdam), Rencontres internationales de la photographie (Arles), Museo Municipalle 'La Rotonda' (Milano), Maison Europeenne de la photographie (Chalon sur Saone), Frans Hals Museum (Harlem), Museo Espanol de Arte Contemporaneo (Madrid), Museet Fotografiska (Stockholm), Museo Fundacio Miro (Barcelona), Hall Paleis voor Schone Kunsten (Bruxelles), Lithuanian Photographic Art Society (Vilnius), Fotoforum Gesamthochschule Kassel (Kassel), in Boston (USA) and Mexico City (Mexico). There was also an interesting exhibition entitled 'Taking Liberty' which was in 1986 organized by the curator Antony Bannon and was set up in Albany (New York State Museum) and in Buffalo. Different Slovene galleries hosted the exhibition 'Trienele Aritas' (1995-2004). The important exhibitions were also "Corpus del Akti" - The Nude in Slovenia, I Painting, II Sculpture, Cankar Gallery and Tivoli Gallery (Ljubljana 1999-2000) and The Nude in Slovenia, III Photography, Cankar Gallery and Jakopič Gallery (Ljubljana, 2001). The curator of the first two exhibitions was Dr. Lev Menaše and of the third one Dr Primož Lampič. The other exhibitions visited many European cities. The first one 'Esercizi di Stile' was prepared by the curator Marzia Ratti (La Spezia) in 2000, the other one, entitled 'The Ten New Europeans' and 'Fatherland' was organized by the curators Dieter Burkamp and Gisela Burkamp from Oerlinghausen (2004, 2012) and the exhibition 'Momentos e Movimentos' by curator Rubens Fernandes Junior, Museum of Brazilian Art-MAB (Sao Paulo 2011).

Multimedia Performances 1964-2008

scenography, performance, body art, action / satire, humour, provocation

1964 "Beatles of Pilštanj", the main square in Kozje and National Hall in Celje / 1970 "The Path to Piper Club" (in collaboration with Radio Student), Cankarjeva street, Ljubljana / "Longing", the bank of the Sava River, Ljubljana / "The Game", Photo studio Tivoli, Ljubljana / "Satyr", Photo studio Tivoli, Ljubljana / 1973 "The Baby Called Technics", Medvode / "Passing Away (Chile)", Photo studio Pal, Ljubljana / 1975 "Hot Palette", in collaboration with RTV Ljubljana – a programme entitled "Sculpture techniques", Ljubljana / "Self-portrait" (in the framework of the World Caricature Gallery, Museum of Contemporary Art) Skopje and China factory, Titov Veles

/ 1977 "Anti manifest" (in collaboration with Milomir Jevtić) on the street in front of Mladinska knjiga, Ljubljana, 1978 / "Sing with me!", Hundredth Anniversary of poet Oton Župančič, Ljubljana Opera House, Ljubljana and Slovenian Theatre in Trieste (scenography and requisites: Stane Jagodič, director: Jože Babič, choreography: Lojzka Žerdin, costumes: Marija Kobi, music: Darijan Božič, performing: Studio for Free Dance) / "Venus of the Atomic Age", Slovenian Theatre, Trieste / "Metamorphosis Veneris", Photo studio Pal, Ljubljana / 1980 "Peko Shoes" (for the exhibition of Junij Group – homage to Giorgio de Chirico), Jakopič Gallery – Nama, Ljubljana (in collaboration with: Jože Spacal) / "Quo vadis homo?" (in the framework of the exhibition of Junij Group – homage to Giorgio de Chirico), Jakopič Gallery / "Cultural Diagonals" and "Don't miss" (in collaboration with Jože Hudeček and Iztok Tory, Radio Television Ljubljana), Ljubljana; Fine Art Pavilion Cvijeta Zuzorić, Belgrade and Art Pavilion Collegium Artisticum, Sarajevo / 1982 "Panta rhei I" (in the framework of the exhibition of Junij Group) Jakopič Gallery, Ljubljana; Fine Art Pavilion Cvijeta Zuzorić, Belgrade and Contemporary Art Gallery, Skopje / "Light Raid" (in the framework of the exhibition Junij Group) Jakopič Gallery, Ljubljana / 1983 "Steel Horizon" in the framework of the exhibition "Silver Horizon", Society of Slovenian Fine Artists – courtyard), Ljubljana, in collaboration with the curator Jana Vesel / 1985 "The Basic Stone of the Junij Art Collection", Jakopič Gallery, Ljubljana

