

ŽELJKO JERMAN

„Polovicom sedamdesetih godina reducira postupak na elementarnu upotrebu fotokemikalija na fotopapiru bez upotrebe fotoaparata. Zanima se za multimedijске umjetničke postupke i sve se češće koristi tekstem u radovima. Od 1975. počinje izlagati s grupom umjetnika („Šestoricom”; op.a.) na javnim prostorima, a statično izlaganje radova zamjenjuje procesualnim akcijama... Polovicom osamdesetih godina intenzivno radi na ciklusima fotoslika, realiziranih ekspresivnim tragovima fotokemikalija na fotopapiru.“

INSERT IZ TEKSTA ŽELJKA JERMANA „ZAGUBLJEN AUTOPORTRET”, PROLOGA NJEGOVE KNJIGE ZAGUBLJENI PORTRETI (BRANKO ČEĞEC (UR.), MEANDARMEDIA ZAGREB, 2006., STR. 108–111).

KRAJ, 1973.–1974.



THE END (1973–1974)

The same source continues: “In the early 70s, he reduced his procedure into an elementary use of photo-chemicals on photo-paper, without the use of a camera. He was interested in multi-media artistic procedures and increasingly often used texts in his art. In 1975, he began to exhibit with a group of artists (“The Six”, editor’s note) in public spaces, replacing static exhibitions through processual actions... In the mid-80s, he intensely worked on various series of photo-paintings, which he made by producing expressive traces on photo-paper with photo-chemicals. That working principle, with minor alterations, he has retained until today.”

EXCERPT FROM AN ESSAY BY ŽELJKO JERMAN “A LOST SELF-PORTRAIT”, PROLOGUE TO HIS BOOK LOST PORTRAITS (ED. BY BRANKO ČEĞEC, ZAGREB: MEANDARMEDIA, 2006, PP. 108–111).