

Irina Subotić
Ivana Simeonović Čelić

OLGA JANČIĆ

skulptura

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Irina Subotić

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Ivana Simeonović Čelić

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Umetnost uravnoteženih htenja

The Art of Balanced Aspirations

Skulptorsko delo Olge Jančić odlikuje izvanredna vitalnost, a njena stvaralačka energija napaja se i sopstvenim zakonitostima i spolja ponuđenim Dobrom i Zlom. Drugim rečima, pratila je intimne podsticaje, ali nije bila neosetljiva na sagledavanje opštih, globalnih problema. Spoj ideje i sigurno izbalansirane skulptorske misli dopunjuje se osmišljenim i strukturalno čistim stvaralačkim postupkom. Retka doslednost i velika senzibilnost suočene su sa čulnošću koja dodiruje i najtananije ljudske pore i zbog toga nikada ne napuštaju osećaj prirodnosti i prirode u najširem, gotovo kosmičkom smislu, ali istovremeno i u neposrednom načinu realizacije. Puna, organska forma skulptura Olge Jančić skriva duboka mada ne uvek i nužno prepoznata značenja koja ostavljaju dovoljno prostora neutralnim pogledima, emocijama i tumačenjima posmatrača. Superiorno vladanje tehnikom, koje se podrazumeva ali koje često u savremenoj skulpturi svesno nije primenjivano i poštovano, obezbeđuje sigurno otkrivanje i maksimalno korišćenje suštinskih svojstava materijala kroz ostvarene impresivne i ekspresivne volumene. Njene skulpture nude malo podataka za zaključivanje, u njih se teško prodire, ali zato obiluju podstrecima za doživljaj...

U svojim zrelim stvaralačkim godinama, sažetim iskazom dala je možda najbolju karakterizaciju svog umetničkog postupka kada je obrazložila da su emotivna polazišta ili prvobitne egzaltacije u fazi realizacije „ukroćene” razumom, a u izrazu očišćene od direktnosti.¹ Iz tog harmoničnog usaglašavanja oponentnih ljudskih poriva i životnih iskustava – tamnih i svetlih tonova – organski se rađa njena skulptura.

Mirnim i sigurnim korakom Olga Jančić je iznenađujuće rano bila zreli stvaralac koji je svesno gradio svoj antiakademijski opus, i on se upravo kao takav duboko utemeljio u korene naše savremene skulpture pedesetih i šezdesetih godina. Zbog toga i danas čvrsto stoji u samom vrhu posleratnog jugoslovenskog vajarstva, nedotaknut vremenom, novom kritikom i pomacima koji su se u međuvremenu desili u

The work of Olga Jančić is distinguished by an extraordinary power of vitality, while her creative energy feeds both on her own, internal maxims as well as Good and Evil proposed from without. In other words, it follows these intimate stimulations but remains sensitive to general and global problems. This merging of the idea and the steadily balanced sculptural thought is complemented with a studious and structurally pure creative process. Rare consistency and great sensitivity are confronted with a sensibility which touches upon the most delicate human pores and therefore retain a sense of the natural and of nature in the broadest, almost cosmic meaning, but also in the immediate manner of realization. The full, organic form of the sculptures of Olga Jančić hides deep, not necessarily recognizable, meanings which nevertheless leave enough space for impartial notions, individual emotions and interpretations of the viewer. Her superior mastery of technique, easily taken for granted but often consciously discarded in modern sculpture, secures an infallible discovery and maximum utility of the material's essential properties through the realization of impressive and expressive volumes. Her sculptures disclose too little for any kind of conclusion, they are difficult to penetrate, but they stimulate an experience...

Probably the best characterization of her artistic procedure is given by Olga Jančić herself, in a concise statement made in her ripe creative age. She explains that emotional sources and initial excitements are “restrained” by reason during the period of their implementation and their expression has no directness.¹ Her sculpture is organically born from that harmonious congruity of opposite human intentions and accumulated experiences, from these dark and bright tones.

With her quiet and steady steps Olga Jančić achieved artistic maturity at a surprisingly early age, deliberately building her antiacademic opus which is as such deeply rooted in the foundations of our contemporary sculpture of the 1950s and 1960s. Because of that she still stands firmly at the very peak of post Second World War Yugoslav sculpture, untouched by time, the new criticism or the changes which have occurred in art in the mean-

umetnosti. Nepatvorenom senzibilnošću Olga Jančić uspeva da svoju transcendentalnost pretoči u čvrstu i svedenu, sintetičnu, nebaroknu i istovremeno moćnu formu. Čak i kada je svoje delo odvela ka apstrakciji, tačnije kada se uključila u enformelna traženja šezdesetih godina, a njena se skulptura skoro poistovećivala sa gromadom vulkanske lave, bojazan da bi njeno delo moglo da izgubi prepoznatljiv rukopis – jednostavno nije pretila.



Crtež bake, krejon /
Grandmother, crayon, 1946, sign.: 18 mart 46

Požrtvovano je i potpuno posvećena svom poslu, u tradicionalnom smislu, kao umetnik koji se gotovo idealno identifikuje sa predmetom i izborom svoga misionarskog zadatka: u našoj skulpturi ona je na jedinstven način uspela da transponuje ljudsku figuru u čistu plastičnost. Vrlo rano je znala da svoju konkretnu i prepoznatljivu antropomorfnu formu pretoči u znak, kako bi označeno preraslo u označitelja, da aktivno učestvuje u iznalaženju globalnog diskursa kao jedne od vidnih manifestacija modernizma.

Pažljivo prati sva zbivanja oko sebe, kao opipavanje pulsa svoga vremena, iz urođene znatiželje, postavljajući visoke zahteve svom obrazovanju. Književ-

time. With genuine sensibility, Olga Jančić has succeeded in transforming her transcendency into a firm and compressed, synthetic, non-Baroque and simultaneously powerful form. Even when she steered her work toward abstraction, when she joined the informel investigations of the sixties, when her sculpture almost identified with volcanic rocks, it was simply not possible for it to obliterate her distinguished personal gesture.

With an unselfish and complete dedication to her work in the traditional sense of an artist almost ideally identified with the subject and the choice of her missionary task, Olga Jančić is unique in our sculpture in her ability to transform the human figure into pure plastic art. She has always known how to translate her concrete antropomorphic form into a sign, so that the signified becomes the signifier and she has actively participated in the search for a global dicourse as a visible manifestation of Modernism.

Out of her inborn curiosity, Olga Jančić has attentively observed everything going on around her, trying to feel the pulse of the times, setting high goals for her own education. Literature, painting, philosophy... are integral parts of her life and stimuli from these spheres have been used only indirectly, like faraway echoes of Man, like syncretic facts naturally present in her integral and steady personality.

Although it may seem that all of Olga Jančić's creative life is a fortunate combination – like a predestined contingency – of her love of work and her ability to give form to ideas, the overall course of events indicates no free-willed or indifferent submission to fate. She has always known how to manage her desires and ambitions, she has had the strength to control the situation, and above all, not to succumb in moments which would lead others to despair. She has been able to overcome all of the menacing obstacles, even more than that, she has found a creative way to employ her problems in her work.

Her personality and her work are dominated by a vision of Modernism representing a wide space where she can express modern vibrations and an adherence to the living conditions of the civilization she belongs to through education, her criteria and her views. Ever since she learned the basic role of art, particularly sculpture, Olga Jančić has known that her work must capture the eternal from the invisible essence of the phenomenon of life, its mystical beginning, its growth and flourishing and all the spasmodic stages it must pass through until its equally mystical end. She has known how to transform the fundamental ideas of this unending dualism into a new sculptural form.

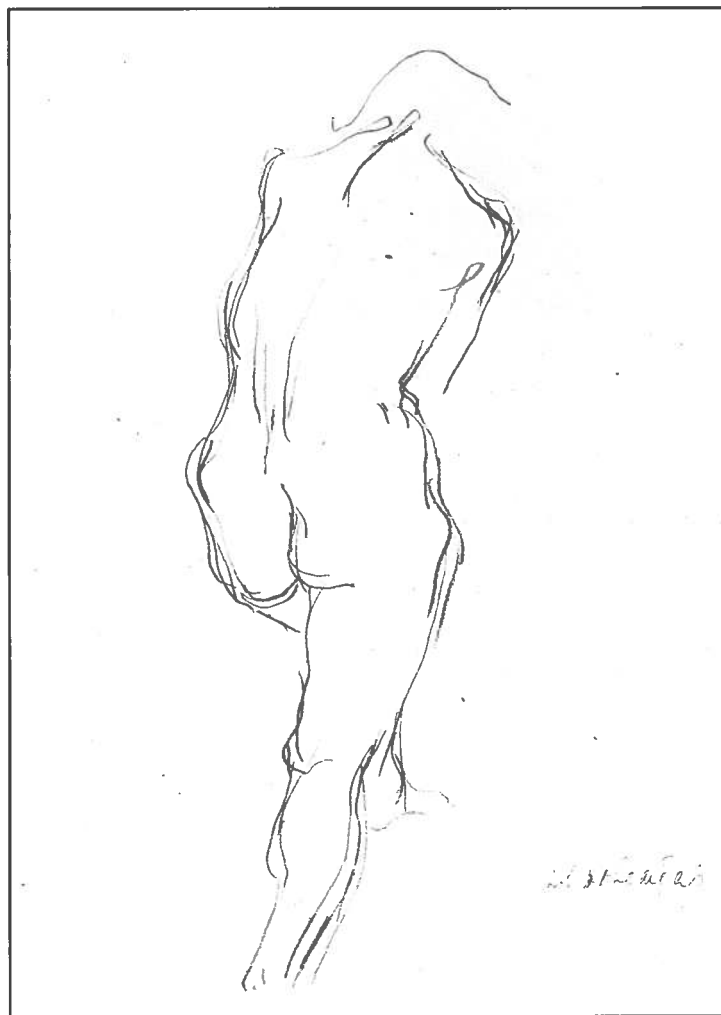
nost, slikarstvo, filozofija... deo su integralnog življenja, a podsticaji iz tih sfera mogli su da budu korišćeni samo posredno, kao daleki odjeci čoveka i kao sinkretičke činjenice koje se podrazumevaju u formiranju njene celovite i stabilne ličnosti.

Iako se može učiniti da je kompletan stvaralački život Olge Jančić srećan sklop – kao sudbinska slučajnost – njene ljubavi prema radu i sposobnosti uobličavanja ideja, celokupan sled događanja pokazao je da nije bilo slobodnog i neobaveznog prepuštanja sudbini. Ona je uvek znala da vlada svojim željama i ambicijama, imala je snagu da kontroliše situacije, a posebno da se ne predaje u trenucima koji bi kod drugih izazivali beznada: umela je da prevaziđe sve prepreke koje su je ugrožavale tokom njenog života, i više od toga, da sve probleme kreativno uključi u svoj rad.

Njenom ličnošću i njenim delom dominira vizija modernizma kao širokog prostora za iskazivanje savremenih damara i prijanjanja uz životne uslove civilizacije kojoj ona pripada celokupnim svojim obrazovanjem, kriterijumima, životnim pogledima. Od trenutaka prvih saznanja o suštinskoj ulozi umetnosti, posebno skulpture, Olga Jančić je znala da svojim delom želi da obuhvati ono večno u nevidljivoj suštini fenomena kao što je život, njegov tajanstveni početak, rast, bujanje i sve grčevite etape kroz koje on prolazi do svog takođe tajnovitog okončanja. Znala je istovremeno kako da te suštinske ideje neokončanog dualizma pretoči u novi skulptorski oblik. Nikada se ne zadržava na spoljnim odlikama ili na prividu problema, već traga za pojavnim manifestacijama zbivanja koja se dešavaju u dubini, u dubini volumena. Pri tom sve promene mogu da se prate po spoljnim delovima skulpture, po njenim površinama koje su odraz unutrašnje mase, po bridovima, fakturi koja ističe taktilne vrednosti materijala, po pokretu kao refleksu rasta mase u prostoru i svim tragovima koje taj rast ostavlja, a u izvesnim fazama i po ikonografskim detaljima.

Stvarajući svoje moćne i sugestivne skulpture, Olga Jančić je branila pojam misaonog, bezvremenog, a pre svega ljudskog u svom delu, i u umetnosti uopšte – bez nasilja, ali u konvulzijama osećanja i neretko sa dramatičnim tragovima kao simbolima bola i mučnine. To su dela nastala u periodima kada su blažene sreće presahle ili kada se iznenada pojavljivala neka velika pretnja, neka opasnost sa kojom nije znala kako da se nosi. Bilo je to vreme suočavanja sa sobom, ali i sa kolektivnom svešću, ili tačnije sa podsvešću, u traganju za punom ravnotežom svih, do neizdrživosti teških mada realnih krajnosti.

She never dwells on the external qualities or an illusion of a problem, but searches for ostensible manifestations of work's inner life happening in the depths of the volume. All phases can be followed along the outer lines of a sculpture, along its surfaces reflecting the internal mass, along the edges, its texture emphasizing the tactile values of the material, by the movement as a reflection of the growth of mass in space and all the marks left by the growth, and in some phases one can follow these changes in iconographic details.



Kroki sa Akademije, olovka /
Student croquis, pencil, 1947–1948

In making her powerful and suggestive sculptures, Olga Jančić has defended the notion of the contemplative, the timeless and above all the human element in her work and in art in general – without violence, only in spasms of emotion and frequently with dramatic shades as symbols of pain and torment. These works were created after the blissful happiness had withered or when a sudden threat appeared, a danger she did not know how to handle. It was the time of confrontation with her own self and the collective consciousness, more precisely with the unconscious in search of a full balance of all, unbearably difficult but real extremes.

Može li umetnik biti sam – bez uzora

Poput velikih umetnika Brankusija ili Arpa, koje je emotivno doticala kao stvaraoce za koje je znala da formiraju svest o skulpturi XX veka, i ona je zapostavljala svaku pomisao kako stvaralac mora da sledi neke uhodane puteve stilskih formacija, kao što je svesno odbijala i da nasilno utiče na razvojne linije svojih autonomnih oblika. Rezultat toga je stameno delo, u dugim i tihim, čak usporenim ali snažnim kretanjima i suptilnim menama, sa varijantama istih ili srodnih oblika kroz koje umetnica istražuje opravdanost svojih htenja i namera i traga za sve savršenijim rešenjima.

Dok se kod umetnika novih generacija stavovi pretaču u forme, Olga Jančić je verni predstavnik onih težnji stvaralaca XX veka koji su izgrađivali modernu umetnost ovekovečujući kroz ostvarena dela različite aspekte svog senzibiliteta i verujući da će svojim vizijama stvoriti jedan novi svet oblika. Pri tome njene skulpture nisu rezultat samo čvrstog prijanjanja uz jednom donete postavke, čak i sopstvene, postavke koje se moraju dogmatski slediti, već proističu iz doslednog, dugog i predanog preplitanja razmišljanja i osećanja, pretakanja svih mogućnosti koje pomažu da se nematerijalno prevede u materijalno, u konkretni, kompaktni i koncentrisani oblik. Tako stvoren, njen oblik, čak i kada je završen, često sugerše unutarnji pokret, rast i dalje sazrevanje.

Kao ni mnogi drugi sledbenici modernizma, ni ona nije pristalica pravolinijskog i jednodimenzionalnog kontinuiteta, već je svoja shvatanja i svoj razvoj bogatila i potvrđivala pogledima oslonjenim na tradiciju, na klasične, arhajske pa i arhaične vrednosti kroz koje je mogla da saznaje o trajnosti ideja i o pročišćenosti na putu ka suštini. Zbog toga je, verovatno, njeno delo i obeleženo onim sledom pojednostavljivanja kojim se mnogo više čuva i naznačuje, nagoveštava i predoseća, nego što se kazuje. A tim čuvanjem se nudi vanvremenska dimenzija koja izgrađuje celokupnu civilizaciju. Bez mitskog i mitološkog, pa i magijskog supstrata, koji je tako često i duboko doticao modernu misao, Olga Jančić je, racionalno i mirno, isključivo u prirodi i životu pronašla ceo pojmovnik problema za svoje radove. Tako je uopštenu i dobro poznatu antropološku bipolarnost priroda/kultura – po definiciji Margit Rowell² – i njihove temporalne parametre svedene na suprotnost neposredno/večno podrazumevala kao jedinstveni podstrek.

Moderni umetnici različitog podneblja i porekla, gotovo svih tendencija i generacija osvrtni su se na

Can an Artist Be Alone – without a Paragon

Similar to Brancusi and Arp, the great artists she was emotionally attached to as formative fathers of the concept of twentieth century sculpture, Olga Jančić ignored the idea that an artist should follow the trodden paths of stylistic formation. She likewise refused to forcibly influence the development of her own autonomous forms. The result is her unyielding work with its long and silent, even slowed down but powerful movement and subtle mutations, variations of the same or similar forms in which she examines a justification of her intentions and desires and explores even more perfect solutions.

While other modern artists transpose standpoints into forms, Olga Jančić is a devoted representative of those creative intentions of the twentieth century authors who have developed modern art by immortalizing in their works different aspects of personal sensibility, believing that their visions would create a new world of forms. Her sculptures are not the result of simple steadfast adherence to the previously determined postulates, even her own, postulates which ought to be followed dogmatically; her works stem from a coherent, long and enthusiastic interplay of meditations and feelings, a transmutation of all possibilities which can help translate the immaterial into the material, into a concrete, compact and concentrated form. Thus made, her forms, even when unfinished, suggest an internal movement, growth and further completion.

Like many other followers of modernity, Olga Jančić avoids rectilinear and one-dimensional continuity. Her views and her development are enriched and reaffirmed in her inclination toward the classical, Archaic and even ancient values which speak of a continuity of ideas and purification on one's way toward the essence. This is one of the reasons her work is marked with a succession of simplifications which preserve and insinuate, suggest and foretell, much more than they actually tell. This preservation affords an extemporal dimension which institutes overall civilization. Without the mythical and mythological, even magical substitute, so frequently connected to the modern thought, but rationally and quietly, Olga Jančić draws her entire lexicon of concepts for her works directly from nature. And thus she accepts as a unique incentive the general and well-known anthropological bipolarity (as defined by Margit Rowell²) of Nature/Culture as well as their temporal parameters reduced to the opposition of direct/eternal.