/ 1986 "Fish Funeral", Junij Gallery; Commerce Gallery, Ljubljana; Murska Sobota Gallery and Photogallery, Novo Mesto / 1992 "Musiké", Cankarjev dom, Ljubljana (art director: Igor Krivokapič, mobile-lifting scene: Stane Jagodič) / 1993 "Good Morning, Mr. Orwell!", Tilia Insurance Company, Novo mesto / 1994 "Abraham post festum"

Konex Club, Ljubljana / 1998 "Pact", Cankarjev dom, Ljubljana (in the framework of the Aritas Triennial) / 1999 "The Last Buffalo Marathon", Architecture Museum Ljubljana– and "Lapis Poeticus" (preparation of the sound sculpture: Stane Jagodič, music realization: Lado Jakša) and video "Panta rhei", Ljubljana / "The Transition Thief" (in the framework of the Aritas Triennial), House of Culture, Šmarje pri Jelšah / "Homage to the Ministry of Culture" (in the framework of the Aritas Triennial), House of Culture, Šmarje pri Jelšah / 2008 "Eco End", a march through the Ljubljana city center, in collaboration with the company Moving Board Slovenija-Kabinet 01, Ljubljana

/ "Zoo Poetics" – " The Last Marathon of the Buffalo", Radio Television Slovenija – Slovenian Magazine, Ljubljana

The most important collaborators in Jagodič's performances: Jasna Knez, Studio for Free Dance-Ljubljana (dance); Lado Jakša, Igor Krivokapič, Studio for Percussions Ljubljana (music); Marijan Pal, Milan Orožen Adamič (photograph); Iztok Tory (camera), ..

At various exhibitions Stane Jagodič also organized or co-organized numerous literary-musical performances in which the important Slovene poets, writers, actors, musicians and TV presenters took part.

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The most important catalogues of Jagodič's one-man exhibitions and books

One-man exhibition, Museum of Revolution, Celje 1972 (introductory text: Drago Medved) / One-man exhibition, City Gallery, Ljubljana 1975 (introductory text: Dr Stane Bernik) / One-man exhibition "Abstract Visions", Emona Gate Gallery, Ljubljana 1979 (introductory text: Dr Peter Krečič) / "Art monograph Stane Jagodič", *initiative for book: Marijan Zlobec- publicist*, publisher Globus, Zagreb 1989 (introductory texts: Ali Akdamar, Alain Jouffroy, Lee Sung Man, Drago Medved, Dr Lev Menaše, Sten Möllerström, Robert La Palme, Dr Aaron Scharf, Franc Šetinc, Jože Volfand, Piero Zanotto), *design: Andrej Verbič* / "In view of the deluge", publisher: Littera Picta, Ljubljana 1992, photomontages: Stane Jagodič, aphorisms: Žarko Petan (introductory text: Jože Hudeček) / "Art Paradox- Good Morning Mr.Orwell!", publisher: Dolenjska založba, Novo mesto 1993 (introductory texts: Dr Milan Dolgan, Jože Hudeček, Dr Lev Menaše, Dr Aaron Scharf, Drago Medved) / "Worshipper of light, silver and rust", publisher: Perfecta, Celje 1997 (introductory text: Drago Medved) / "Orbis Artis - Restless and Creative", *initiative for book: Oskar Kogoj, artist*, publisher Library Šmarje pri Jelšah 2006 (introductory texts: Jože Čakš, Dr. Milana Dolgan), *design: Matjaž Vipotnik and Kabinet 01* ; 800 pages of great format, collection of memories 1943–2004 / One-man exhibition, "Zoo Poetics", Jakopič Gallery, Ljubljana 2008 (introductory texts: Matjaž Brulc, Miha Colner, Dr Miklavž Komelj, Dr Lev Menaše, Tatjana Pregl Kobe, Barbara Sterle Vurnik, Vesna Teržan) / One- man exhibition, "Panta rhei", Gallery of Contemporary Art, Celje 2009 (introductory texts: Alenka Domjan, Dr Mojca Puncer, Gisela Burkamp, Osvaldo Maceda de Sousa)

The other publications in books, anthologies, encyclopedias, catalogues and magazines

Šmarski rod (Šmarje pri Jelšah, 1959) / Mlada pota (Ljubljana, 1959) / Mlada pota (Ljubljana, 1961) / Otrok in družina (Ljubljana 1967) / Problemi (Ljubljana, 1970) / 1973) / Umoristi a Marostica (Marostica, 1973) / Nebelspalter (Rorschach, 1973) / Nova fotografija 1 (Maribor, Ljubljana, Zagreb, Beograd, 1973) / 5th World Cartoon Gallery (Skopje, 1973) / Eureka (Milano, 1973) / Dimensioni Nuove (Torino, 1975) / Perspektywy (Warszawa, 1974) / 11th International Salon of Cartoons (Montreal, 1974) / Rodna gruda (Ljubljana, 1974) / Pardon (Frankfurt, 1974) / Rohač (Bratislava, 1974) / 7D (Maribor, 1974) / Domus (Milano, 1974) / Mizah (Istanbul, 1975) / Osten (Skopje, 1975) / Peace (Slovenj Gradec, 1975) / Pikker (Tallin, 1975) / Mala splošna enciklopedija DZS (Ljubljana, 1975) / Cartoons aus Jugoslawien (Hannover, 1975) / Bienale Intart (Klagenfurt, Udine, Ljubljana, 1976) / Fantastic Photography in Europe (Amsterdam, 1976) / Sinteza (Ljubljana, 1976) / Progresso Fotografico (Milano, 1976) / L'Oeil (Paris, 1976) / Panorama (Milano, 1976) / Photo Giornale (Italy, 1976) / Dialogi (Maribor, 1977) / Graphic Design (Tokyo, 1977) / 9. Biennale Internazionale dell'umorismo nell'arte (Tolentino, 1977) / 5 Trijenale jugoslovenske likovne umetnosti (Beograd, 1977) / Nueva Lente (Madrid, 1978) / Bildung ist (Zug, 1978) / Pjer 78 (Beograd, 1978) / Ibiza grafic (Ibiza, 1978) / Foto kino revija (Beograd, 1979) / II Fotomontagio fantastico (Milano, 1979) / Slovenska likovna umetnost 1945-1978 (Ljubljana, 1979) / 4th International Biennial of Cartoons (Gabrovo, 1979) / Likovni leksikon CZ (Ljubljana, 1979) / La photographie fantastique (Paris, 1979) / Grafika (Subotica, 1980) / Satirikon' 80 (Berlin, 1980) / Ribe plivajo ledjno (Slavonski Brod, 1981) / Donated works (Skopje, 1981) / Who's Who in graphic Art (Dübendorf, 1982) / Dialogi (Maribor, 1982) / Humorfoto (Beograd, 1983) / Salon of antiwar cartoon (Kragujevac, 1983) / 4. Istanbul Sanat Bayrami (Istanbul, 1983) / Razvojne poti slovenske fotografije (Ljubljana, 1984) / Kronika Med Bočem in Bohorjem (Šmarje pri Jelšah, 1984) / 5. Triennale na sovremenata jugoslovenska grafika (Bitola, 1984) / Umetnik v ateljeju (Ljubljana, 1984) / Danas (Zagreb, 1984) / Die eine Welt (Duisburg, 1984) / Likovna enciklopedija Jugoslavije (Zagreb, 1984) / Teleks (Ljubljana, 1985) / Sköna Skämt (Höganäs, 1985) / Graphis Posters 85 (Zürich, 1985) / Oko (Zagreb, 1985) / New York State Museum (Albany, 1986) / International Cartoon Symposium (Kagoshima, 1986) / Affiches Politiques (Mons, 1986) / International Biennial of Illustrations (Tokyo, 1986) / VI. Biennale di caricatura (Vercelli, 1986) / Foto International Festival (Knokke Heist, 1986) /