Modern artists of different regions and different origins, of almost all inclinations and generations have turned to ancient sources, as precious traces of the past, as ideals that remind one of the values already confirmed

stare uzore kao dragocene senke prošlosti, kao uporišta, podsećanja na osvedočene vrednosti i preispitivanja sopstvenih inovatorskih htenja. U našoj umetnosti, gotovo svi stvaraoci koji su izgrađivali modernizam pedesetih godina verovali su da će u korenima naše stare i narodne umetnosti naći autentični izraz i opravdanje za svoje novine, u to vreme često napadane kao „importovane” sa Zapada. U tom smislu su čista romanička plastika, simbolika stećaka, svedena dekorativnost krajputaša, stilizacije i inventivni ornamenta na prepletima moravskih reljefa, kompozicioni detalji naših srednjovekovnih fresaka, sjaj mozaika ili iluminiranih rukopisa sa arabeskom crteža, fantastičnom imaginacijom i dubokim slojevima duhovnosti bili inspiracija i podsticaji za iznalaženje odgovarajućeg izraza u novom jeziku, senzibilitetu, novoj svrsi i načinu realizacije.

Olga Jančić je pripadala tom krugu umetnika. Kritika je s pravom rano konstatovala njena moguća napajanja i drugim, dalekim starim civilizacijama Egipta, Meksika, arhajske Grčke, Mesopotamije, pa i praistorijskih uzora – Vilendorfske Venere, na primer.³ Poredila su se njena istraživanja sa iskustvima koja su svojim radikalizmom, zasnovanim upravo na tim civilizacijama, ostavili kao nasleđe modernoj umetnosti Hans Arp, Brankusi i Henri Mur, iako sama Olga Jančić priznaje da u svojim mladalačkim danima nije osećala dovoljnu spremnost i afinitet prema tako svedenim i pročišćenim formama. Ipak, njeno razumevanje i njen pristup skulpturi išli su spontano upravo tim putevima. Nije stoga čudno što je najznačajniji umetnički događaj – ne samo za stvaralaštvo Olge Jančić već za ceo preporod naše skulpture pedesetih godina – bila izložba velikog britanskog vajara Henrija Mura u Beogradu marta 1955. Ona se desila u pravom trenutku za našu mladu skulpturu, i u pravom trenutku za našu mladu skulptorku, koja je njegovo delo najpre znala iz reprodukcija, a posle neposrednog susreta sa radovima na izložbi osetila spremnost da ta saznanja iz njegovog stvaralaštva neposredno potvrdi kroz svoja dalja nastojanja i duboko utka pouke koje je mogla da prihvati na pravi način kao svoj veliki putokaz.

U metafizičkom, pa i u profesionalnom smislu, Henri Mur se može smatrati njenim velikim uzorom. Prilikom boravka u Beogradu on je posetio i Majstorsku radionicu Tome Rosandića, što se podudarilo sa trenutkom kada je mlada generacija naših skulptora već bila gotovo formirana, u naponu stvaralačkih htenja svih saradnika. Henri Mur je svoja istraživanja forme i nove prostorne realnosti predano vršio na figuri, najpre u statič-

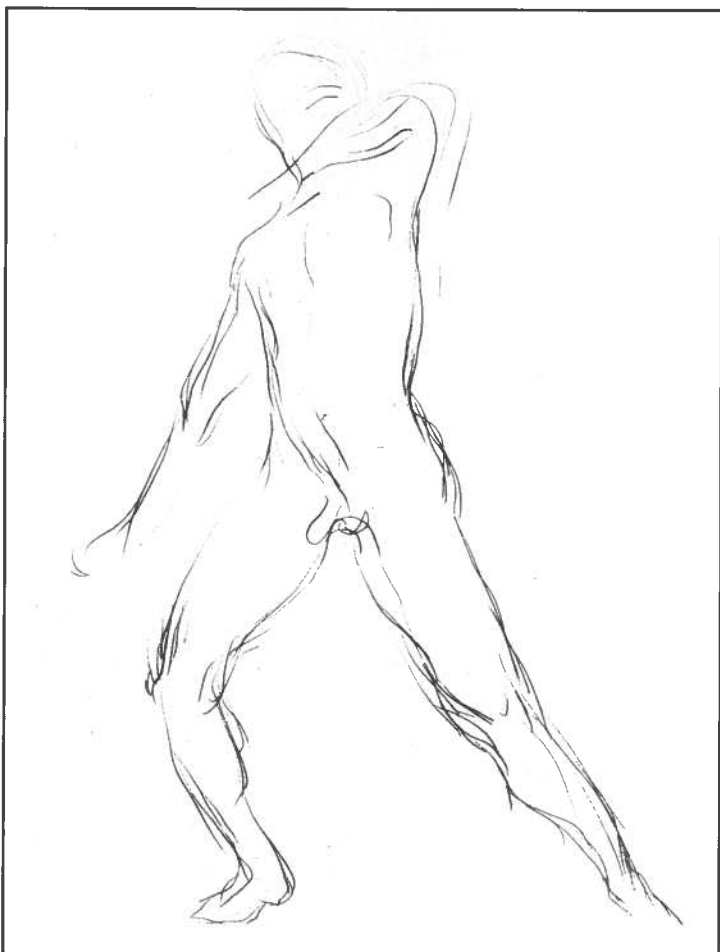
and of the need to reexamine one's own innovative tendencies. In our art, almost all artists of the Modernism of the 1950s believed that in the roots of our old folk art they would find the power of an authentic expression and a justification of their innovations, often criticized as "imported" from the West. In that sense, a simple Romanesque plastic, the symbolism of the old tombstones, the reduced decorative quality of the roadside gravestones, the stylized and inventive ornaments of interwoven reliefs on the monuments of the Morava stylistic group, the compositional elements of our mediaeval frescoes, the splendour of the mosaics and illuminated manuscripts with arabesque drawings, the fantastic imagination and deep layers of religious feeling served as inspiration and incentive to search for a matching expression in the new language, new sensibility, new purpose and new manner of realization.

Olga Jančić belonged to that circle of artists and critics quickly guessed that there had probably been other inspirations – the distant civilizations of Egypt, Mexico, Archaic Greece, Mesopotamia, even prehistorical models, like the Venus of Willendorf.³ Her investigations were compared to the radicalism left to modern art as a legacy by Hans Arp, Brancusi and Henry Moore which was strictly founded on these civilizations. However, Olga Jančić admits that in her youth she was neither ready for nor attached to such compressed and purified forms. However, her understanding of sculpture and her attitude towards it were developing along these lines exactly. It is not surprising therefore, that the most important artistic event – not only for the work of Olga Jančić, but for the entire revival of our sculpture in the fifties – was the exhibition of the great British sculptor Henry Moore, in Belgrade in March 1955. It took place at the right moment for our young sculptress who had known his work from reproductions. After a direct encounter with his works at the exhibition, she felt ready to reaffirm in her own projects what she had learned from him and interlace deeply the messages she could accept in a proper way as her significant polestar.

In a metaphysical and professional sense, Henry Moore can be considered Olga's great model. While in Belgrade, he visited the Master Workshop of Toma Rosandić. It was the moment when the young generation of our sculptors, all of them at the peak of their creative competency, had almost completed its formative progress. Henry Moore had done his research in form and a new space reality of figures, first in static, then more dynamic assemblages, always related to the qualities of natural forms. It was exactly at that time, in the mid-fifties, that Olga Jančić laid the foundations of her own art, through a reduction of antropomorphic bodies to a veritable sculptural program. She has always felt

nim, kasnije u sve dinamičnijim sklopovima, uvek povezanim sa svojstvima prirodnih oblika. A Olga Jančić je upravo tada, sredinom pedesetih godina, postavila temelje svoje umetnosti i to preko svodenja antropomorfnih tela na čist skulptorski program. Ostaće joj neizmerno bliski Murova humanistička orijentacija i njegov generalni pogled na umetnost, a posebno njegove ideje o transponovanju ljudskog oblika, kao i potreba za korespondiranjem umetnosti i prirode.

Dragoceno poznanstvo sa Henrijem Murom bilo je nastavljeno i kasnijim susretima. I kao da je sledila njegove nazore da je oko voditelj ka srži i uočavanju unutarnjeg značenja, koje se otkriva u jezgru skulpture, Olga Jančić je gotovo celokupno svoje stvaralaštvo koncipirala upravo otkrivajući spoljnim odlikama događanja unutar mase.



Kroki sa Akademije, olovka /
Student croquis, pencil, 1947-1948

Putevi Olge Jančić su vodili ka sve pročišćenijoj formi, pojednostavljenim volumenima, svodenjima površina, ka novim prostornim relacijama koje se tiču odnosa spoljnog/unutrašnjeg, ka sve transcendentalnijim tematskim odredištima – u krajnjem smislu ka novom značenju koje može da

very close to Moore's humanistic orientation and his general outlook toward art, particularly his ideas on how to transpose human form, and the necessary correspondence between art and nature.

The precious friendship with Henry Moore continued in their subsequent meetings. As if following his notion that the eye leads one to the substance and the internal meaning discovered in the core of a sculpture, Olga Jančić has conceived almost all of her creative work so that its outer features reveal the movement and tension inside the mass.

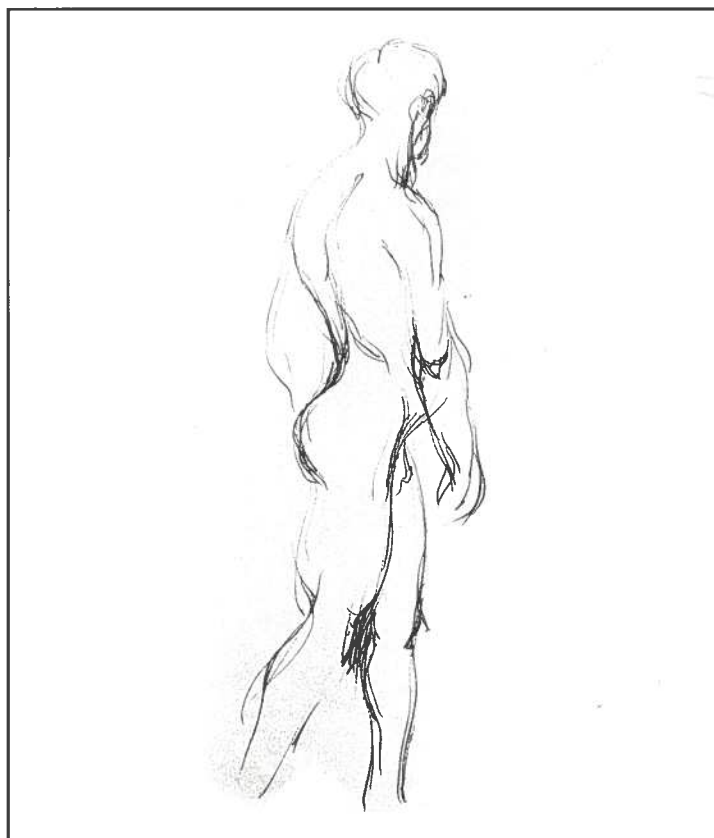
Olga Jančić was moving toward an even more purified form, simplified volumes and compressed surfaces, toward new space references connected to the relationship between the external and the internal, to more transcendental thematic goals. In a final sense, toward a new meaning offered by the new form of modern sculpture. This entire altered discourse is almost unparalleled in our former art of sculpture.⁴

In the fifties, world sculpture was, on the one hand, already experimenting with traditional form and material treatment in order to achieve lasting values, and in this the academic form was abandoned and replaced by various types of stylization, almost to the point of abstraction and its spacial, metaphorical and symbolic prominence. On the other hand, new approaches became more frequent, primarily as a consequence of the legacies of the historic avantgarde which were only then, after the Second World War, used extensively, bravely and in a more radical sense: new, non-classical sculptural material was used, handicraft and other non-sculptural techniques were introduced, anti-aesthetic views became legitimate and constituted a new concept of sculpture and the sculptural space, negating its classical value: mass and volume. Olga Jančić was not interested in this. Therefore, she did not follow the line of Alexander Calder or David Smith, Max Bill or Jean Tinguely, Lucio Fontana, but an evolutive course joined, beside Moore, Marino Marini, Gio Pomodoro and Etienne-Martin, Barbara Hepworth, Reg Butler, Germaine Richier, Kenneth Armitage and Lyn Chadwick.⁵ These artists had different ways of introducing architectonic and notconstructivistic elements in their work, their point of departure was Nature and not Science or Industry, their destination was not a synthetic form. However, Olga Jančić did not bring into her work the distortion, caricature or hallucination, common to most of the artists from this investigative period of informal structure who attempted to recognize those individual existential features of the times which mold modern man and influence his insecurity. Olga Jančić was primarily interested in biomorphic structures capable of

ponudi nova forma savremene skulpture. Sav taj izmenjeni diskurs gotovo da nije imao uzora u našem dotadašnjem vajarstvu.⁴

Tih pedesetih godina skulptura je u svetu, s jedne strane, već razrađivala raznolike mogućnosti dosezanja trajnih vrednosti postepenim evolutivnim tokom unutar tradicionalnih načina prodiranja u materiju. To je dovodilo do napuštanja akademske forme, koja je zamenjena različitim vidovima stilizacije, sve do apstrakcije i njene prostorne, metaforične ili simbolične vrednosti. S druge strane, sve se češće praktikuju novi postupci, kao posledica prepoznavanja rezultata istorijskih avantardi koje su tek tada, posle II svetskog rata bile korišćene na širem planu, smelije i radikalnije: primenjuje se neklasičan skulptorski materijal, uvode zanatske i druge nesulptorske tehnike, legitimno prihvataju antiestetički pristupi koji formiraju novi pojam skulpture i skulptorskog prostora, negirajući njenu klasičnu vrednost: masu i volumen. To Olga Jančić ne interesuje. Dakle – ne linija Aleksandra Koldera ili Dejvida Smita, Maksa Bila ili Žana Tingelija i Lučija Fontane, već razvojni tok u koji se bliže uključuju, pored Henrija Mura, Marino Marini, Đo Pomodoro i Etjen-Marten, Barbara Hepvort i Reg Batler, Žermen Rišije, Kenet Armitidž i Lin Čedvik⁵, umetnici koji su različitim putevima unosili arhitektonično a ne konstruktivističko u svoje delo, koji su imali pred sobom prirodu a ne industriju i nauku kao polazište, a sintetizovanu formu kao ishodište. Olga Jančić, ipak, ne unosi distorziju, karikaturu ili halucinaciju kao većina umetnika koji su u tom periodu istraživanja enformelne strukture nastojali da prepoznaju pojedine egzistencijalne karakteristike vremena što formira modernog čoveka i utiče na njegovu ugroženost. Nju pre svega zanima biomorfna struktura koja može da iskaže dubine stanja života oblikom ispunjenim bogatim duhovnim sadržajima, pozitivnom i optimističkom energijom. Za te suptilne sadržaje njoj je više pogodovala očišćena i pojednostavljena, kontrolisana organska forma kojom ona vlada, a ne forma koja iskazuje svoju otrgnutost i divlji hod. Njena forma je ekspresivna po tome što je savladana i što je pokazala snagu svoje pune mase, a ne po tome što je nadvladala slobodu, što je izraz turobne stvarnosti kojoj pogoduje izmučena faktura, iracionalna ili somnambulna slučajnost. Olga Jančić je graditelj lepšeg, plemenitijeg sveta; ona otkriva sve što je izgrađivanje a ne razgradnja, njeni svetovi su okrenuti življenju i bujanju života u svim njegovim fazama i taj pokretački vitalizam zrači energijom i pošto je skulptura okončala svoj faktički rast.

expressing the deep dispositions of life, with its form full of rich spiritual content, of positive and optimistic energy. A purified and simplified, controlled organic form was better suited to these subtle contents, a form that she was able to govern, not the one that would declare its independence and its wild pace. Her form is expressive in its subordination and ability to reveal the power of its full mass, not because it had conquered freedom, not because it signifies a drab and somber reality requiring a tortured texture, irrational and somnabulist contingency. Olga Jančić creates a more beautiful, nobler world; she reveals the constructive and not the deconstructive, her world is turned toward life, a flourishing life in all its stages and this driving vitalism radiates energy even after the sculpture has completed its actual growth.



Kroki sa Akademije, olovka /
Student croquis, pencil, 1947–1948

Creator of the Ideas of Modernism, of Changes and Progress

With her ethics and her aesthetics Olga Jančić is a mature representative of Modernism. She confesses – to herself and to us – that all that happens in the present day art of sculpture is far removed from her; she does not see there the problems which she has so devotedly fought for in her work. She defends her problems as an emanation of those essential vitalistic inspirations

Graditelj ideja modernizma, promena, napretka

Svojom etikom, kao i svojom estetikom, Olga Jančić je zreli zastupnik modernizma, priznajući – sebi i nama – da su zbivanja na aktuelnom planu skulpture njoj daleka, jer u njima ne prepoznaje one probleme za koje se predano bori u svom delu. Ona svoje bitke brani kao emanaciju suštinskih vitalističkih nadahnuća koja se moraju prepoznati na globalnom planu i koja možda mogu da savladaju negativne sile oko čoveka.

Iako čvrsto vezana za životno tlo, kao osoba zainteresovana da razume ritmove svoga vremena, Olga Jančić nikada nije dozvolila mogućnost žrtvovanja svog skulptorskog nazora, osvojene likovne i vizuelne ideje, u ime pronalazaka, apokrifne tehnike i tehnologije, niti je nasilno prilagođavala svoje skulpture temama ili primenljivim svrhama. Drugim rečima, nije nikada ulazila u neizvesne a opasne kompromise. U tom pogledu je ostala klasičan umetnik, prožet sumnjama i nemirima, koji svakim uspelim ostvarenjem traži nove podsticaje, posebno kada životne prilike pomažu da se umetničkim delom prevaziđu lični stavovi. I u tome je Olga Jančić postojana i dosledna – do danas. Pri tome je bila uporna u dosezanju pravog značenja, a protivila se nemarnosti u iznalaženju smisla. Njena skulptura označava a ne predstavlja, ona je svesni odbir oblikovnog cilja. Ona odbija nasilje nad materijalom, nad formom, nad idejom i značenjem, pa je i u tom pogledu takođe njena uklopljenost u prirodu puna i iskrena.

Njena individualnost se hrani klasičnim skulptorskim vrednostima, čak bi se moglo reći kultom materijala i njegove ekspresivne snage, ali je istovremeno napojena znanjem o suštini vajarske misli. Sigurna je da skulptura može da bude ubedljiva i istinita, da reflektuje univerzalna stanovišta a da je istovremeno u stanju da bude „odraz svega što je zaokupljalo [moj] emotivni i saznajni svet”.⁶ Kod posmatrača se taj utisak stiče, između ostalog, i apsolutnom dovršenošću dela, perfekcijom u egzekuciji svih elemenata, bez slučajnosti, već kontrolisanjem i predviđanjem svih iznenađenja sa kojima umetnik u radu sa materijalom može da se susretne.

Olga Jančić je – zajedno sa drugim srpskim i jugoslovenskim stvaraocima smelije orijentacije – od samog početka pripadala skulptorima koji su izvojevali mogućnost pune autonomije u interpretaciji stvarnosti i oslobodili se podređenosti do tada vladajućim zakonitostima. Ona je poštovala zakonitosti sopstvenih stvaralačkih puteva, što svakako nije

which must be recognized on a global level and may be capable of subjugating the negative forces around Man.

Although she is firmly tied to the living soil as a person interested in understanding the rhythm of her times, Olga Jančić has never felt a need to sacrifice her sculptural principles, her mastered plastic and visual ideas, for some innovations, apocryphal techniques or technology, nor did she forcefully adapt her sculptures to particular themes or applicable purposes. In other words, she has never made uncertain and dangerous compromises. In that respect she has remained a classical artist permeated with internal doubts and quiverings, seeking new incentives in each of her accomplishments when living conditions help one overcome personal views through a work of art. Olga Jančić has been firm in this to the present day. She has also persistently sought the real meaning, and fought against all unmethodical striving for purport. Her sculptures signify and not represent, they are a conscious selection of the visual target. She objects to violence over material, over form, over idea, or meaning, and in that respect her harmony with nature is complete and frank.

Her individuality feeds on classical sculptural values, one could even say on a cult of material, its expressive power, but at the same time she knows well the essence of the sculptural thought. She is quite positive that sculpture can be convincing and truthful, that it reflects universal views and that it can be “a refraction of everything that has occupied [my] emotional and cognizant world”.⁶ The observer gets such an impression, among other things, through an absolute completeness of the work, a perfect execution of all elements; no chance, only those anticipated and controlled surprises an artist may encounter from its material.

Olga Jančić has from the very beginning – together with other braver Serbian and Yugoslav artists – belonged to the group of those sculptors who had won full autonomy in interpreting reality and who had freed themselves from servitude to the formerly governing rules. Rules for her meant an appreciation of personal creative goals, and it was neither a small nor an easy task in the period which counted with a collective consciousness, with duties and enforced ideals, visually, conceptually and humanistically inappropriate to the new times. But, as soon as our young sculpture solved the controversy between the imposed antinomies and the unresolved notions of figurative vs. abstract, it also found a modality, following the counsel coming from Picasso, Hans Arp, Henry Moore and other artists, to reconciliate them in their synthesis and within a new principle of modern art which the young followed.

bio ni mali ni lak zadatak u vremenima koja su računala na kolektivnu svest, obaveze i silom nametnute ideale, likovno, idejno i humanistički neprilagođene novom vremenu. Naprotiv, u velikoj meri suprotstavljene njemu. Ali, onoga časa kada je i naša mlada skulptura rešila kontroverzu između nametnutih antinomija i neraščišćenih pojmova figurativno/apstraktno, sledeći pouke koje su došle od Pikasa, pa preko Hansa Arpa i Henrija Mura do mnogih drugih stvaralaca, našao se modus izmirenja u njihovoj sintezi i u pronalaženju principa moderne umetnosti koje su sledili mladi.

U generaciji Olge Jančić još se nisu postavljale dileme oko prevazilaženja klasičnog pojma skulpture, niti su osnovne premise na kojima počiva ova disciplina danas (slobodan izbor svega – ikonografije, tehnike i materijala) bile negirane. Naprotiv, umetnici njene generacije gajili su duboku veru da će njihov rad, ispunjen duhovnim, ostaviti značajan beleg kao manifestacija htenja i moći prepoznatljivih za njihovo doba. Otuda veliko poverenje koje su svi oni imali u vrednost, značaj i smisao moderne misli, moderne umetnosti u najširem pogledu. Ta generacija je imala pred sobom ogromnu prepreku koju je morala da prebrodi da bi se moglo ići dalje: kruti socrealizam što je prožimao sve pore života, celokupnu umetnost, sve institucije, a posebno umetnička udruženja koja su imala zadatak da čuvaju i kontrolišu kolektivitet, kolektivnu psihologiju i način izražavanja, jasno protivstavljen individualnosti i težnji ka slobodnim pomacima. Naše slikarstvo je sa Lubardom, Mićom Popovićem, Peđom Milosavljevićem i Konjovićem već krčilo nove puteve prvih godina šeste decenije, dok je taj zadatak u skulpturi morala da obavi nešto kasnije prva generacija mlađih posleratnih vajara, kojima je pripadala i Olga Jančić.

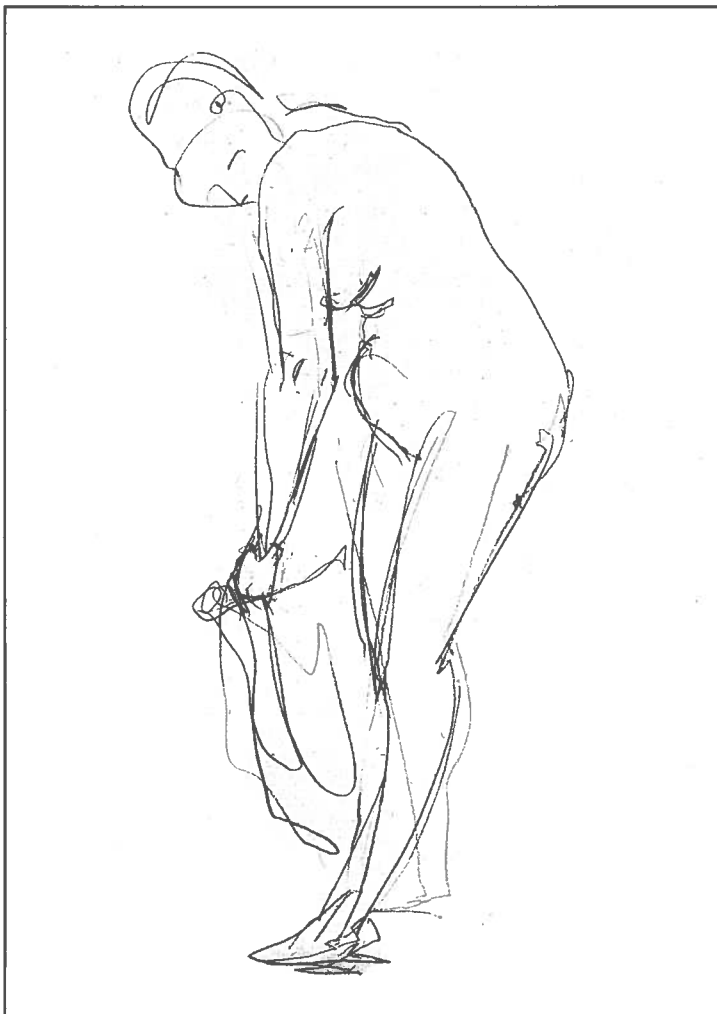
Tom prvom posleratnom pokolenju bila je, s druge strane, bliska ideja progresna i idealizovane izgradnje neke utopijske budućnosti na principima jasnog prihvatanja savremenosti, koju su mogli osporavati ali u koju je vredelo ulagati zbog sutrašnjice. Uostalom, egzistencijalna i egzistencijalistička pitanja bića/nebića, svrhe/nefunkcionalnosti, smisla/besmisla, cilja/besciljnosti, postaviće se tek kasnije, kada se stiša radost zbog okončanja strahota II svetskog rata, kojima je i Olga Jančić doživela svoju preranu zrelost, i kada se misao ponovo suoči sa neostvarenim humanističkim idealima za koje se njena generacija zalagala. Danas se više takva pitanja i ne postavljaju: postala su očevitno besmislena, naivna i prazna.

The generation of Olga Jančić had not yet been faced with the dilemmas of overcoming the classical notion of sculpture, and it did not renounce the basic premises of this discipline today (free choice of everything – iconography, technique and material). On the contrary, the artists of her generation deeply believed that their work, full of intellect, would leave a significant mark as a manifestation of intentions and possibilities, characteristic of their time. From there stems their great confidence in the values, significance and sense of modern thought, modern art in general. That generation faced an enormous obstacle which had to be overcome in order to make place for progress: the rigid socialist realism, permeating all avenues of life, all art, all institutions and particularly artists' associations which were meant to keep and control the collective spirit, collective psychology and language, clearly opposed to individuality and strife for unobstructed changes. Our painting had already made the first steps forward in the early fifties with Lubarda, Mića Popović, Peđa Milosavljević and Konjović. The first post Second World War generation of sculptors, to whom Olga Jančić belonged, had to do the same for sculpture.

This first post-war generation was, on the other hand, close to the idea of progress and idealised creation of a utopian future on the principles of accepting the reality they might have protested, but which was worth investing in for the sake of the time to come. In any way, the fundamental existential questions of being/non-being, purpose/ineffectiveness, sense/nonsense, aim/aimlessness, will be asked later, after the joy over the termination of war horrors (the cause of Olga's early maturity) had calmed down, when thought was again confronted with unrealized humanistic ideals their generation had fought for. Such questions are not asked today: they have evidently become absurd, naive and empty.

The history of twentieth century sculpture could be read as a reflection of Rodin's experience of relinquishing the trite reversions and conventions of academism in the quest for a new visual truth and inspiration, new sensations and new interpretations for which refinement did not mean completeness and positivistic clarity was not considered a message, but which counted with a vibration of sensitivity, a radiation of sense, the flow of time, excitement and human doubts, as well as numerous unknown qualities that surround us. The work of Olga Jančić develops tension as a transporting force for expressive, gentle and stormy dispositions, for hints of evasive instantaneousness, speed and strong movement as elements of the truth of being, transposed through a powerful rhythm, impressive texture, deformed shape, seeming incompleteness, through free modelling, stylization

Istorija skulpture dvadesetog stoleća mogla bi se čitati kao refleks rodenovskih iskustava u napuštanju oveštalih recidiva i konvencija akademizma. To je značilo traženje nove plastične istine i poštovanje intuicije, senzacije i novih tumačenja koja nisu računala na uglađenost kao završenost i pozitivističku jasnoću kao poruku, već na titraj osećaja, na zračenje smisla, na protok vremena, na uzbuđenja i ljudske sumnje i brojne nepoznanice kojima smo okruženi. U delu Olge Jančić dolazi do tenzije kao moći prenošenja ekspresivnih, nežnih i burnih stanja,



Kroki sa Akademije, olovka /
Student croquis, pencil, 1947–1948

sugestije neuhvatljive trenutačnosti, brzine i jakog pokreta kao elemenata istinitosti življenja, prenetih kroz snažan ritam, jaku fakturu, deformisanost oblika, prividnu nedovršenost, kroz slobodnije modelovanje, stilizacije i geometrizovanje. Već njen mladački *Autoportret*, 1950/51, ne postavlja kao primarno pitanje sličnosti, već nastoji da delo rešava u širokim masama, jakoj stilizaciji, kroz meštovićevo vladanje volumenom koji nagoveštava suštinsku monumentalnost, nezavisno od dimenzija rada. Sve je to – posredno i postepeno – dovodilo do otvore-

and geometry. In her early Self-portrait from 1950/51 the question of likeness is not of primary importance; she endeavours to find the right solution in broad masses, powerful stylization, through a Meštovićevo mastery of volume which suggests fundamental monumental grandeur, notwithstanding the dimensions of the work. All this – indirectly and gradually – leads to an open work eventually overcoming the contradictions of a closed form and open space and introducing a modern language appropriate for the rhythm of the modern times. These changes brought sculpture a new status which removed it from the Hegelian definition by which it is the superior art discipline because it knows how and is able to transpose legends, myths, history and allegory. Such modern views suited the early works of Olga Jančić.

Artistic Scenes of Belgrade and Yugoslavia

Other young sculptors also felt in the impulses of their creative instinct that the dominant soc-realist situation of the early fifties would push our art back to the distant, conservative regions, incompatible with the sensibility of the time because they neither continued nor inspired the evolutive search for a new visual language. A utopian vision of and radical demands for a new and more humane society did not, as slogans, find adequate confirmation in art. It was evident that the newly constituted ruling social order did not need new art based on aesthetic principles and preoccupied with its own problems. On the contrary, it found this new art dangerously jeopardizing the controlled status of official ideology. However, gradual but constant changes and an emancipation of not only the visual expression but also of form in other areas of art, among other authors, writers, poets, theatre artists, in science, and in public life in general, were made possible, and even encouraged, with the promotion of Yugoslavia in the world, where our country found an important place and lively interest after the separation from the Information Bureau. And it was for this reason that the early fifties brought a certain tolerance of non-conformist behaviour, although this never meant a definite separation from the dogmatic positions in theory, or institutions, nor many an obdurate official responsible for the country's cultural life.

Yugoslav sculpture of the period moved with this liberation from the given canons, begun with the exhibitions of paintings and the accompanying critical texts, so that a powerful generation emerged very soon, a generation that will confirm its boldly altered, emancipated, status in only a few years, by closely approaching the European principles.

nog dela, što će imati za cilj prevazilaženje suprotnosti između zatvorene forme i otvorenog prostora i korišćenje modernog govora, primerenog ritmu savremenog čoveka. Tim pomacima skulptura je dobila novi status kojim se udaljila od hegelovske oznake kao vrhunske umetničke discipline sa idejom i najprimerenijom mogućnošću da pre svega transponuje legende, mitove, istoriju i alegorije. Moderni nazori te vrste odgovarali su mladalačkom delu Olge Jančić.

Beogradska i jugoslovenska skulptorska scena

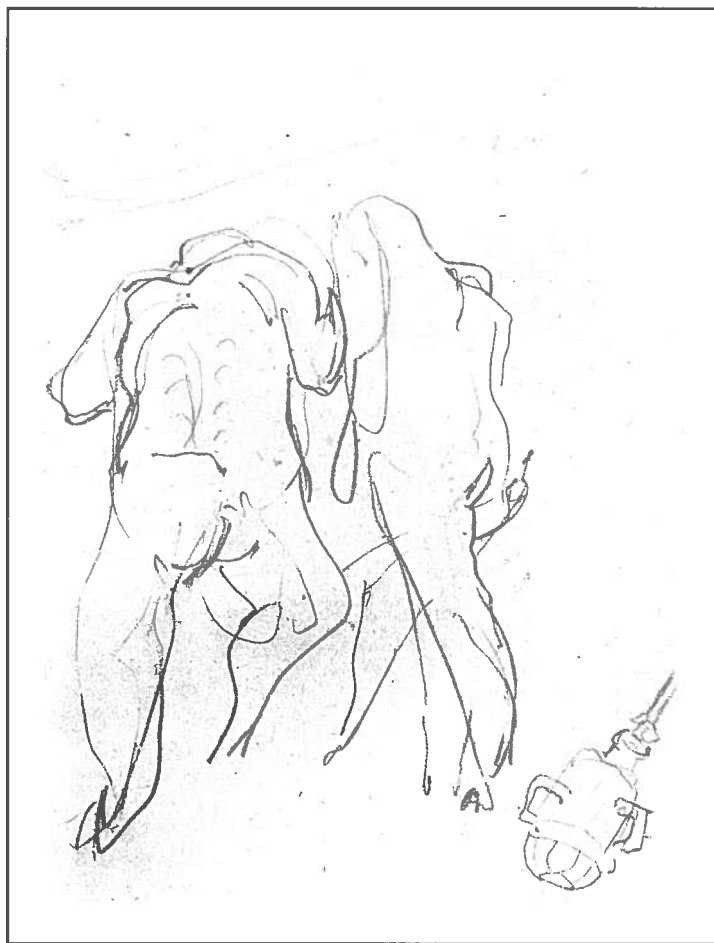
I drugi mladi vajari su impulsima svog stvaralačkog nagona osećali tih ranih pedesetih godina da vladajuća socrealistička situacija vraća našu umetnost na udaljena, konzervativna područja, koja ne odgovaraju senzibilitetu vremena, jer niti nastavljaju niti podstiču razvojna traženja u domenu novog jezika likovnosti. Utopijska vizija i radikalni zahtevi za stvaranjem novog i humanijeg društva bili su parole koje u umetnosti nisu našle odgovarajuću potvrdu. Očevidno, novoformiranom vladajućem društvenom poretku ne samo da nije bila potrebna nova umetnost, umetnost bazirana na estetskim načelima i okrenuta sopstvenim problemima, već je ona bila i opasna, pošto je ugrožavala kontrolisani status zvanične ideologije. Međutim, postepene ali stalne promene i oslobađanje ne samo likovnog izraza već i forme u drugim umetničkim granama, među drugim stvaraocima, književnicima, pesnicima, pozorišnim umetnicima, u nauci, i uopšte u javnom životu, bili su uglavnom omogućeni, pa i podstaknuti dokazivanjem Jugoslavije na međunarodnoj sceni, gde je naša zemlja našla svoje zapaženo mesto i interes vrlo brzo posle raskida sa Informbiroom. To je pomoglo da se prvih godina šeste decenije oseti izvesno tolerisanje nekonformističkih ponašanja, iako to nikako nije značilo definitivno napuštanje dogmatskih stavova u teoriji, kao ni u institucijama ili kod mnogih tvrdokornih zvaničnika od kojih je zavisio kulturni život zemlje.

Tadašnja jugoslovenska skulptura je pratila oslobađanje od zadatih kanona, započeto slikarskim izlozbama i kritičkim tekstovima, tako da je vrlo brzo na površinu izašlo jedno snažno pokolenje koje je za samo nekoliko godina potvrdilo svoj smelo izmenjen – emancipovan status, približavajući se evropskim nazorima.