Slovenija (Ljubljana, 1987) / A na nas (Ljubljana, 1987) / Enciklopedija Slovenije (Mladinska knjiga, Ljubljana, 1987) / Mois de la Photo a Paris (Paris, 1988) / Ciseaux-Graphies (Lille, 1988) / Nin (Beograd, 1988) / Who's Who in Satire and Humour (Bassel, 1989) / Design Journal (Seoul, 1989) / Fotožart (Legnica, 1989) / Kadar ljubimo (Škofja Loka, 1990) / Grafičar (Ljubljana, 1991) / Srce in Oko (Ljubljana, 1991) / Who's Who for Slovenija (Ljubljana, 1991) / Pinochio del Mondo (Padova, 1991) / Rast (Novo mesto, 1992) / Pogledi na novejšo slovensko arhitekturo in oblikovanje (Ljubljana, 1992) / Bumerangi-Ivan Cimerman (Ljubljana, 1992) / Human rights (New York, 1993) / Leaders of influence (Raleigh, 1993) / Das Menschenrecht (Wien, 1993) / Who's Who in Graphic Design (Zürich, 1994) / Point

Virgule (Lezennes 1994) / Leksikon CZ (Ljubljana, 1994) / Svetovni biografski leksikon - Mihelač (Ljubljana, 1991) / Fotojokes (Gabrovo, 1995) / Aritas 95 (Šmarje pri Jelšah, 1995) / Kronika Šmarja pri Jelšah (Šmarje pri Jelšah, 1996) / Iconographies of the Contemporaneau Satire (Lisboa, 1996) / Fax Art (Caracas, 1996) / 17 Bienale Brno (Brno, 1996) / The 6th Seoul International Cartoon Festival (Seoul, 1996) / Mail Art (Fano, 1996) / Graphic Art (Stockholm, 1996) / Slovenska kronika XX. stoletja (Ljubljana, 1996) / Creators' (Kanagawa, 1996) / Poteze (1997) / DIC 1882-1997 (Ljubljana, 1997) / Pasje življenje (Rogaška Slatina, 1997) / Aritas 98 (Šmarje pri Jelšah, 1998) / Terzoocchio (Bologna 1998) / Body Icons (Skopelos, 1998) / Corpus del Akti I. II. (Ljubljana, 2000) / Glasilo kanadskih Slovencev (Toronto, 1999) / Znameniti Slovenci (Ljubljana, 2000) / Land Mines-Devil's Weapon (Kagoshima, 2000) / Za Prešernovo mesto (Kranj, 2000) / Herman the German (Bielfeld, 2000) / Lov, ribolov, turizam (Varaždin, 2000) / Trnava Poster Triennial (Trnava, 2000) / Water for humankind (Paris, 2000) / Esercizi di stile (La Spezia, 2000) / Medjunaroda izložba karikature (Zagreb 2000) / Corpus del Akti III. (Ljubljana 2001) / Aritas 01 (Šmarje pri Jelšah) / Jaz, čas in zgodovina (Ljubljana, 2001) / International Cartoon Festival (Wolfsberg, 2002) / Festa da Caricatura (Lousa, 2002) / Podgana - Marko Kociper (Ljubljana) / World of Art (Stockholm, 2002) / Rhodes International Cartoon Exhibition (Rhodes, 2002) / Biennial of Humour and Satire in the Arts (Gabrovo, 2003) / Aydin Dogan International Cartoon Exhibition (Istanbul, 2003) / International Salon of Antiwar Cartoon (Kragujevac, 2003) / Art Addiction (Stockholm, 2003) / World of Art (Stockholm, 2003) / Road and Travel, International Cartoon Exhibition (Teheran, 2003) / Težnja k popolnosti - Jure Cihlar, Lucija, 2003) Štomaški zvonovi (Brecljevo, 2003) / Likovna teorija (Ljubljana, 2004) / Prešernov Koledar (Ljubljana, 2004) / Žuborenje Slovenije (Ljubljana, 2004) / International Forum of Visual Humour Karikaturum (Surgut, Rusija, 2004) / Zehn Neue für Europa (Bielfeld, 2004) / Zvon (Celje, 2006) / Marketing Magazine (Ljubljana, 2006) / Oko-Srce-Oblika (Ljubljana, 2006) / L'art du collage ... (Paris, 2006) / Homo sapiens (Surgut, 2006) / The Cartoon and the Beginning of the 21st Century (Amadora, 2006) / 60 let Akademije za likovno umetnost (Ljubljana, 2006) / Leksikon Sova (Ljubljana, 2006) / Games of Change (Kruševac, 2007) / Ampak (Ljubljana, 2007) / Filografska zbirka (Rogaška Slatina, 2008) / Korotan (Wien, 2008) / Multimeridijan (Pula, 2008) / Lotta Poetica (Brescia, 2009) / Provokatorji (Ljubljana, 2009) / Mercedes magazine (Ljubljana, 2009) / Rogaške novice (Rogaška Slatina, 2009) / Pojmovnik slovenske umetnosti (Ljubljana, 2009) / Striporeki - Iztok Sitar (Ljubljana, 2010) / Fotografija (Ljubljana, 2010) / Osten, 65 years (Skopje, 2010) / Cartoon Symposium "Organ Transplant - Organ Donation" (Kagoshima City, 2010) / Internatiol Salon of Caricature (Zemun 2010) / The Golden Smile, "Inventions" (Beograd, 2010) / R 5, revija Šole za oblikovanje (Ljubljana, 2011) / Kunst Haus (Rogaška Slatina 2011) / Heimat (Bielfeld, 2011) / Preja- Franci Šali (Vavta vas, 2011), Duša slovenska (Ljubljana, 2011) / 'Momentos e Movimentos' (Sao Paulo, 2011)