Olga Jančić s nostalgijom govori o jednom aspektu toga vremena, tih inače još uvek teških ranih pedesetih godina, kada smo imali relativno srećan zajed-

It is with nostalgia that Olga Jančić speaks of a certain aspect of that period, the still difficult fifties when we had a relatively fortunate movement towards uniting society and art: "The doors of our country were open for great names from the world of art... It was only then that society and culture were in a kind of harmony. As time went by, society remembered its artists only sporadically and at those moments when it was necessary to show the world that we also had modern art..."⁷

Young sculptors made a special effort to modernize the monumental plastic, because at that time, and the situation has not changed much since, support was given only to the very narrow corridor of academic/realistic variations. In the limited spiritual and practical circle the lineaments of freedom sometimes appeared insurmountable. There were only subtle announcements of prospective new and bigger opportunities for which



Kroki iz Aleksinačkih rudnika, olovka /
Croquis done on the location of the Aleksinac mines, pencil, 1949

the young had already prepared their solutions. The new Yugoslav sculpture was created in this permanent struggle for artistic and personal freedom, by Olga Jančić and her fellow sculptors – Kosta Angeli Radovani, Vojin Bakić, Olga Jevrić, Dušan Džamonja, Drago Tršar, Matija Vuković, Ana Bešlić, Branko

nički hod u vidu pokušaja spoja društva i umetnosti: „Vrata naše zemlje bila su otvorena za velika imena iz sveta umetnosti... Samo su tada društvo i kultura bili u nekakvom saglasju. Što je vreme odmicalo – društvo se prisećalo svojih umetnika samo pokatkad i u prilikama kada je trebalo pokazati sve-tu da, eto, i mi imamo savremenu umetnost...”⁷

Mladi naraštaji skulptora uložili su poseban napor da se osavremeni spomenička plastika, jer je tada – a u velikoj meri situacija nije izmenjena do današnjeg dana – podržavan samo onaj uski koridor koji pruža šansu varijetetima na relaciji akademizam/realizam. U tom ograničenom duhovnom i praktičnom krugu obrisi slobode su povremeno izgledali nepremostivi, da bi se ipak najavljivala perspektiva za nova i sve veća otvaranja, za koja su mlade snage imale svoja rešenja. Učestvujući u tim permanentnim bitkama za ostvarivanje svojih umetničkih, a samim tim i svojih ličnih sloboda, zajedno sa Olgom Jančić tu novu skulpturu na jugoslovenskoj sceni su gradili Kosta Angeli Radovani i Vojin Bakić, Olga Jevrić i Dušan Džamonja, Drago Tršar, Matija Vuković, Ana Bešlić i Branko Ružić, Stojan Batić, Ivan Kožarić, Ksenija Kantoci i Slavko Tihec, Vjenceslav Richter, Janez Boljka i mnogi drugi... Razume se, tu nije bilo uniformnosti, nije bilo identičnih stavova, već, naprotiv, svako je svojom, različitom, manje ili više radikalnom i individualnom koncepcijom doprinio objektivizaciji skulptorskih problema.

Jedan od vidnih napora da se skulpturi obezbedi dostojanstvenije i društveno priznato mesto, da se pruže na uvid rezultati koje je dala mlada generacija i gradu ponude savremena skulptorska rešenja, da se oplemene nove, hladne urbanističke celine i obogate stara gradska jezgra, da se upotpune parkovski ambijenti, a posebno da se uspostavi kontinuirano izvođenje skulptura u trajnom materijalu, predstavljalo je i organizovanje, 1957. godine, grupe *Prostor 8*, koju su činili – pored Olge Jančić, Ana Bešlić, Ratomir Stojadinović, Aleksandar Zarin, Jovan Soldatović, Jovan Kratohvil, Miodrag Miša Popović i Miloš Sarić. Bila je to jedina grupa kojoj je Olga Jančić kratkotrajno pripadala.⁸ Uskoro, međutim, dah je izgubljen, ideje i ambicije su prevazilazile mogućnosti, ali je Udruženje likovnih umetnika Srbije ipak preuzelo organizaciju godišnje manifestacije na istim principima. Nekoliko godina *Prostor* je bio prestižna smotra, onda su se lagano smirivali entuzijazam stvaralaca i napor investitora da se ulaže u parkovsku skulpturu, i kao i mnoge druge inicijative i ova je zamrla, možda ne nepovratno.

Ružić, Stojan Batić, Ivan Kožarić, Ksenija Kantoci, Slavko Tihec, Vjenceslav Richter, Janez Boljka, and many others... There was no uniformity, of course, there were no identical views. On the contrary, everybody contributed with their more or less radical and individual concepts to an objectivization of sculptural problems.

In 1957, for the first time, several sculptors appeared as group called Prostor 8 (Space 8). Olga Jančić was in it, then Ana Bešlić, Ratomir Stojadinović, Aleksandar Zarin, Jovan Soldatović, Jovan Kratohvil, Miodrag Miša Popović and Miloš Sarić. One of the purposes was to provide sculpture a more distinguished and socially recognized place, to show the results of the young generation and to offer the city modern sculptural solutions which would mollify the new, cold urban quarters and enrich the old town cores, fill in the parks and particularly, establish a continuity in casting of sculptures in solid material. Space 8 was the only group Olga Jančić ever joined for a certain period of time.⁸ The impetus was lost very soon, ideas and ambitions surpassed the possibilities, but the Association of the Visual Artists of Serbia took over the organization of annual manifestations on the same principles. For some years Prostor (Space) was a prestigious exhibition, but the enthusiasm of the artists subsided gradually, as did the efforts of those who invested in open space park sculpture, and, like many other initiatives, this one faded out, hopefully not irretrievably.

The most important early statement on the status of Olga Jančić in our art came in 1964 from one of the most notable critics, Miodrag B. Protić. He defined her historical position clearly and briefly stating that Olga Jančić and Olga Jevrić were the most prominent sculptors of the postwar generation, and its pioneers. Their contribution was parallel: each brought with her work a different concept of modern sculpture and their paths never crossed.⁹ Protić's statement has not been contested. On the contrary, time – the uncompromising corrector of our potential insecurities – only confirms that the quests and the findings of Olga Jančić represent her significant historical emergence into the space of modern creative spirit.

Much, and very affirmatively, has been written about Olga Jančić, who was one of the first artists to exhibit in all the regions of Yugoslavia. Her first one-artist show at the Art Pavilion "Cvijeta Zuzorić" in Belgrade, in 1959, was the event of the season and after it she had her own and group exhibitions in Rijeka, Zagreb, Ljubljana. One should point out that this was part of an overall Yugoslav climate with numerous collective manifestations when the commis-

Najznačajnija rana konstatacija o mestu Olge Jančić u našoj umetnosti došla je od autoriteta kakav je Miodrag B. Protić, još 1964. godine, čime je on u stvari odredio njeno istorijsko mesto. Protić je jasno i sažeto za Olgu Jančić i Olgu Jevrić napisao da su najistaknutiji vajari iz posleratne generacije i njene predvodnice. Njihov doprinos je bio paralelan: svaka je svojim delom donosila različitu koncepciju savremene skulpture i njihovi se putevi nisu doticali.⁹ Protićeva konstatacija nije opovrgnuta. Naprotiv, vreme – taj neumoljivi korektor naših mogućih nesigurnosti – samo potvrđuje da su traganja i otkrića Olge Jančić bila veliko istorijsko ulaženje u prostor savremenog stvaralačkog duha.

O Olgi Jančić, koja je među prvim umetnicima izlagala širom Jugoslavije, piše se mnogo i veoma pozitivno. Posle Beograda, gde je njeno prvo veliko predstavljanje u Umetničkom paviljonu „Cvijeta Zuzorić” već 1959. godine dočekano kao pravi događaj, ona je, grupno i samostalno, prikazala Rijeci, Zagrebu i Ljubljani veliki broj svojih radova. Istina, tome je pogodovala i celokupna jugoslovenska klima, nicanje brojnih zajedničkih manifestacija u kojima su selektori, članovi žirija, organizacionih odbora ili pisci tekstova – ugledni istoričari umetnosti i kritičari, direktori i kustosi, sistematski obilazili sve sredine, ateljee i starijih i mlađih umetnika, tragali za pravim i univerzalnim vrednostima koje će najbolje predstaviti jugoslovensku savremenu umetnost. Bilo je to vreme kada se u umetnosti tražilo mnogo više zajedničkog i srodnog nego podvojenog i različitog. To nije bila politička direktiva, već potreba širenja prostora naših sredina, a istovremeno i emanacija duha vremena otvaranja, širine pogleda, potreba za saradnjom i ispoljavanjem pozitivne energije. Ta atmosfera iz pedesetih godina produžena je sve do početka osamdesetih. A onda je započeta jedna nova era diferencijacija i ispoljavanja drukčijih, užih interesa...

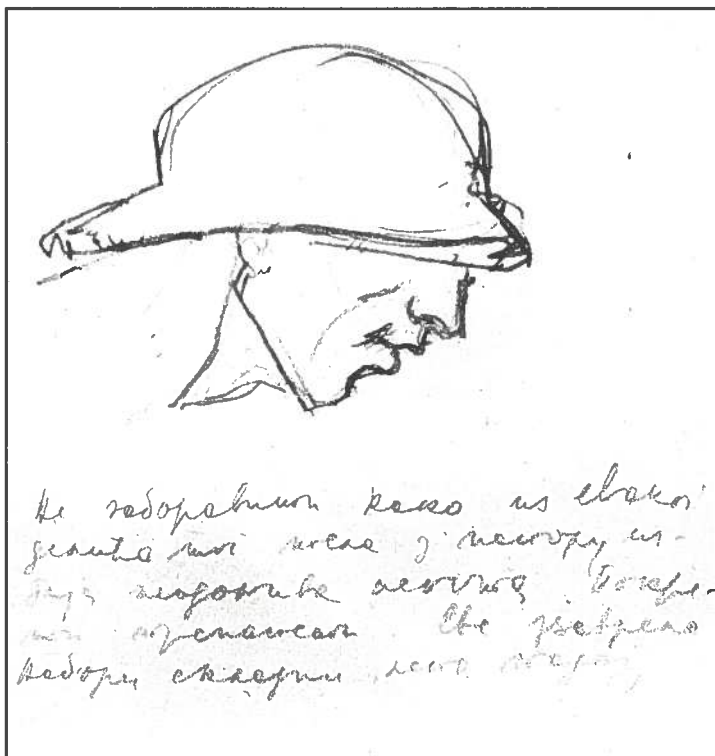
Izlaganja Olge Jančić budno prati tadašnja jugoslovenska kritika: Grgo Gamulin uzima njeno delo kao uzor za monumentalne spomenike¹⁰, Mladenka Šolman je poredi sa demijurgom koji „iznalazi oblike u kojima su priroda i čovjek djelili istu sudbinu i nalazili se u jedinstvenom kiparskom znaku”.¹¹ Tonko Maroević¹², s druge strane, naglašava polarizovane pojmove i suprotstavljene termine, parove, tj. binome koji ukazuju na karakterističnu kompozicionu dinamiku, dijalog Erosa i Tanatosa u sadržaju, na dvosmislenost korišćenja čvrstih i tvrdih materijala za vitalistička i putena nadahnuća, zatim lica/naličja, pozitivne/negative, muški/ženski princip i, najzad, na problem punoće, okrugline i zaobljenosti („kao

sioners, members of juries, organizing committees and authors of catalogue texts – prominent art historians and critics, directors and curators of museums and galleries – made visits to all areas of the country, came to the studios of older and young artists, trying to find the right and universal values which could properly represent Yugoslav modern art. It was the period when one sought in art the common and the related, and not the isolated or different. This was not a political guidance, but a desire to broaden the space of our regions. These were also emanations of the spirit of the times, when the gates were opening, views were broadening, and there was a desire to cooperate and demonstrate positive energy. This kind of atmosphere from the fifties continued until the beginning of the eighties, when a new era commenced, the time of differentiation and an expounding of heterogenous, narrow interests...

Exhibitions of Olga Jančić are in the focus of Yugoslav art critics: Grgo Gamulin takes the work of Olga Jančić as a model for monumental sculpture.¹⁰ Mladenka Šolman compares her with a demiurge who “finds forms in which nature and man share the same destiny and abode in a uniform sculptural sign”.¹¹ On the other hand, Tonko Maroević¹² emphasizes the polarized notions and opposed terms, pairs, i.e. binomials that indicate the characteristic compositional dynamics, a dialogue of Eros and Thanatos in the contents, an ambiguity in use of hard and stiff materials for vitalistic and sensual inspirations; he further mentions the front/back, positive/negative, male/female principle, and finally the problem of fullness, roundness and rotundity (“round like life” – said a great artist). On the occasion of Olga’s last exhibition in Zagreb, in 1982, he wrote, “after she had emerged from the turbulent period at the end of the sixties, Olga Jančić instinctively turned toward a pure sign latently present in her early works. In her later sculptures everything epidermal and overly mimetic has been peeled off. In their primal quality and the achieved elemental features of her solutions, works dating from recent years signify a personal apex and promise a further development on the premises of the most relevant tradition of European modern sculpture.”¹³

At the opening of Olga’s exhibition in Labin on July 31, 1981, Vanda Ekl stressed the boldness of her early renouncement of figurative associations, her purification, as she said, and by quoting Henri Focillon, Ekl pointed out that “form is not an alegory or a symbol of feelings, but their very own activity. Form steers feelings”. In her foreword for the exhibition of Olga Jančić in Zagreb, in 1982, Vanda Ekl put emphasis on

što je život okrugao” – rekao je jedan veliki stvaralac). On će povodom poslednje izložbe Olge Jančić, u Zagrebu 1982. godine, napisati da „kada je izronila iz turbulentnog razdoblja, krajem šezdesetih godina, Jančićeva se nagoni ponovo uputila čistom znaku, kakav je latentno postojao i u njezinim počecima, samo što je u novijim primjerima oljušten od svega epidermičnog i odveć mimetičnog. Po primarnosti i dostignutoj elementarnosti rješenja, radovi iz posljednjih godina svakako znače osobni vrhunac i obećanje daljnjeg razvoja na premisama najrelevantnije tradicije evropskog kiparskog moderniteta.”¹³



Kroki iz Aleksinačkih rudnika, olovka /
Croquis done on the location of the Aleksinac mines, pencil, 1949

Vanda Ekl će na otvaranju izložbe Olge Jančić u Labinu, 31. jula 1981. godine, istaći njenu hrabrost u ranom odricanju od figurativnih asocijacija, njenu purifikaciju, kako kaže, a citirajući Anrija Fosijona podsetiti da „oblik nije alegorija ili simbol osećanja, već njegova vlastita aktivnost. Oblik pokreće osećanja.” Ona u predgovoru kataloga izložbe Olge Jančić, u Zagrebu 1982. godine, ističe magiju plodnosti, ali i magiju čiste forme, sugestiju dovršenosti, perfekcije i harmonije zaključnih procesa uobličavanja u logičnom kreativnom kontinuitetu, što je obeležilo njen jedinstven i strogo celovit opus i obezbedilo joj mesto u antologiji jugoslovenskog modernog kiparstva.¹⁴ Najugledniji kritičari je nedvosmisleno svrstavaju među naše najznačajnije vajara, prepoznajući gotovo uvek upravo njen vitalistički elan koji gradi životodavne forme, čistotu i posebno snažnu lepotu oblika.

*the magic of fertility, but also the magic of pure form, a suggestion of completeness, the perfection and harmony of the final processes of shaping in a logical creative continuity that marked her uniform and strictly integral opus, and secured for her a place in the anthology of modern Yugoslav sculpture.*¹⁴ The most prominent critics from all over Yugoslavia indubitably rank her among the most important sculptors of the new generation, recognizing almost without exception, her vitalistic propulsion which moulds life-bearing forms, her purity and particularly the powerful beauty of her figures.

Olga Jančić in International Circles

Olga Jančić arrived on the international scene very early as well. She was one of the Yugoslav representatives at the First International Biennial in Alexandria in 1955.¹⁵ The following year her works were exhibited with other Yugoslav artists in Milan and Rome, then in Warsaw, Brussels, London, Cairo and Antibes... The most important exhibition was most certainly at the first, ambitiously prepared Paris Biennial of the Young in 1959, where she was awarded the prize for sculpture, for her work *Maternity* (from 1957). It should be noted that the members of the jury were Ossip Zadkine, Henry Moore and other prominent experts. She was then invited to the International Festival of Visual Arts in Harrogate, England, in the summer of 1960. In the home country of one of the best living sculptors of the world, Henry Moore, then still in his zenith, critics attentively acknowledged the work of the Yugoslav artist: “One of the most powerful and most promising young European sculptresses, an artist of great potential, who combines creative plenitude and the energy of a Meštrović with her implicit technical serenity and perfect mastery of the material, which can be compared to [Barbara] Hepworth. She is undoubtedly predestined to bear the mark of greatness.”¹⁶ Such a reception brought Olga Jančić great success – she exhibited at the prestigious Biennial of Sculpture in Middelheim, in 1961, and immediately after that in Padova, Rimini, Paris, Stockholm, Rome, Bari, and in 1962 at the place which marks the peak of an artist’s career, at the 31st Biennial in Venice. Since then there is almost no significant international sculptural event where her work has not been shown. In the meantime she has been included in all important surveys of Yugoslav sculpture of the twentieth century (written by Miodrag B. Protić, Oto Bihalji-Merin, Miodrag Kolarić, Luc Menaše) and the books of Michel Seuphor, Herbert Read, Michel Ragon and the most important international lexicons and encyclopedias of art.¹⁷

Olga Jančić u međunarodnim krugovima

I na međunarodnoj sceni Olga Jančić rano i vrlo uspešno nastupa: već 1955. godine je u jugoslovenskoj selekciji na Prvom mediteranskom bijenalu u Aleksandriji.¹⁵ Sledeće godine izlaže sa jugoslovenskim umetnicima u Milanu i Rimu, zatim u Varšavi, Briselu, Londonu, Kairu, Antibu... Najznačajnije izlaganje bilo je svakako u okviru jugoslovenske prezentacije na prvom, vrlo ozbiljno pripremljenom pariskom Bijenalu mladih 1959. godine, kada je osvojila nagradu za skulpturu *Materinstvo* iz 1957. godine, koju joj je dodelio izuzetno ugledan žiri u kojem su bili Osip Zadkin, Henri Mur i drugi istaknuti stručnjaci. Posle toga je usledio poziv da samostalno učestvuje na Međunarodnom festivalu vizuelnih umetnosti u engleskom gradu Herogeju u leto 1960. godine. Kritika u postojbini jednog od najvećih svetskih vajara, Henrija Mura, tada još uvek na vrhuncu svoga rada, sa velikom pažnjom je pisala o umetnici iz Jugoslavije, „među najsnažnijim i najperspektivnijim mladim vajarkama Evrope, umetnici ogromnog potencijala, koja sjedinjuje kreativnu bujnost i energiju jednog Meštrovića sa svojstvenom tehničkom mirnoćom i besprekornim vladanjem materijalom, što se može uporediti sa [Barbarom] Hepvort. Ona je nesumnjivo predodređena da nosi obeležja veličine.“¹⁶ Ovakav prijem doneo je još jedan veliki uspeh: izlaganje na prestižnom Bijenalu skulpture u Midelhajmu 1961. godine, a neposredno nakon toga i predstavljanje u Padovi, Riminiju, Parizu, Stokholmu, Rimu, Bariju i 1962. na mestu gde se doživljava vrhunac karijere – na XXXI venecijanskom bijenalu. Gotovo da nije bilo značajnije međunarodne manifestacije posvećene skulpturi na kojoj od tada nisu viđena i njena dela. U međuvremenu, uključena je u sve važne preglede ne samo jugoslovenske skulpture našega veka (Miodraga B. Protića, Ota Bihalji-Merina, Miodraga Kolarića, Luca Menašea) već i u knjige Mišela Sefora, Herberta Rida, Mišela Ragona i u najznačajnije međunarodne rečnike i enciklopedije umetnosti.¹⁷

Dijalog sa prirodom

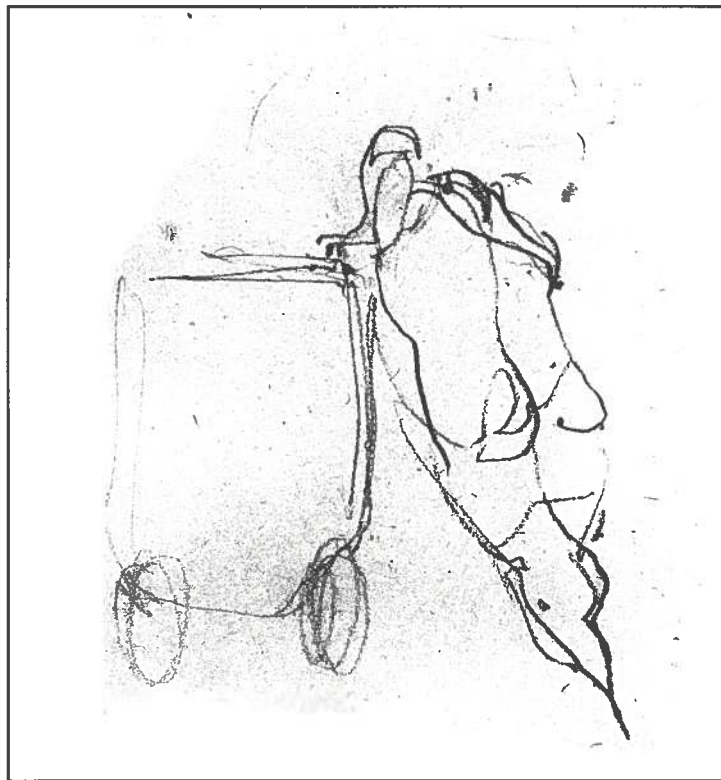
Celokupno delo Olge Jančić izvire iz organske strukture. U pojedinim fazama je mirno, meditativno i statično, da bi u nekim drugim – ređim prilikama – dobijalo dinamičnije i dramatičnije note i ekspresivnije forme, pri tom nikada ne napuštajući svoja osnovna načela i nikada ne umanjujući trag energetskog naboja, njoj tako svojstven.

U organskom povezivanju njene ličnosti i njenog dela nalazi se – možda – ona ista misao Hansa Arpa

A Dialogue with Nature

The entire work of Olga Jančić stems from an organic structure: in some phases serene, meditative and static, in others, less frequent occasions, dynamic, with a dramatic note and expressive in form, but never giving up her fundamental principles and never diminishing the impact of her characteristic energy charge.

In this organic connection between her personality and her work one may identify the remark of Hans Arp that art should be born in man in the same way as a tree bears fruit. This simple statement, the emblem of his



Kroki iz Aleksinačkih rudnika, olovka /
Croquis done on the location of the Aleksinac mines, pencil, 1949

whole life and work, could be applied to Olga Jančić and her deep and firm, although adaptable, relationship to nature, never vehement, never sharp, impetuous, placard or overly emotional that her real, controlled and wise creative thread could be lost.

So the monolithic quality of her early sculpture – in whose monumental grandeur critics recognized a spiritual continuance of Archaic Greek works, Pre-Columbian Aztec or Medieval art, primarily connected to the Romanesque tradition, but also to the naive symbolism of tombstones – gradually transformed into fragmentary forms, knotty masses and volumes of expressive exertion, harsh and unbecoming in their truthfulness and a dedicated analysis of natural shapes.

da umetnost treba da se rodi u čoveku na identičan način kao što drvo rađa plod. Taj jednostavni iskaz, amblem njegovog celokupnog života i rada, mogao bi se primeniti na Olgu Jančić i na njenu duboku i čvrstu, ali istovremeno i prilagodljivu povezanost sa prirodom, nikada nasilnu, nikada oštru, osionu, plakatski manifestnu ili preterano emotivnu da bi se mogla izgubiti prava, kontrolisana i mudra stvaralačka nit.

Tako se monolitnost njene rane skulpture, koju je po monumentalnim osobenostima kritika prepoznala kao duhovno prosleđivanje dela poreklom iz arhajske grčke, prekolumbovske astečke ili srednjovekovne umetnosti, oslanjajući se pre svega na romaničku tradiciju, ali i na naivni izraz nadgrobnih spomenika, postepeno raslojavala u razuđene forme, čvornovate mase i volumene ekspresivne napregnutosti, opore i nedopadljive u svojoj istinitosti i predanosti analizi prirodnih oblika.

Čistim formama skulptura Olge Jančić pogoduje pejzaž, ulivanje u prirodu iz koje kao da su njena dela i iznikla. U tom pogledu ona se približava Henriju Muru, koji je još 1951. godine izjavio da više voli da vidi svoje delo u prirodi nego u najlepšem svetskom zdanju. Ta saradnja sa predelom, tako svojstvena britanskim vajarima, karakteristična je i za Olgu Jančić: ne samo što većina njenih dela izrasta kao oblutak po svojoj osnovnoj formi, ili što odgovara evolutivnim fazama određenih stanja, već je ona niz svojih radova koncipirala kao naznake ili skice za moguće monumentalne kompozicije koje bi se organski uklopile u pejzaž.

Nažalost, verovatno zbog prividne nekomunikativnosti, njena skulptura nikada nije podstakla zvanične ili moćne naručioce da omoguće njenu izradu u velikim dimenzijama – negde – kao beleg grada. Njeni radovi sa simpozijuma i grupnih manifestacija su, međutim, postavljeni u arandjelovačkom Parcu skulpture, ispred Muzeja savremene umetnosti i na obali Save u Beogradu, u prostorima međunarodnih kolonija u Portorožu, Vrnjačkoj Banji, Vanuveru, Labinu, zatim u Kragujevcu, Novom Sadu, Kraljevu... i sva ta parkovska dela sada svedoče o izvanrednoj uklopljenosti u prirodne ambijente. Taj poetičan dijalog uspostavljen sa okolinom pre svega je posledica prirodnosti građenja njenih dela, što logično dovodi do neposredne asocijacije na prirodne oblike, od čega ni sama umetnica ne beži. Naprotiv, ona insistira na oblicima i fenomenima „pozajmljenim” iz prirode: „To podstiče posmatrača na prisniji dijalog.”¹⁸ Pored toga, umesto velikih javnih spomeničkih skulptura, ona je svoje težnje realizovala u

The pure forms of Olga Jančić require natural landscapes in order to blend with the nature from which they stem. In that sense, she is close to Henry Moore, who said as early as in 1951, that he preferred to see his work in a landscape setting, than in the world's most beautiful building. This cooperation with nature, so typical for the British sculptors, is also characteristic of Olga Jančić: not only because the essential shape of most of her works resembles a pebble, or because they correspond to the evolutive phases of certain conditions, but a number of her sculptures are conceived as sketches or maquettes for monumental compositions which would entirely blend with the surrounding landscape.

Unfortunately, and probably because her sculpture is seemingly non-communicative, official authorities or rich commissioners have never thought of having it cast in monumental dimensions and placing it – somewhere – as a city landmark. However, her works done at international symposia and other group manifestations, have been installed in the Sculpture park in Arandjelovac, in front of the Museum of Contemporary Art and on the banks of the Sava river in Belgrade, in the international colony settlement in Portorož, in Vrnjačka banja, Vancouver, Labin, also in Kragujevac, Novi Sad, Kraljevo... and all of these works in various parks confirm an extraordinary merging with their natural ambiance. This poetic dialogue with the surroundings is primarily a result of the natural structure of her works, which logically implies an immediate association with natural forms, as verified by the artist herself. She insists on the forms and phenomena “borrowed” from nature. “This provokes the observer to an even more intimate dialogue.”¹⁸ Apart from that, instead of big public monumental works, she has fulfilled her desires in the green foliage of her garden, where she has placed her sculptures as emblems of her full life and work.

Dualism, with No Preference to Either of the Elements

The careful and persistent dedication to the growth and birth of forms from a nucleus, this natural extorsion of masses, the numerous interlacings and interpenetration of shapes, show that all origins of Olga's sculpture can be found in the subtle feelings not necessarily typical of the sculptress, but enriched in a special, sensual way.

The shapes of her sculptures keep the memory of ancient forms, of a logical, natural growth, they nourish an internal interconnection of all segments in an unbreakable unity and integrity, as if each part of nature is in constant touch with its whole. There is no traditional

zelenilu svog vrta, gde je postavila radove kao znamenje sopstvenog punog života i stvaranja.

Dualizam bez davanja prednosti jednoj komponenti

Brižljiva i istrajna posvećenost rastu i rađanju oblika iz nukleusa, prirodna tordiranost mase, brojna preplitanja i uranjanja jedne forme u drugu, pokazuju da se sva izvorišta Olgine skulpture mogu naći u tananim osećanjima koja ne moraju biti tipična samo za vajarke, ali jesu obogaćivanja na poseban senzualan način.

Forme njenih skulptura čuvaju pamćenje na prao-blike, na logički, prirodan rast, gaje unutarnju povezanost svih segmenata u neraskidivom jedinstvu i celovitosti, kao što je svaki deo prirode u stalnom dodiru sa njenom totalnošću. Nema tradicionalnog evrocentričnog dualizma između duha i materije: materija njene skulpture je dubinski prožeta duhovnošću. Isto tako pojedina dela upravo kao da su iznikla iz igre svetla i senke, jer umetnica uvek računa sa efektima prelamanja zraka, sa obilaskom sunca i mogućnošću laganog kretanja i milovanja rukom i okom duž obliha formi skulptura sa svih strana.

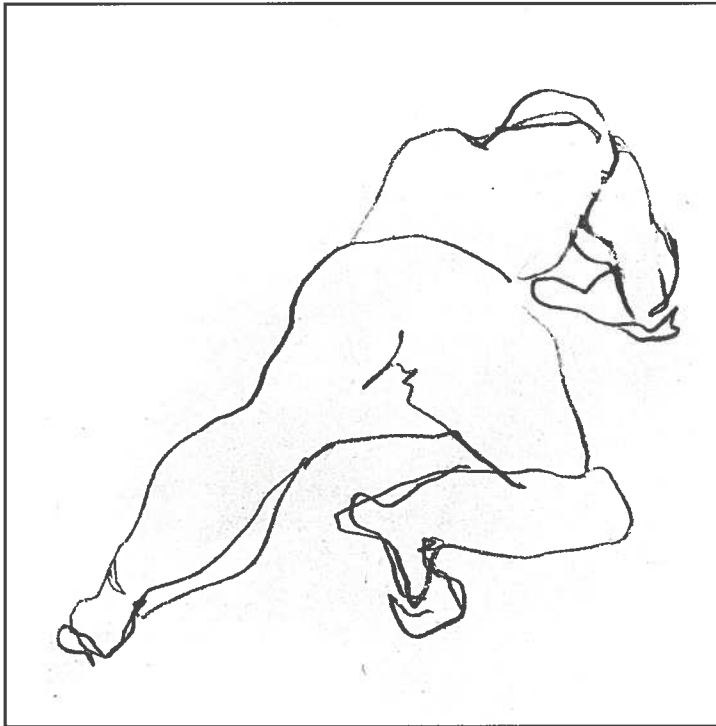
Iako je po klasičnim merilima skulptura „muški” posao, naš vek je obeležen značajnim vajarkama.¹⁹ Njihovi rezultati nužno navode na razmatranja o tome zašto je tek naše doba podstaklo veliki broj umetnica da se posvete vajarskom poslu, kao i sve učestaliji diskurs o ženskom senzibilitetu kao jednoj od konstanti stvaralačkog libida. Izvesna oporost, možda i škrtost, na sasvim suprotnim pozicijama od ulepšavanja formi ili njihove krhkosti, odražava čvrst karakter Olge Jančić, snagu njenog izraza, nespremnost na bilo kakve ustupke. U traganju za prepoznavanjima da li zaista, i uprkos svemu, postoji neki elemenat koji bi uputio na tipično ženski senzibilitet u radu Olge Jančić, dolazimo, logično, do onih suptilnih i teško iskazivih, a tako dubokih i očevidnih sila koje napajaju celo delo, koje vladaju i gospodare njime. Taj životodavni impuls svojstven je onim vitalnim energijama koje plodotvorno ostvaruju dozvane forme i svim činiocima potvrđuju zaokruženu ličnost. Rad, osećanje obaveze i odgovornosti, radoznalost, odvažnost, upornost, pa i svojevoljnost – već su uočene oznake njene ličnosti, oznake kojima se Olga Jančić prepoznaje kao nosilac graditeljskog principa.²⁰ Na to bi najneposrednije mogla da uputi sadržinska strana ove skulpture, ma koliko taj sadržaj nije istaknut u prvi plan jer je identifikovan sa formom i iz nje proističe. Tačnije, umetnica je pronasla suptilan način da iskonsku temu ljubavi koja

Eurocentralistic dualism between the spirit and the material: the material of her sculpture is deeply permeated with spirituality. In the same way, some works seem to have grown out of an interplay of light and shadows, since the artist always relies on the effects of the refraction of light, the rotation of the Sun and possible gentle movements and caresses of a hand or an eye, along the rounded forms on all sides of the sculpture.

Although sculpture is traditionally considered a “men’s” occupation, our century has been marked by significant sculptresses.¹⁹ Their accomplishments necessarily make one wonder what in this age has made so many women artists decide to engage in sculpturing, what are the reasons for frequent discussions about female sensibility as a constant feature of creative libido. A certain harshness, maybe frugality, opposite to the beautifying of form and its fragility, reflect the stable character of Olga Jančić, the power of her expression, her reluctance to compromise. Looking for recognizable elements, trying to find, despite everything, a certain feature that would indicate female sensibility in the works of Olga Jančić, we logically arrive at those subtle and hardly explicable, but deep and evident, forces that nurture, control and govern her work. That life-bearing constructive impulse of a creator is characteristic of those vital energies that so effectively realize the recalled shapes and with all their elements affirm a complete personality. Work, the feeling of duty and responsibility, curiosity, braveness, persistency, even stubbornness – have already been mentioned as her most prominent features, the characteristics by which we recognize Olga Jančić as a promontor of the creative principle.²⁰ The most direct indication of this is found in the content of her sculpture, although it does not stand in the forefront but is identified with the form from which it originates. Precisely, the artist has found a subtle way of expressing the primeval topic of life-meaning love with specific sensibility, characteristic of modern age art. She has invested new efforts in her search for the essence of a creative act, which is not a description, nor an illustration, nor a narration, even less so is it literature, only a suggestion, like an incomplete utterance which requires deeper penetration and a full experience of morphological intentness.

A torso, a fruit, a core, a cocoon, cuticle, fetus, gemini, then birth, swelling, growth, development, cracking, sprouting, maternity, pregnancy... these are only some of the themes of Olga’s sculptures connected to nature. To these problems she has devoted her thoughts, her sharp observations, her overall work, perceiving the logic and the functionality of the phenomena happening around her, working in harmony and quietness, without vehemence or excessive mediations, without

znači život iskaže posebnim senzibilitetom, svojstvenim umetnosti modernog doba, i sa novim tragačkim naporima u pravcu iznalaženja suštine kreativnog čina, koji nije opis, nije ilustracija, ni naracija, još manje literatura, već naznaka, kao nedorečenost koja izaziva potrebu za daljim ulaženjem i punim doživljajem morfološke usredsređenosti.



Kroki iz Aleksinačkih rudnika, olovka / Croquis done on the location of the Aleksinac mines, pencil, 1949

Torzo, plod, jezgro, čaura, opna, fetus, blizanci, a zatim rađanje, bubrenje, rast, razvoj, pucanje, klijanje, materinstvo, bremenitost... samo su neke od tema skulptura Olge Jančić inspirisanih prirodom. Tim problemima ona je posvetila svoje misli, pažljive opservacije, svoj celokupni rad, percipirajući logičnost i funkcionalnost dešavanja, radeći u skladu i tišini, bez nasilja, bez suvišnih intervencija, bez barokizirajućih prenaglašavanja, nepotrebnih detalja i banalne ekspresivnosti. Dijalektičkim dešavanjima u prirodi odgovara karakter njene uzdržanosti.

Rana, jedina ljubav – vajarstvo

Detinjstvo je bilo u znaku ljubavi i autoriteta oca, čiji je portret jedino i najstarije svedočanstvo o počecima bavljenja skulpturom još u njenim gimnazijskim danima.²¹ Otac joj je za vreme rata pomagao da iskopava glinu za vajarstvo... Počela je iz rano probuđene želje za oblikovanjem u materijalu, a onda je to prerastalo u potrebu, da bi postalo duboka posvećenost. Prve pouke iz tehnike vajarstva dobila je od Radete Stankovića, kao i mnogi drugi zaljublje-

Baroque-like emphases, unnecessary details or banal expressiveness. The dialectic development in nature corresponds to the character of her temperance.