Articles about Jagodič's artistic activities were published in numerous Slovene and foreign newspapers, dailies and weeklies. His ideas were published in the press as well. For example, in Slovene newspapers: Delo, Dnevnik, Prosvetni delavec, Pavliha, Tribuna, Komunist, Naši razgledi, Republika, Kmečki glas (Ljubljana), Večer (Maribor), Novi tednik (Celje), Gorenjski glas (Kranj), Dolenjski list (Novo mesto), Primorski dnevnik (Gorica); in the newspapers of the neighbouring republics: Vjesnik, Večernji list (Zagreb), Slobodna Dalmacija (Split), La voce del popolo (Rijeka), Politika, Borba, Večernje novosti (Beograd), Dnevnik (Novi Sad), Nova Makedonija (Skopje), Oslobodjenje (Sarajevo), Pobjeda (Titograd), to the most famous newspapers in the world, New York Times-Book Review (USA).

Stane Jagodič also keeps his own page on photography in the monthly magazine of the city of Ljubljana (editor: Nada Šumi), since 2000 he has been playing the roles of the jury and the writer of reviews of the photographic competitions.

NE KOPIRATI

Prizes – Awards

He has been awarded prizes for his multimedia artistic works (painting, drawing, cartoon, graphic, photomontage, collage, object-montage, literature). He was given most of the awards in the neighbouring 'renaissance' Italy (10x), follow: Serbia (8x), Slovenia (7x), Macedonia (6x), Croatia (3x), Poland (3x), France (2x), Turkey (1x), USA (1x), Germany (1x), Sweden (1x), South Korea (1x), Bulgaria (1x). He also got 9 awards for his successful cooperation in different cultural projects.