Sculpture – an Early and Only Love

Her childhood was spent in the light of her father's love and authority and his portrait is her only and earliest evidence of the beginnings in sculpture while she was still in high school.²¹ Father used to help her dig the clay during the war... She began out of an early awakened wish to mold material, and it then grew into a need, later into a bond of devotion. Like many other admirers of art, she had her first lessons in the technique of sculpting with Radeta Stanković, but these were only the basic elements of the craft and not endeavours toward artistic creations.

Olga Jančić dedicated her entire youth to her artistic education. Only for a short time, and without much notable reflection she was with Professor Lojze Dolinar. Soon she transferred to the Workshop of Toma Rosandić, who left a deep impression on her understanding of sculpture and art in general, also her comprehension of life and the world at large. He was a good professor and a great humanist and opened his doors to the young, stimulating their introspection and enabling them to follow the path of art which he anticipated but had no time or strength left to do it himself. Good working conditions in his purposely built Master Workshop in Topčidersko brdo represented an oasis of professional and friendly atmosphere, with many discussions and much to do, where the young learned the craft and an honest relation toward work, with enthusiasm and optimism. They were discovering a new, unknown world, not far away, foreseen but yet to be fought for. Rosandić shared with them his skills acquired in big art centers and the studios of prominent artists. His manner was not declarative, but quiet and resolute; he taught his students how to love art and which were the implicit concepts of art, thus dissociating himself from the official cultural system that demanded a devotion to so called Higher ideals, which art should also serve. In that sense his Workshop was a school of life, humanity and belief in something yet to come, that he would not experience.

Education would have been just a short biographical note had it not concerned the first postwar group of young people who employed all their youthful verve in order to work, learn and make a new art.

In his first and only master class, in 1950, Toma Rosandić was working with students prematurely grown up during the war, but young in spirit and ready

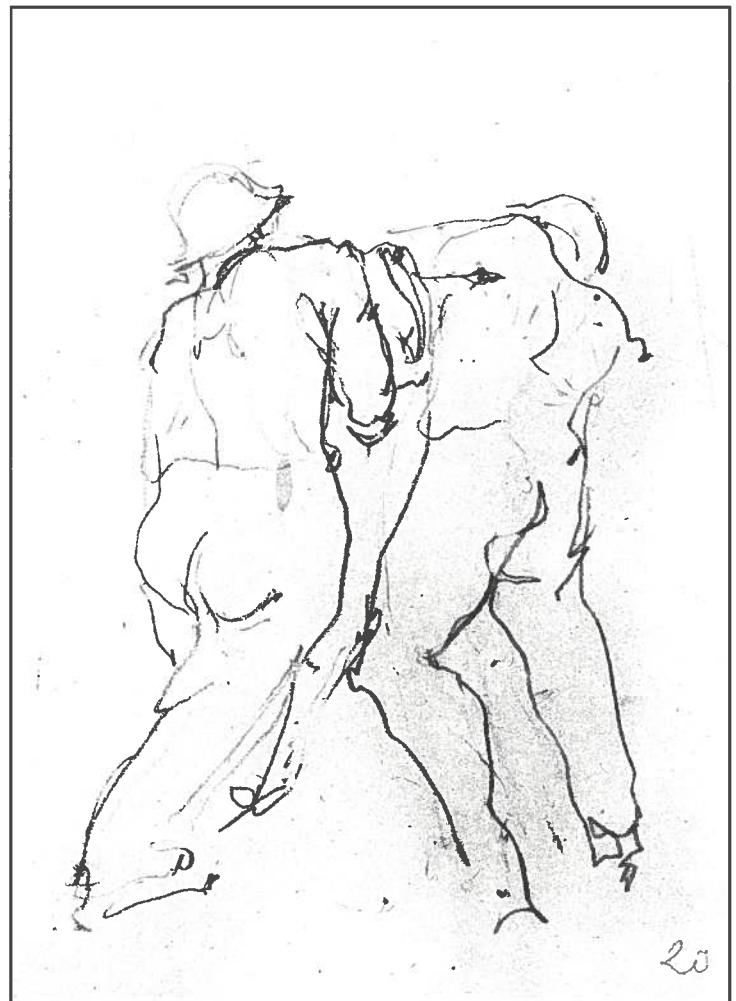
nici u tu umetnost, samo to je bilo postavljanje osnova zanatstva, ali ne i umetničke kreacije.

Svoju mladost Olga Jančić je posvetila skulptorskom obrazovanju. Sasvim kratkotrajno i bez većih refleksa, učenje u klasi profesora Lojzeta Dolinara ubrzo je zamenjeno školovanjem kod Tome Rosandića. To je ostavilo dubok trag na njeno poimanje skulpture i umetnosti uopšte, ali i na shvatanje života, pa i sveta u najširem smislu. On će, kao veliki pedagog i humanista, otvoriti vrata mladim generacijama, podstaći ih da traže sebe i omogućiti im da pređu onaj plastični put koji je predosećao da predstoji umetnosti, ali za koji sam više nije imao snage ni vremena da ga lično ostvari. Dobri uslovi rada u njegovoj namenski građenoj Majstorskoj radionici na Topčiderskom brdu omogućili su da se stvori oaza u kojoj je atmosfera bila radna i prijateljska, u kojoj se diskutovalo i mnogo radilo, sticalo znanje, pošten odnos prema poslu, poletan i optimistički. Otkrivao se neki nov, nepoznat svet, koji nije bio daleko, naslućivao se, ali za koji se trebalo boriti. Rosandić je prenosio svoja iskustva stečena u velikim umetničkim centrima i u ateljeima značajnih stvaralaca. Bez deklarativnih stavova, tiho i predano, on je svojim studentima ulivao ljubav i pojmove koje umetnost podrazumeva, i time se već izdvajao od vladajućeg kulturnog sistema koji je obavezivao na posvećenost tzv. „višim idealima”, kojima je i stvaralaštvo trebalo da služi. U tom smislu je njegova radionica bila i škola života, humanosti i poverenja prema nečem budućem, što on sam neće doživeti.

Školovanje Olge Jančić bi bilo tek biografska notica da nije reč o prvoj posleratnoj grupi mladih ljudi koji su svim svojim mladalačkim žarom prionuli na rad, učenje i stvaranje nove umetnosti.

Toma Rosandić je od 1950. godine u svojoj prvoj i jedinjoj majstorskoj klasi imao pred sobom ratom sazrele studente, mada mlade duhom i spremne na avanture koje se nisu same nudile, ali koje će oni uglavnom da prepoznaju kao svoj izbor. Formalizam dogmatskog socijalističkog realizma bio je okvir unutar kojeg se razmišljalo na drukčiji način i pronalazilo ono suštinsko i vredno u umetnosti što je ležalo ispod tematskih zahteva vremena. To je Toma Rosandić znao: ni njegova *Mati s detetom* iz prve godine mira, 1945, ni njegov reljef *Borba* iz 1951. godine nisu napustili problemsko skulptoralno razmišljanje, i ma koliko se u njegovom opusu osećao dolazeći smiraj, on je velikodušno iznosio sva svoja znanja i pružao ih na uvid mladima koji su to upijali. Iz njegove Majstorske radionice, u kojoj su, pored Olge Jančić, bile pojedine kolege sa koji-

to engage in adventures which did not readily present themselves, but which they would mostly recognize as their own choice. The formalism of the dogmatic socialist realism was the framework of different thinking in which one searched for and discovered the essential and the precious in art, hidden beneath the thematic requirements of the time. Toma Rosandić knew that: his Mother with Child from the first year of peace, 1945, or his relief Struggle from 1951, retained the problematic sculptural approach, and although his works re-



Kroki iz Aleksinačkih rudnika, olovka /
Croquis done on the location of the Aleksinac mines, pencil, 1949

vealed the imminent repose, he generously offered all that he knew to the young who willingly absorbed it. Those who came out of his Master Workshop – and beside Olga Jančić and a few of her colleagues with whom she would found the group Prostor 8 (Ana Bešlić, Jovan Soldatović, Ratomir Stojadinović) there were, for example, Ante Gržetić, Sava Sandić – were not a homogenous group of Rosandić's followers, but sculptors of manifest individuality so important for the development of our modern sculptural language.

Olga Jančić has warm and tender recollections of all she was able to learn then and preserve as her own,

ma će osnovati *Prostor 8*, Ana Bešlić, Jovan Soldatović, Ratomir Stojadinović, zatim Ante Gržetić i Sava Sandić, nije izašla homogena grupa koja ga je sledila, već vajarske individualnosti, značajne za razvoj našeg savremenog skulptorskog govora.

Olga Jančić se s toplinom, gotovo nežnošću osvrće na sve što je tada mogla da nauči i sačuva kao sopstvenost, a kao svedočanstvo tog perioda ostaje nekoliko sačuvanih dela u gipsu: *Arif* i *Portret dečaka Nikolice* iz 1947. godine, pomenuti *Autoportret* (1950/51)²², *Cigančica* iz 1951, *Glava seljanke* (1951/52). Ova dela uglavnom su praćena skicama i crtežima koji već nagoveštavaju da njeno skulptorsko promišljanje odlazi i dalje i dublje od školskih vežbi. Izvanredno pronađena stilizacija i u *Autoportretu* i u *Glavi seljanke* pokazuje savladavanje skulptorskih i istovremeno psiholoških problema koje podrazumeva klasičan rad na portretu: oba su rađena u širokim i moćnim masama, sa jedinstvenim, vrlo neposrednim pristupom. Sasvim se jasno oseća da je u prvom planu razmišljanja skulptorski problem, vladanje materijalom u prostoru, savladavanje celine volumena, a nikako školsko, parcijalno nadovezivanje detalja na detalj, kao što bi se moglo očekivati za početničke radove.

Na ova dva rana, a skulptorski tako zrelo mišljena i mladalačkom snagom obeležena dela, neposredno se nadovezuju skulpture iz 1952. i 1953. godine, rađene za vreme pohađanja Majstorske radionice: tri *Figurine* (u terakoti, stojeća, sedeća), *Pralja*, *Sedeća figura*, *Otpor* (*Muška sedeća figura*) koje takođe ne rešavaju problem teme već mase, materijala, pokreta, fature.

U toku jedne godine desile su se приметne promene kojima se nastavljaju traganja Olge Jančić iz *Autoportreta* i *Glave seljanke*, ali ne samo po osećanju sigurnije obuhvaćenog volumena već i po tome što je došlo do nove stilizacije, slobodnije koncipirane forme i ukiđanja modela po nagovoru samoga profesora. Faktura je postala mirnija i pročišćenija, još više srasla sa unutaršnjim volumenom. Pokret mase iznutra sve se više identifikuje sa celinom dela, unosi se mnogo dinamičnije kretanje forme, koje po svojim spoljnim odlikama pokazuje snagu, po naslućivanju budućih mogućnosti obećava apstrahovanje teme, a po zanimljivo iznađenom gestu – novi i dublji smisao i osećanje. Blaga geometrizacija kao izraz tog pročišćenja uslovljava i sve spremnije napuštanje detalja, i koncentraciju na dejstvo celine. Taj prelaz se odnosi na nekoliko dela koja se iz 1952. prenose u 1953. i 1954. godinu.

Kritika je povodom velikog i svečanog izlaganja svih saradnika Majstorske radionice Tome Rosandića,

and as evidence of that period she has kept a few works done in plaster, Arif and Head of Young Nikolica, from 1947, the already mentioned Self-portrait (1950/51)²² and the Little Gypsy Girl (1951/52), with sketches and drawings implying that her reflections on sculpture went further and deeper than in an ordinary school practice. The superbly found stylization both in the Self-portrait and Head of a Peasant Woman reveal a process of both sculptural and psychological-problem solving in the classical attitude to portraits: both are done in broad and powerful masses, with a unique, rather direct approach. It can be clearly felt that the sculptural problem is in the forefront of her thinking, the problem of mastering the material in space, of controlling the wholeness of volume, not a student-like, partial filing of detail upon detail, as one would expect from a beginner.

These two early works, with such a mature expression and youthful strength, are directly connected to the sculptures from 1952 and 1953, completed in the Master Workshop: the three Figurines (in terracotta, sitting, standing), Washerwoman, Sitting Figure, Resistance (Male Sitting Figure), also solve the problem of mass, material, movement and texture.

Noticeable changes happened within one year, but they still furthered the investigations of Olga Jančić begun in Self-portrait and Head of a Peasant Woman, not only in an impression of a firm grasp of volume, but in new stylizations, a more freely conceived form and moulding without a model (as suggested by her professor). Her texture is more tranquil and purified, united with the internal volume. Outside thrust of mass is even more identified with the entire work. There is a stronger dynamic movement demonstrating the power in its external features; the insinuated future possibilities herald an abstraction of theme and the unusual gesture she developed announces a new and deeper sense and feeling. Mild geometry, as an expression of purification, conditions her already evident decision to abandon details and concentrate on the whole. This transition is felt in a few works begun in 1952 and finished in 1953 and 1954.

In March of 1954, a big and festive exhibition was organized in the Art Pavilion "Cvijeta Zuzorić" for all who worked in Rosandić's Master Workshop. There were more than sixty pieces in bronze, stone, wood, bone, plaster, and the critics made studious essays on innovations obvious in the works of the young. It was clear from the very beginning that the exhibition was not an ordinary students' event, but an event with its own program and far-reaching consequences for our

marta 1954. godine u Umetničkom paviljonu „Cvijeta Zuzorić“, kada je bilo izloženo preko šezdeset radova u bronzi, kamenu, drvetu, kosti, gipsu, vrlo studiozno propratila pomake koje su učinili mladi naraštaji. Bilo je odmah jasno da nije reč o običnom školskom nastupu, već o izložbi sa programom i dalekosežnim posledicama za našu umetnost. Sa naročito pažljivim osvrtom upravo na rezultate Olge Jančić, Mića Popović²³ je primetio nove tendencije, napor ka savremenosti, osvojeno pravo na smela istraživanja. Ostale osobenosti – toplinu, bogatstvo i čovečnost, ljubav prema umetnosti, Mića Popović prepoznaje kao široko iskustvo – pored i iznad svega osvojenog zanata – koje je, pedagoški odgovorno, profesor mogao i znao da prenese na mlade. A Miodrag B. Protić²⁴ je uočio da je ovom izložbom naša skulptura napravila pomak koji je pre toga već učinjen u slikarstvu: prezir prema ustaljenim vizuelnim shemama, napuštanje akademske koncepcije portreta, akta, figuralne kompozicije, a da se pri tom primećuju i bitne preokupacije formom, ritmom. U okviru tih važnih koraka u najvećoj meri se isticalo mladalačko delo Olge Jančić: Protić piše da ona ne ide od forme ka sadržaju, već od sadržaja ka formi, da neguje kult snage i barlahovsku patetiku uz snažnu modelaciju i postepeno geometrijsko definisanje površina i obrisa. Ali taj korak u odnosu na klasično koncipiranu formu nije istovremeno značio u njenom delu brzo i nekritičko prihvatanje radikalnih mogućnosti koje je nudilo otvoreno delo, već temeljno i predano istraživanje unutar logičkog razvojnog puta koji je sama trasirala.

Izložba Majstorske radionice uključila je i skulpture koje potvrđuju njeno postepeno sintetizovanje forme kao obećane mogućnosti dosezanja monumentalnog. Taj fenomen, ispoljen na *Narikači* iz 1953/54, može se pratiti i na drugim delima iz tog perioda. Zbog toga je Aleksa Čelebonović²⁵ pisao o Olgi Jančić kao o skulptorki kod koje su se najviše ispoljili konstruktivističko određivanje masa i zapremina, čvrstina duha, logičan razvoj ka sve snažnijem i pročišćenijem osamostaljivanju. Odlučno napuštanje klasično tretirane anatomije tome se samo pridružilo.

Za taj rani period *Narikača* će postati paradigmatična skulptura, kao temeljni početak autentičnog stvaralaštva, sažetak mnogih problema koje će umetnica razrađivati u svom daljem opusu. U izvesnom smislu ova sugestivna skulptura kao da je rezime celog jednog perioda, a ne otvaranje i početak.²⁶ Delo koje bi svojom imanentnom ekspresivnošću moglo da „opseda“ ogroman prostor, da vlada njime, bude znamen, opomena, sećanje... saželo je u sebi i novi način arhetipskog ispoljavanja osećanja kroz modernu viziju. Izraz bola i

art. With a particular interest in Olga Jančić, Mića Popović²³ noticed new tendencies, an endeavour toward modernity, an already earned right to bold investigations. Other characteristics – warmth, plentitude and humanism, love for art, Mića Popović saw as a vast experience – beside and beyond the mastered craft – which the professor could have, with full pedagogical responsibility, transferred to his young students. Miodrag B. Protić²⁴ noted that with this exhibition our sculpture had made a step forward, already accomplished in painting: a contempt for the usual visual schemes, the relinquishing of the academic concept of portrait, nude or figural composition with a noticeable engrossment in the questions of form and rhythm. Within these important developments, the work of Olga Jančić received special attention. Protić remarked that she did not proceed from form to content, but from content to form, that she fostered a cult of strength and Barlachian pathetics, with powerful moulding and a gradual geometric definition of surfaces and frames. But this step forward, in relation to the classically conceived form, did not simultaneously mean a fast and uncritical acceptance of radical possibilities which an open work offered, and she continued her devoted and profound research along the logical path of development she had paved herself.

*The Master Workshop exhibition showed the sculptures which affirmed her gradual inclination toward synthetic form as a possible way of reaching monumental grandeur. This phenomenon, present in her *Lamenting Woman* from 1953/54 can be traced in other works from the same period as well. This is why Aleksa Čelebonović²⁵ wrote about Olga Jančić as a sculptor with whom one was able to observe a constructivist definition of masses and volumes, a firm spirit and a logical development toward a more powerful and purified independence. This was necessarily accompanied by a resolute departure from the classical treatment of anatomy.*

*The *Lamenting Woman* will become the paradigmatic sculpture of the period, as a fundamental commencement of authentic creation, as a summary of many problems the artist will work on in future. In a sense, this suggestive sculpture seems to be a résumé of a whole period, and not a beginning or an opening.²⁶ A work which could “conquer” a vast space with its immanent expresiveness, govern it, be its emblem, warning, memory... summed up a new way of archetypal revelation of feelings through modern vision. The expression of pain and despair before the imminence of death is shown through a stylized form of pathetic movement, as adopted by the early Christian art from the late antique images*

očaja pred neminovnošću smrti ispoljen je kroz stilizovanu formu patetičnog pokreta, kako je to već rano-hrišćanska umetnost preuzela od kasnoantičkih predstava na sarkofazima i prenela ih do srednjovekovnih scena oplakivanja na reljefima ili freskama. *Narikača*²⁷ je mišljena u istom pravcu kao i reljefna konfiguracija *Reminiscencija na stećak*, 1953/54, iako na drugi plastičan način.²⁸

Postavljene jedna uz drugu, skulpture *Narikača* i *Reminiscencija na stećak* dobijaju dimenziju karakterističnu za modernu umetnost uopšte: pozivanjem na stare umetničke predloške, Olga Jančić se ovde konkretnije približila nastojanjima gotovo svih umetnika svoga pokolenja – ali i idejama velikana moderne skulpture iz prethodnih generacija, kao što su Pikaso, Brankusi, Modigliani i drugi – da se pronađu uporišta za svoja moderna traženja upravo u pogledu upućenom koliko na umetnost klasičnih, toliko i nekodiranih vrednosti.

Olga Jančić je u starim uzorima pronalazila sigurnost u savladavanju sopstvenih traženja, čak nije skrivala da ti stari oslonci postoje i da se njihova postojana vrednost upija u novu suštinu. Uostalom, cela moderna umetnost je svoja izvorišta, pomenuli smo, tražila u vremenski i prostorno dalekim civilizacijama, jer je osećala da se snaga izraza krije iza mimetičkog, iza pojavnosti, da nosi duboki smisao i energiju *iznutra* i da su stare, predrenesansne koliko i vanevropske civilizacije znale da unesu sinkretizam pojmova i jedinstvo materijalnog i duhovnog, koje je bilo tako nužno modernim stvaraocima, a tako daleko od dualističke tradicionalne podvojenosti u evropskoj misli i umetnosti.

U godini kada završava specijalizaciju, 1955, i počinje da nastupa na beogradskoj i jugoslovenskoj, a vrlo brzo i na međunarodnoj sceni, mladalačka energija Olge Jančić ispoljavala se vidnim rezultatima. Posle snažnog *Portreta Dobrice Ćosića* iz 1955, 1956. godine nastaje nekoliko kapitalnih radova: *Glava*, malih dimenzija ali monumentalnog zahvatanja mase, sa pikasovskom stilizacijom u krupnim facetiranim planovima, *Muški torzo*, *Bremenite forme*, *Materinstvo I*; iz 1957. godine su *Materinstvo II*, *Ženski torzo*, zatim konkursni rad na temu koncentracionog logora Mauthausen pod nazivom *Ritam*, kao i *Skica za kompoziciju* izrađena u terakoti i odlivena u bronzi. Iz te skice nastaje godine 1957. velika *Kompozicija*, izvedena u kamenu, zapaženo izlagana ispred Jugoslovenskog paviljona na Svetskoj izložbi EXPO 58. u Briselu. To je jedan od eklatantnih primera i urođene monumentalnosti njenih volumena, i bitnih razlika koje se ispoljavaju u različitom materijalu, pri čemu svaki doprinosi svojim kvalitetima.

on coffins and transferred to the Medieval scenes of bewailing on sarcophagi and in frescoes. Conceptually the Lamenting Woman²⁷ resembles the relief composition called Reminiscence of a Tombstone from 1953/54 although in a different plastic manner.²⁸

When put together, these two works (Lamenting Woman and Reminiscence of a Tombstone) get the characteristic dimension of modern art in general: by recalling old artistic models, Olga Jančić actually approaches other artists from her generation – but also the ideas of the masters of modern sculpture from previous generations, like Picasso, Brancusi, Modigliani and others – in their efforts to find strongholds of their modern research, in the art of classical but also uncoded values.

Old paragons gave Olga Jančić the confidence to pursue her own research, even frankly showing that these old supports existed and that their lasting value permeated the new essence. As we have already mentioned, modern art has sought its origins in civilizations far removed in space and time because it felt that the power of expression was hidden behind the mimetic, behind the seen, that it carried the deep sense and energy from within and that the old, pre-Renaissance and non-European civilizations knew how to inweave the sincretic concepts and the unity of the material and the spiritual, so essential to modern artists, and so far away from the dualistic traditional divisions of European thought and art.

In 1955, when she finished her master studies and began to exhibit in Belgrade and Yugoslavia, and very soon abroad as well, her youthful energy was evident in notable results. After a powerful Portrait of Dobrica Ćosić in 1955, Olga Jančić made a few significantly important works in the next year: Head, a small sculpture of monumental grandeur of mass with a Picassian stylization in large faceted planes, Male Torso, Pregnant Forms, Maternity I. In 1957 she made Maternity II, Female Torso, then a sculpture for a competition dedicated to the concentration camp of Mauthausen, called Rhythm, and Maquette for Composition, in terracotta, then cast in bronze. From this model, she would make her big Composition, carved in stone, and it would be successfully exhibited in front of the Yugoslav pavilion at EXPO 58 in Brussels. This is a representative example of an inborn monumentality of her volumes, and the fundamental distinction of works done in different materials where each material complements the composition with its own qualities.

Bremenite forme, izlagane odmah po nastanku 1956. godine na Riječkom salonu a zatim na gotovo svim najznačajnijim skulptorskim manifestacijama u Beogradu, Zagrebu, Ljubljani, Antibu i Herogeju, zajedno sa *Muškim torzom* iz istog perioda, zauzele su istorijsko mesto u našoj skulpturi kao radovi koji su na sasvim nov način definisali ljudsko telo u sažetoj bodrosti i elanu, u novim dinamičnim linijama sa minimalnim podacima i maksimalnom čistotom forme. Marija Pušić²⁹ sjajno analizira *Muški torzo* kao „dvodelni tok koji prerasta u četvoročlani skup eliptičnih oblika. Oni su međusobno razdvojeni i povezani specifičnim kontrapunktom – sinkopiranim ukrštenim osama transformacije volumena torza u obline butina. Svaka forma poseduje samostalni, suspregnuti dinamizam koji utiče na sveukupni nabož mase.” Skulptura je izvanredan primer Olginog mladalačkog vitalističkog naboja koji je tako smelo, tako iskreno i sa toliko mnogo osećanja materijalizovala u sopstvenoj formi, što će opstati kao uzor za mnoga kasnija dela antropomorfni oblička. Ovim je pokrenula mase u prostoru na neslućeno sintetičan način, sa inventivnom kompozicijom u vertikalnom planu kojom skulptura vlada u potpunosti. Pronašla je, jednostavno, nov modus transponovanja figurativnog motiva u apstrahovani oblik. Razume se da je tu načete probleme obrađivala u nizu skulptura koje su nastajale istovremeno sa *Muškim torzom* i *Bremenitim formama*, ili koje su nastavile sa daljom razradom istih razmišljanja.

Kao beleg njenog autentičnog doprinosa našoj mladoj posleratnoj skulpturi, ova dva dela su, poput *Narikače*, u isto vreme i formalno i smisaono jedan veliki korak. Sloboda stilizovanja ljudske figure nije značila napuštanje značenjskog, već je, naprotiv, omogućila jedno drukčije odzvanjanje skulptorske ideje. Sve što je zatim sledilo u delu Olge Jančić bilo je izvlačenje daljih zaključaka i razrada novih formi baziranih na uočavanju organskog, njegovih logičnosti i zakonitosti.

Materinstvo (vl. Muzej savremene umetnosti u Beogradu), nastalo 1957. godine kao obrada istoimene skice iz prethodne, 1956. godine, među najznačajnijim je skulpturama Olge Jančić. Dok skica još uvek zadržava određenu asocijaciju na sklopljenu figuru majke koja u naručju grli dete, velika skulptura, rađena u bizeku porodne strukture koja obećava posebno uzbudljivu taktilnost, izgubila je svaku neposrednu asocijaciju. Sferični segmenti ovog dela harmonično se uklapaju jedni u druge, formirajući zatvoreni volumen u čijem je središtu daleko sećanje na moguću konfiguraciju deteta. Izvanredna saglasja međusobno isprepletenih elemenata ne upućuju na predstavu majke, već na suštinsko značenje pojma materinstva – instinkt, brigu, nežnost, pažnju, sigurnost, ljubav.³⁰ Slede *Kompozicija* i *Ženski torzo* iz 1957, koje istražuju dalje svodjenje obeležja telesnosti i

Pregnant Forms were exhibited immediately after their completion in 1956, at the Salon in Rijeka, then at almost all of the important sculptural events in Belgrade, Zagreb, Ljubljana, Antibes, Harrogate, together with the Male Torso from the same period. They have a historic place in our sculpture as works that introduce a new definition of the human body in its compressed liveliness and enthusiasm, in new dynamic lines with a minimum of detail and maximally pure form. Marija Pušić²⁹ makes a perfect analysis of Male Torso defining it as a “double flow which grows into a four-member cluster of elliptical forms. They are mutually separated and combined with a specific counterpoint – syncopized crossed axes along which the volume of the torso is transformed in the roundness of the thighs. Each form has its own, self-strained dynamics influencing the overall charge of mass.” Sculpture is a paradigm of her own youthful charge so bravely, so frankly and with so much feeling materialized in her forms, which will be a model for her later works of anthropomorphic shapes. Thus she stirs masses in space in an unexpectedly synthetic fashion, with inventive composition in the vertical plane totally mastered by the sculpture itself. She has simply found a new modality of transposing the figurative motive into an abstract form. She has treated these problems in a number of her sculptures from the same period, and in those that continue the same train of thoughts.

As an emblem of her authentic contribution to our young postwar sculpture, these two works of Olga Jančić (Male Torso and Pregnant Forms) like the Lamenting Woman, represent a big step forward both in form and in meaning. The free stylization of human figure was not a sign that the meaningful has been relinquished. On the contrary, it facilitates a different reverberation of the sculptural idea. What follows are further conclusions and a development of new forms based on her perception of the organic, its logic and logistics.

Maternity (in the permanent collection of the Museum of Contemporary Art in Belgrade), made in 1957 as a variation of a maquette from the previous year, is one of the most significant sculptures of Olga Jančić. While the maquette retains a certain association to a folded figure of a mother embracing a child, the big sculpture, cut in bizek (a local stone from Istria) of porous structure that promises a particularly exciting tactility, has lost all direct associations. The spherical segments of this work harmonically blend into one another, building a closed volume whose center bears a distant recollection of possible outlines of the child. Extraordinary congruity of interlaced elements does not invoke the image of the mother, but the essential meaning of the concept of maternity – instinct, care, gentleness, attention, security, love.³⁰ Then come *Composition*, *Female Torso*, from 1957 which investigate further compression of the properties of carnality and sexuality into sculptured masses and rhythms, and in 1958 we

polnosti na skulptorske mase i ritmove, da bi 1958. godine dala tri akta (*Figurina, Skica za Slom i Slom*) iz kojih će iste godine iznići još radikalnije sintetizovanje: posle *Klasičnog torza, Glave nepoznatog, Osamljene I i Osamljene II*, a posebno *Znamena* – njena skulptura je sasvim odlučno ponudila novi moralni kodeks iznikao iz novog pristupa prirodi, gde se tradicionalna skulptura uključuje u onoj meri u kojoj se čitaju klasična svojstva ali ponuđena na nekonvencionalan način, sa funkcionalnim i ekspresivnim deformacijama, izmeštenim ravnotežnim odnosima i dvojnomo usmerenošću. Ovim delima se dolazi do *Pada*, 1957, *Žrtve I*, skice, 1958, *Žrtve II i III*, dve uništene – *Uzajamnost i Spokojstvo*, sve iz 1959 – skulptura predenformelne faze, ekspresivne u svojoj svedenosti i snažne u svojoj smirenoj a napregnutoj masi. Samo je jedan korak do dela iz 1960 – do *Skulpture I, Preobražaja I, Malog torza, Obline I, Bremenite* i izvanredno komponovanih *Prolaznika*, koji takođe daju nagoveštaj monumentalnog, tj. spomeničkog, a slični su *Skulpturi II* po tretiranju anatomskih oblika. Dotadašnje iskustvo u interpretaciji celine ljudskog tela i njegovih detalja poslužilo je uvođenju Olgine skulpture u domen preoblikovanja i transponovanja skulptorskog značenja kojim se stvara nova, umetnička realnost na putu ka apstrakciji, kao legitimno osvojenom prostoru moderne. U slučaju naše skulpture to je bio pravi iskorak toga vremena.

Od tog hrabrog početka celokupno stvaralaštvo Olge Jančić krenulo je ka sublimaciji forme i unošenju više energije u unutrašnje zračenje dela. Takvim pomacima stekla je vrlo rano ugled mladog stamenog i stabilnog stvaraoca koji snagom svog izraza ima pred sobom otvorene perspektive na koje može računati. Njena skulptura je bez oklevanja zauzela vidno mesto među beogradskim vajarima: uspela je već 1959, dakle u svojoj tridesetoj godini, da priredi veliku samostalnu izložbu i da njom ispuni ceo Umetnički paviljon „Cvijeta Zuzorić“, i to delima u kojima je iznašla niz varijeteta obrade ljudskog tela, kao segmenta prirode protumačene na nov način, bez robovanja temi, već sa izvlačenjem autonomne vrednosti same forme. Kao da je mlada skulptorka prepoznala smisao građenja forme kod Meštrovića, i još više kod Burdela, njenu osamostaljenost, punoću, snagu. Retkost je bilo i to što je gotovo sve radove izvela u materijalu – kamenu, bronzi, drvetu – a to je za mladalačke početke bilo ne samo hrabro već i značajno, jer je ukazalo na snagu njenog ovladavanja svim problemima sa kojima se susretala. A zatim je započelo širenje njene afirmacije, u zemlji i u svetu. O izložbi je bilo izuzetno mnogo studijskih napisa: predgovor piše Katarina Ambrozić, Peđa Milosavljević otvara izložbu nadahnutim govorom, kritike su iz pera Pavla Vasića³¹, Radeta Predića³², Đorđa Popovića³³, Miodraga B. Protića³⁴, Koste Vasiljkovića³⁵...

have three nude compositions (Figurine, Maquette for Decomposition and Decomposition) which will breed even more radical syntheses. After the Classical Torso, Head of an Unknown Man, Lonely Woman I, Lonely Woman II, and particularly Symbol, her sculpture definitely proposes a new ethical codex grown out of a new approach to nature, where traditional sculpture is represented only by its classical attributes however unconventionally proposed, with functional and expressive deformations, displaced balances and dual orientation. These works lead to the sculptures from her pre-informel phase: Fall, 1957, Victim I (maquette), 1958, Victim II and III, two destroyed works – Mutuality and Tranquility, from 1959 – with a tense expressiveness of their powerfully serene but tense mass. There is only one step to the works from 1960 – Sculpture I, Transformation I, Little Torso, Round Forms I, Pregnant Form, and the masterfully composed Passers-by, which also invoke monumental grandeur or a monument, and are related to Sculpture II, in their treatment of anatomy. Previous experience in interpreting the wholeness of a human body and its details, helped Olga's sculptures enter the domain of transformation and transposition of the sculptural meaning, thus creating a new visual reality headed towards abstraction as a legitimately acquired area of Modernism. In the case of our sculpture it was the first step forward in that period.

Since its bold beginnings the overall opus of Olga Jančić has moved toward a sublimation of form and an introduction of greater energy into the internal meaning of the work. With these developments Olga very early earned the reputation of a firm and stable artist whose powerful expression has open and reliable perspective. Without any delay, her sculpture gained a prominent place among Belgrade sculptors. In 1959, in her thirtieth year, she succeeded in preparing a one-person show and filled with her works the entire Art Pavilion "Cvijeta Zuzorić". These were the sculptures in which she found a variety of ways to treat the human body, as a segment of nature interpreted in a new fashion, with no submissiveness to the topic, but with an emphasis on the autonomous values of form itself. As if the young sculptress recognized the meaning of form building in the works of Meštrović – even more those of Bourdelle – the autonomy, the fullness and the strength of the form. It was also a rare practice for sculptors to have all of their works executed in material – stone, bronze, wood – and for a young beginner it was both very bold and important, because it disclosed her power to resolve all of the problems which she encountered. From then on her fame began to spread, both in Yugoslavia and abroad. Numerous salient articles were written about the exhibition; Katarina Ambrozić wrote introductory notes for the catalogue, Peđa Milosavljević delivered his much inspired opening remarks, then followed the critics, Pavle Vasić³¹, Rade Predić³², Đorđe Popović³³, Miodrag B. Protić³⁴, Kosta Vasiljković³⁵...

Erotični *Mali torzo* iz 1960. godine u belom mermeru, sa izvanredno prostudiranim odnosom četiri ovalna volumena kao naznakama bedara i grudi povezanih svedenim, blago geometrizovanim srednjim delom, spada u najpročišćenije i istovremeno najevokativnije skulpture. Njegovo zračenje ostvareno je čistotom i bujnošću oblika u međusobnom dijalogu bez reči.³⁶ *Mali torzo* bi se mogao smatrati konsekvencijom srodnih problema koje je umetnica iskazala kroz tri varijante *Ljubavi oblika*, 1959, kao dalje razrade svog najznačajnijeg ranog sintetizovanja formi na skulpturama *Bremenite forme*, 1955, i neposredno posle toga *Mušskog torza* i *Materinstva* iz 1956. i *Materinstva II* iz 1957. godine.