NE KOPIRATI

Some quotations about Jagodič's art from the monograph S. J. , 1989

Jože Volčand (Slovenia) editor: The painful and proud adherence to art / Dr Lev Menaše (Slovenia) art critic: Jagodič's energy is powerful enough to take modern art across the border of our millennium / Dr. Aaron Scharf (England) art theorist, art critic: Mocking at the vulnerability of mankind / Alain Jouffroy (France) art critic: 'Revolutionary beauty' is not dead / Piero Zanotto (Italy) art critic: Images from reality handled with dreamy playfulness / Ali Akdamar (Turkey) editor: Poetry in black, white and red / Robert la Palme (Canada) art critic, artist: Creations with a halo of subtle humor / Lee Sung Man (South Korea) editor: Today's true illustrator / Sten Möllerström (Sweden) editor: Art and vision combined in a single creation / Drago Medved (Slovenia) editor, art critic: Search and dialectal dissatisfaction over things discovered / Franc Šetinc (Slovenia) publicist: Stepping down from Olympus to the people

Publishing House: Globus, Zagreb 1989

NEKOPRAN

Junij Group 1970 - 1985

Stane Jagodič was the initiator and head of Junij Group / Grupa Junij (the founding members were all born in June) for many years. At the beginning the Group advocated the expressionism, later, they openly supported their attitude to committed satirical drawing – caricature and creative photography with science-fictional and surrealistic touch. They equally emphasized the aspects of constructivism in the direction of ideal synthesis between organic and inorganic forms, which Jagodič concisely described in a short manifesto.

The cofounders of the Junij Group were: Harald Draušbaher, Viktor Gojkovič, Stane Jagodič, Enver Kaljanac, later on, the Group was joined by permanent members: Jure Cihlar, Tone Demšar, Božidar Grabnar, Milomir Jevtić, Kazuo Kitajima, Mirko Lovrić, Ratimir Pušelja, Boštjan Putrih, Alan Sundberg, Peter Vernik and Vlasta Zábranský. From 1977 until 1985 the exhibitions organized by Junij Group hosted numerous conceptually and technically progressive and internationally recognized artists as guests.

NEKOPILAT

Around 200 artists from approximately 30 countries worldwide

Among them were the following worldly known multimedia artists: Helena Almeida, Rodoljub Anastasov, Susumo Endo, Christo and Jeanne Claude, Roman Cieslewicz, Valie Export, Anna Bella Geiger, Jochen Gerz, Mehmet Güleriyüz, Dževad Hozo, Olja Ivanjicki, Richard Long, Mari Mahr, Mahirwan Mamtani, Vernita Nemeč, Udo-Nils, Lev Nusberg, Fabrizio Plessi, Vjenceslav Richter, Artur Rosa, Janez Lenassi, Kjartan Slettemark, Jože Spacal, Annegret Soltau, Endre Tot, Jerzy Trelinski, Franco Vaccari, Emilio Vedova etc.

Worldly known photographers: Heribert Burkert, Vitaly Butyrin, Pierre Cordier, Petar Dabac, Joan Fontcuberta, Franco Fontana, Peter Kocjančič, Branko Lenart, Serge Lutens, Ange Manganelli, Henk J. Meyer, Lorenzo Merlo, Ugo Mulas, Rafael Navarro, Floris M. Neusüss, Paul de Nooyer, Virgilijus Šonta, Arthur Tress, Christian Vogt, Manfred Willman etc.

Worldly known cartoonists: Miroslav Bartak, Adolf Born, Constantin Ciosu, Jenő Dallos, Milko Dikov, Ferruh Dogan, Randal Enos, Josette Jansens, Ivan Haramija, Raimo Kanerva, Darko Marković, Priit Parn, Dušan Petričić, Mustafa Ramezani, Giuliano Rossetti, Jiri Sliva, Jiri Šalamoun, Jugoslav Vlahović etc.

NEKOPRAVA

The most important professional co-operators of Junij Group gallery directors, curators, art critics, translators, journalists

In Slovenia: Greta Jagodič, Drago Medved, Dr Stane Bernik, Dr Peter Krečič, Alenka Rems, Dr Lev Menaše, Dr Janez Sedej, Dr Zoran Kržišnik, Dr Janez Mesesnel, Božena Plevnik, Franc Zalar, Meta Gabršek Prosenc, Marlen Premšak, Dr Cene Avguštin, Jovo Grobovšek, Marijan Pal, Dolores Kocjančič, Metka Traven, Vladka Starešinič Pance, Matjaž Vipotnik, Miran Stopar, Ranko Novak, Andrej Verbič..

In the then brotherly republics: Josip Škunca, Liljana Bjelica, Gordana Djordjević, Sonja Abadjijeva Dimitrova, Anton Pauletić, Fuad Halilović, Mirjana Živković, Nihad Agić, Antun Karaman, Petar Živadinović, Goran Malić, Milan Damjanović, Jugoslav Vlahović

Abroad: Lorenzo Merlo, Myrica Merlo, Ernest Hildebrand, Edo Vižintin, Mario Furlan, Ban Andras, Luka Bartos, Mehmed Güleriyüz, Alberto Piovani, Atanas Sutkus, Bruno Talpo.

The Junij Group were exhibiting all over ex-Yugoslavia and also abroad. Three exhibitions were dedicated to the pioneers of modern art: Man Ray (1977), Marcel Duchamp (1978) and de Chirico – 'Metaphysical Presence' (1980). The last one was organized in cooperation with Lorenzo Merlo, the director of the Canon Photo Gallery from Amsterdam. The majority of the Junij Group exhibitions were accompanied by voluminous catalogues which represent rich documents for the present and future generations. Catalogues of the Junij Group: Celje 1971; Ljubljana 1972, 1974, 1976, 1977, 1978, 1980, 1982, 1985. About 15 leaflets were published, too.

The Junij Group was organizing all events on idealistic and voluntary basis (1970-1985) without any fee.

International Junij Art Collection 1985

The International Junij Art Collection, which was founded on the basis of the works of art, donated by many co-operators and exhibitors of the Junij Group, was Jagodič's idea. He himself collected all the works and founded the Collection in 1985. It comprises about 1000 works of art with emphasis on photographic medium, photomontage, collage, graphic art, caricature, painting and sculpture donated by approx. 140 authors. It was first presented in the Jakopič Gallery in Ljubljana, in 1985. Among the donors there were worldly known visual artists. In 1988, the professional co-operator of Junij Group and art critic Dr Lev Menaše made a selection of photographs out of the photographic stock in the Collection. And this selection was exhibited in the Yugoslav Cultural Center in Paris on the initiative of the photographer Mirko Lovrić from Belgrade. This exhibition was set up in the framework of the international biennial 'Mois de la photo a Paris' (1988). It took part in the competition entitled 'Aspects of Creative European Photography' 1968-1988, and was awarded the first prize. There were 34 Paris museums

and galleries competing to win the first prize. The commission of selection of art works were: Agnes de Gouvion Saint-Cyr, Alain Dister, Jean-Claude Lemagny, Guy Mandery and Jean-Luc Monterosso (commissioner of the 'Mois de la photo a Paris' 1988).

The president of the jury was a film actress Charlotte Rampling and members: Maria Morris Hambourg (USA), Jean-Christophe Averty, Claude Bedat and Francois Boisrond (France). This award confirmed once again the committed and research-based multimedia activity of the Junij Group in the field of the worldwide creative photography. In 1996, the Collection was donated to the Museum of Architecture and Design in Ljubljana directed by the art historian Dr Peter Krečič. Its guard and curator is the art historian

Dr Primož Lampič, employed in that institution.

Junij Society 1986-1987

Junij Group was later followed by Društvo Junij – the Junij Society (1986- 87) who rented the premises in Štefan Street in Ljubljana and founded the Junij Gallery there. Some exhibitions, poetry and dance performances were organized there by the Junij Group members and co-operators: Dr Lev Menaše, Dušan Kidrič, Dragica Trobec Zadnik, Greta Jagodič, Jože and Vika Šauta, Aleksandra Kraigher Arambašič, Marjana Kobe, Mojca Cejan in Miran Krklec. In the framework of the Junij Gallery it is necessary to mention the visiting exhibition 'Mail Art-Private Life' (1987) set up by the artist-curator Andrej Timša from Novi Sad. 320 artists from all over the world took part in that exhibition, and it was really the greatest mail art exhibition in Slovenia ever. Other exhibitions of artists: Jugoslav Vlahović, Eliza C. Wong, Boštjan Putrih, Stane Jagodič, Ratimir Pušelja, Enver Kaljanac, Drago Hrvacki, Mirsad Begić etc.

NE KOPIRAJTE

Taken from an interview with Dr Aaron Scharf (art theorist, critic):

"I am always amazed by the premature maturity of the Junij Group. It is unique ! The integrity of its work identifies imagination which has been released by this wonderful association of artists, coming from different cultural backgrounds, but who share witty and ironic lightheartedness. The Junij Group, as the group of international fellow artists, seems to me a creative body in which the whole is considerably greater than its parts. Is there any such group? The impressive use of the photographic medium, preferred by the Group, showed itself so powerful and incongruous than never before, with a possible exception of surrealists. The Group deserves to be better known internationally as it is, and (said poetically) I applaud this bunch of stars, illuminating the aesthetic arch."

Delo, Ljubljana, December 8th, 1989

NEKOPRAVA

Triennial Aritas-satirA (1995 - 2004)

Jagodič was also an initiator and head of the Slovenian triennial of satire and humour, named Aritas-satirA (1995-2004). It was organized as a competition with eminent art critics, publicists in which many Slovene cartoonists, graphic artists, photographers, writers of humorous and satirical texts, theatre comedians, imitators and chanson singers took part. The Triennial also included some honorary guests, merited for their contribution to the Slovene visual and written satire and humour. They were presented by their own exhibition and a comprehensive display in the catalogue. Caricature-satirical drawing and graphic art were presented by Nikolaj Pirnat, France Mihelič, Jože Ciuha and Bine Rogelj; literary texts by Žarko Petan, Igor Torkar and Janez Menart. The Triennial Aritas-satirA (2001) also organized an award winning competition for primary school pupils. The co-founders were, besides Jagodič, Jože Čakš, Tone Kampuš, Jože Volfand, and the main co-organisers of exhibitions and other parallel actions: Nina Pirnat, Mitja Rotovnik, Barbara Sterle Vurnik, Franci Podnar, Dr Milček Komelj, Mica Planinc, Drago Medved, Marja Lorenčak, Franci Zidar, Marjan Kunej, Jan Jagodič, Matjaž Vipotnik, Slavko Javorič, Stanko Šket, Uroš Matanovič, Emi Vega, Aleksander Peršolja and Radko Oketič.

The Triennial had its domicile in Šmarje pri Jelšah and at Brecljevo (two places from Jagodič's childhood). Later, it was also moved to the following places: Ljubljana, Škofja Loka, Podsreda and Sežana. It was accompanied by 4 comprehensive catalogues, 2 newspapers 'Aritas-satirA' and a publication 'Satira Multi'. In the framework of the first triennial (1995) and on Jagodič's initiative there was a massive stone pillory erected in the centre of Šmarje pri Jelšah, modelled on the medieval pillory and the 10 Commandments, to admonish our generation.

Foreign cartoonists took part in triennial performances, too. During the first one, in 1995, there were : Adolf Born (Czech Republic), Mikhail M. Zlatkovsky (Russia), Vlasta Záborský (Czech Republic), Sadao Sakai (Japan) and a satirical-photomontage artist Dominique Delhaye (France). The second triennial in 1998, entitled 'Six American Cartoonists', hosted Jerry Robinson, Kevin Kallaugher-Kal, David Levine, Edward Sorel, Art Spiegelman and Richard Mock.

The Aritas catalogues professionally covered and analysed the Slovene satire and humour in a concise historic way, and presented at least the framework survey of the worldwide art production of this kind. The British art critic Edward Lucie-Smith also joined in with his article on art satire and caricature (Aritas-SatirA 2001).

Catalogues of the Slovene Aritas-satirA Triennial of Humour and Satire, Šmarje pri Jelšah: 1995, 1998, 2001, 2004.