Ti pozitivni, optimistički naboji povremeno su bili prekidani skulpturama u kojima su se javljali znaci nekog drugog, dramatičnijeg, pa i tragičnijeg raspoloženja – jači urezi, useci, rane, lomovi; ne mirna smrt, već žestoki bol, jaka povreda, trzaj, strah u trajanju. Po toj dramatičnosti napona forme, po njenoj unutarnjoj izmučenosti, bolnim preplitanjima segmenata – možemo prepoznati i ličnu ispovest, čak hroniku trauma i trenutnih nesigurnosti i briga za budućnost. To se često hronološki poklapalo sa njenim velikim problemima, ali – razume se – potvrđivalo i njenu širu humanu dimenziju kao preduslov posvećenosti umetničkoj delatnosti uopšte. Njena nesavladiva životna energija bila je burno – gotovo egzistencijalno – okrenuta pitanjima uspostavljanja plastičnog jezika koji je zahtevao sve veća ulaganja i sve potpunije ispoljavanje sebe. Životne okolnosti su bile ta potrebna hrana koju je ona upijala i transponovala prema svojim zahtevima. Rad je bio veliki izazov: u njemu je nalazila sebe kompletnu, kao graditelja svojstvenog iskaza, samosvojne forme, sopstvenog izraza intimnih bolnijih misli. Povučena od opštih zbivanja pred naletom ličnog događanja činila se jedinim mogućim putem izražavanja – i opstanka – u tim početnim, mladalačkim danima. U te skulpture lišene radosti i usmerene ka registrima drugih emotivnih stanja spadaju *Skica za Slom* i *Slom*, *Pad*, *Žrtva I*, *Osamljena I* i *II*, sve iz 1958, da bi sledeće godine nastale *Žrtva II* i *III*. Nešto kasnije ona stvara enformelističku *Skicu III* (*Čvornovatu*) 1961, koju će slediti dela napete razrađene forme u slobodnim artikulacijama u prostoru, kao najapstraktniji izraz nekog jakog unutarnjeg grčevitog stanja koje oslobađa telo napetosti ispoljavanjem osećanja pomoću vidljivih atributa.

Prve godine sedme decenije donose vidno pojednostavljene oblike; na skulpturama iz 1961 – *Medaljon*, *Zatvoren oblik I*, *Preobražaj I*, *II* i *III* i *Totem* iz 1962, tenzija unutarnjeg događanja koncentriše se samo na čeonj strani, kao na licu dela, usisavajući u sebe nevidljivu snagu koja zrači. Oblost cele skulpture rezultat je organskog događanja unutar žive, tiho pokrenute mase ko-

One of the neatest and most evocative sculptures is the erotic Little Torso from 1960, carved in white marble, with a remarkably well studied relationship of four oval volumes symbolizing thighs and breasts, connected with a compressed middle part of gentle geometry. The radiance of the sculpture is realized through a speechless dialogue of these pure and full forms.³⁶ Little Torso could be considered a consequence of allied problems already expressed by the artist in the three versions of Forms in Love (1959), a further study of the most significant early synthesis of shapes in her Pregnant Forms (from 1955) and the sculptures which followed immediately – Male Torso, Maternity (1956) and Maternity II (1957).

Such positive and optimistic charges were sometimes interrupted with sculptures of a different, more dramatic and even more tragic mood, with stronger incisions, slits, wounds, fractures. Not a serene death but a fierce pain, serious injury, sharp tugs, continuous fear. In this dramatic tension of form, in its internal torment, painful interlacing of segments, we can recognize her personal confessions, even a chronicle of traumata and momentary insecurities, her concern for the future. Chronologically, it often coincided with her greatest problems, but it also confirmed, in all respects, her broader humane dimension as a prerogative of her dedication to art in general. Her enormous vital energy was forcefully – almost existentially – turned toward the questions of such a visual language which, when installed, would demand greater self-investment and a fuller self-expression. The living conditions were the necessary food she absorbed and transposed according to her own personal requirements. Work was a great challenge, in it she found her complete self, herself as a creator of personal discourse, unique form, her own manifestation of intimate painful thoughts. A seclusion from outside events, caused by a violent attack of personal incidents, seemed to be the only possible way of expressing – and survival – in the early days of her youth. And these sculptures, devoid of happiness and turned toward the registers of other emotional dispositions, are her Sketch for Decomposition, Decomposition, Fall, Victim I, Lonely Woman I and II, all from 1958. The next year brought Victim II and III, a little later the informel Sketch III (Knotty) in 1961. It will be followed by works of tense, developed form of unrestrained articulation in space, the most abstract expression of a strong internal spasm which frees the body of tension through a manifestation of feeling in recognizable lineaments.

The first years of the sixties bring an apparent simplification of form in her sculptures from 1961 – Medallion, Closed Form I, Transformation I, II and III, and Totem from 1962, where the tension of work's inner life is concentrated only on the forefront of the sculpture, as if on the face of a work, and imbibes the invisible radiating strength. The roundness of her sculpture is a result of limited motion inside a live,

ja preti da se raspukne od nezaustavljivog konkavnog bujanja. *Preobražaj II*, klesan u bazaltu koji je, zahvaljujući pažljivoj obradi i poliranju dobio obeležja staroegipatskog fetiša, sažima istovremeno i snagu ekspanzivnog kretanja i energiju sakupljanja. To uvlačenje forme u sebe utiče na formiranje glatke površine koja preti da će od bubrenja eksplodirati. Blagi, ali odlučni i snažni bridovi ukazuju na unutarnju silu koja pokreće celokupno događanje na površini dela. O tim godinama u radu Olge Jančić i Kosta Bogdanović³⁷ je vrlo studiozno pisao još 1971, navodeći biomorfizam i opštost bubrenja kao generalne odrednice njenog tadašnjeg dela. Pri tome on uočava „mehanizam otvorene šake” čija se pokretljivost prstiju kreće u pravcu dlana i na taj način upućuje na proces oformljenja volumena njenih radova.

Ovim delima Olga Jančić dospeva do enformela iz kojeg su tokom 1962, 1963, 1964. i 1965. godine nastala možda najsnažnija dostignuća. Skulptura je ne samo ovladala prostorom, ulivajući u njega svoju internu snagu, već je materijal postao živa materija punog emotivnog naboja. Poštovanjem svojstava materijala kao konstitutivnih elemenata dela, kako skulptura tako i serije novih reljefa, naglašava ekspresivnost i snagu izraza, i sve to dovodi do dramatičnih efekata, napuštanja smirenih i kontemplativnih stanja koja su označavala njenu raniju fazu. Ni u tom enformelnom stadijumu, koji Zoran Pavlović³⁸ karakteriše kao „herojski antiestetizam” i „rustičnost”, njena forma nije destruktivna, već se oseća brižljivo ispitivanje svakog segmenta kroz gest, stisak gline i gipsa, unošenje snage i energije u dušu samog materijala.

Dramatičnom efektu njenih enformelnih radova doprinosi jaka igra svetlosti i senki, potencirana i tamnosmeđom patinom na bronzi, usecima u samom tkivu pokožice skulpture, dubokim udubljenjima u koja uviru njene forme kao u utrobu jezgra, ne napuštajući organsku svoga porekla. Na to upućuju često i nazivi skulptura: *Intima II*, 1963, *Blizanci I* iz 1962, i *II* i *III* iz 1963, i iz iste godine *Celina*, *Fossil*, *Egzotična forma I-III*, *Otpor*. Tih godina nastaju i prvi reljefi iz serije *Plastične površine I-XI*, kao izuzetni prodori amorfne arhitektoničnosti izvučene iz jezgra i površine u prostor. Na njima se ispoljava sva pritajena bujnost Olginog temperamenta, snaga invencije ekspanzivno oformljene na kvadratnim, ređe pravougaonim površinama u ritmički bogatim, gotovo raskošno nabreklih formama. Jednom rečju, to je emanacija punog i snažnog procvata njenog izraza. Tako je primarna stvarnost, identifikovana sa amorfnim haosom u kojem je red veličina ispremeštan, gde je sve jednako i van kategorija, primila u enformelnim skulpturama Olge Jančić novo iskustvo uneto u materijal. Zbog toga materija nikada nije mrtva, ispražnjena, već revitalizovana i produhovljena.

quietly moved mass which threatens to burst from interminable concave swelling. Transformation II is carved in basalt, and due to a careful treatment and polishing it gains the qualities of an old Egyptian fetish. It is a summary of both the strength of an expansive movement and the energy of contraction. This drawing of form in itself makes the outer surface smooth and it seems to burst with inside expansion. The soft but resolute and strong edges denote an internal force which monitors transformations on the surface. As early as in 1971, Kosta Bogdanović³⁷ wrote a profound article on this period of Olga Jančić's work. He defined her work in terms of biomorphism and general convexity and remarked on the "mechanism of an open hand" – where fingers, moving towards the palm, denote the process in which the volume of her works is created.

With these sculptures Olga Jančić arrives at the stage of her own informel and possibly her best works, dating from 1962, 1963, 1964 and 1965. Her sculpture has not only mastered space, pouring into it its internal strength, but the material has become the living matter of full emotional charge. She respects the qualities of the material as constitutive elements of her own work, and therefore her sculptures and a series of new reliefs emphasize the expressiveness and the power of her language producing dramatic effects; inducing her to give up the serene and contemplative disposition, the landmarks of her earlier phase. Zoran Pavlović³⁸ calls this informel period a "heroic anti-aestheticism", but even then, her form is not destructive. On the contrary, one feels a careful examination of each segment in her gesture, her pressure on clay or plaster, a penetration of her energy into the very soul of the material.

This dramatic effect of her informel works is underlined by a strong play of light and shadow, accentuated by the dark patination of bronze, by the sharp cuts into the texture of a sculpture's epidermis, by deep hollows to which her forms flow like into the centre of a core, but never forsaking the boundaries of their origins. This is suggested in their titles: Closeness II, Twins I (1962), Twins II and III (1963), Totality, Fossil, Exotic Form I-III, Resistance (all from 1963). In these years she also makes her first reliefs of the series called Plastic Surface I-XI, exceptional penetrations of an amorphic tectonic quality drawn out both from the core and the surface. They disclose the subdued opulence of Olga's temperament, the strength of her inventiveness expansively fashioned on square, rarely oblong surfaces, in rhythmic, almost lavishly swollen shapes. Briefly, it is an emanation of full and powerful flourishing of her language. And so the primal reality, identified with amorphic chaos of an altered order of magnitude where everything is equal and unclassified, assumes in these informel sculptures the new experience brought into the material. Therefore, the matter is never dead, empty, but revitalized and more spiritual.

Druga samostalna izložba Olge Jančić u Beogradu, u Salonu Moderne galerije 1964. godine, okupila je dela ovog enformelnog ciklusa i potvrdila ugledno mesto koje umetnica ima kod kritike. I ovoga puta se pojavljuju dragoceni napisi iz pera Pavla Vasića³⁹, Đorđa Kadijevića⁴⁰, Dragoslava Đorđevića⁴¹ i Katarine Ambrozić⁴² koja piše predgovor za katalog. Ponočila se vrlo ozbiljna, uzbudljiva recepcija njene skulpture, kao i povodom prve izložbe 1959: konstatovani su izrazita individualnost, emotivni sadržaji kao odgovori na klimu života, prodiranje u utrobu, u suštinu tkiva i morfološkog sastava oblika, metamorfozne promene organskog rasta u njenim delima... Zoran Pavlović⁴³ sa mnogo posvećenosti posebno piše o njenim reljefima: „Ako je logika ranije mase bila analogna strogoj logici organizovane, žive biološke forme, ovi reljefi imaju analogiju sa biološkom formom koja je sudbinski vezana za napuštanje života ili za očekivanje da tek postane inkarnacija života.”

U razvojnom toku od viđenog predmeta ka njegovoj eliminaciji tokom pedesetih i u prvoj polovini šezdesetih godina, Olga Jančić je vrlo brzo došla do simbola i jedinstvenog znaka kao pune apstrakcije, da bi se posle toga linija interesovanja njene skulpture ponovo blago okrenula ka predmetnom svetu, novom mimesisu, ali uvek sa istim težnjama da lično preraste u opšte, da se prepoznaju estetska iskustva univerzalnog značenja. Više intuitivno no racionalno, ovo razdoblje će ostaviti veliki trag u njenom stvaranju i nje ga će se umetnica u pojedinim etapama, ili segmentima svoga rada i kasnije sećati.

Redukcija forme kao prividna jednostavnost samo je jednačina za svesnu, smirenu i nenametljivu smisao-nost. Njena dela rečito ukazuju da je ta jednostavnost u stvari pobeda umetnikove ruke, znak uspešnog savladavanja otpornosti materijala i unošenja složenih osećanja i prepoznatih problema na sintetičan način.

Izvlačeći duboke pouke iz preobražaja doživljenog u prethodnom periodu, periodu enformela, skulptura Olge Jančić je ponovo doživela smiraj i pročišćenje sredinom šezdesetih godina u delima poput *Zatvorenog oblika*⁴⁴, *Projekta za Avalu*, *Torzoida I i II*, *Bivalentne forme I*, sva iz 1965, iako se prepliću sa delima u kojima nalazimo recidive snažnog enformela.⁴⁵ Izgrađivanje forme iznutra ka spolja, kao logični prirodni rast mase, kod Olge Jančić rezultira morfološkim tragovima pucanja, raspuklina, pukotina, ureza, preplitanja. I tu se očividno osećaju osobenosti prirode i njenog evolutivnog kretanja, spiralnog i cikličnog, pa ipak ograničenog u svojoj prostornoj ekspanziji ka definitivnom cilju. Nakon toga, kretanje je apstraktno, elan pokreta je u domenu doživljaja njene skulpture

The second one-person show of Olga Jančić in Belgrade, in the Salon of the Modern Gallery, in 1964, exhibited the works from her informel cycle and reaffirmed the artist's esteemed position in the circles of art critics. Precious reviews appeared in the press written by Pavle Vasić³⁹, Đorđe Kadijević⁴⁰, Dragoslav Đorđević⁴¹, Katarina Ambrozić⁴² wrote again for the catalogue. Her works were repeatedly received with excitement and a studious approach, just like on the previous occasion, in 1959. Critics wrote about her exceptional individuality, about the emotional content as her response to the atmosphere of life, a penetration into the pith, into the heart of the matter; they mentioned the morphology of form, the metamorphosis of organic growth... With much devotion Zoran Pavlović⁴³ wrote about her reliefs: "If the logic of previous mass was analogous to the strict logic of organized, live biological form, these reliefs have an analogy to the biological form imminently related to a relinquishing of life, or the one which expects to become an incarnation of life".

In her progress from an object perceived towards its elimination in the fifties and the first half of the sixties, Olga Jančić very quickly arrived at symbols and a uniform sign of utmost abstraction. In the years to follow, her sculpture gently inclined towards the world of objects, a new mimesis, but always with identical intentions of transforming the personal into the general, with a recognizable esthetic experience of universal significance. More intuitive than rational, this period will leave a great impression on her creation and the artist will recollect it in certain phases or segments of her later work.

The ostensible simplicity of her contracted form is only an equation for a conscious, serene and unobtrusive meaningfulness. Her works eloquently explain that the simplicity is in fact the triumph of the artist's hand, a sign of successful mastery over the resistance of her material, and a synthetic introduction of complex feelings and acknowledged problems.

Having learned much from the transformation experienced in the preceding period, the sculptures of Olga Jančić in the mid- sixties are again tranquil and purified, although they sometimes interrelate with works that echo the strong informel period⁴⁴: Closed Form⁴⁵, Project for Avala, Torzoid I and II, Bivalent Forms I, all from 1965. The shaping of form from within outwards, as a logical natural growth of mass, in the final stages of her sculptures, acquires morphological traces of fissures, fractures, splits, slits and interlacing. One can observe the qualities of nature and its evolutive movement, spiral and circular, nevertheless limited in its spacial expansion toward a definite goal. After that, movement is abstract, the vitality of gesture is more felt than seen and

koja je, inače, slojevita u svom značenju a bogata u svojoj svedenosti. Napetost zatvorene forme se ukida – oslobađa se energija i to zračenje energije dopire do nas u dvostrukom hodu – materijalnom i metaforičkom. Svaka njena skulptura nosi ideju organskog jedinstva i arhetipskog modela pretvaranja zakona prirode u uobličenu, umetničku formu.

Svu svoju analitičnost srođenu sa spontanom stvaralačkim gestom i besprekornim osećanjem zaokružnosti dela, Olga Jančić je prilagodila radu sa velikom unutaršnjom stabilnošću i jedva primetnim oklevanjima, kao logičnom i nužnom intelektualnom akribijom. To se očituje i po njenom smelom i upornom obrađivanju pojedinih tema u brojnim varijantama, ponekad u istom zaletu, ponekad sa razdaljine od nekoliko godina, iz čega je uvek iznicalo neko novo, obnovljeno, kontinuirano delo obezbeđene prepoznatljivosti i postojane povezanosti sa prirodom, u njenim različitim zakonitostima, problemima i fenomenima.⁴⁶ Skulptorka istražuje uvek nove i sve savršenije mogućnosti zamišljenog sadržaja u kojima nema metaforičnosti niti bilo kakvog traga literarne simbole. Da bi svoje egzistencijalne zamisli što bolje sprovela i postigla drukčije rezultate sa novim analizama, ona stvara nizove skulptura u kojima mali pomaci donose često i bitne razlike, posebno kada je u pitanju korišćenje različitog materijala za iste skulpture. Vrlo jasno upućuje strukturom svoga dela na ideju, a podržava je eksplicitnim nazivom koji pomaže da se značenje uputi ka preciznim oblastima.

Dugo rađena – između šezdesetih i osamdesetih godina – serija od desetak varijacija na temu *Plodova* na nov način koncentriše zbivanje u samu srž volumena, u dijalog konkavnog i konveksnog, izbalansiranog odnosa linije, površine i mase u gotovo savršeno pravilnim kadencama. Ciklus *Plodova* nastao je iz intenzivne potrebe za beleženjem radosti stvaranja. U sažimanju likovnih podataka koji nisu ispraznili formu, već odražavaju izvesnu životnost biomorfno elementa, sugerše se unutarnji rast i tenzija kroz pokrenutost mase. Čeona forma ciklusa *Plodovi* nastaje kao rezultat kretanja od zadnjeg ka prednjem delu, kao zaključku i vrhuncu, ali da bi se do kompleksnog doživljaja skulpture dospelo, umetnica očekuje pažljivo klizanje pogleda od „lica” forme, duž obrisa, i ka leđnim rubovima, do pozadine. Ta pozadina ravnopravno učestvuje u celini dela – skulptura često kao da ima dva, pa i više lica. Zbog toga ih skulptorka naziva sporednom fasadom, koja uvek ima svoj smisao i značaj, zavisano od celine dela. Nikada to nije slučajno nastala ili mrtva površina namenjena zaboravu, zidu, skrivena od svetlosti i od očiju, od dodira, već, naprotiv, ona je logički rezul-

her sculpture has a stratified meaning and an abundance in its compression. There is no more tension of a closed form – the energy is liberated and its radiation reaches us both through the material and the metaphor. Each of her sculptures incorporates the idea of organic unity and an archetypal model of transforming the laws of nature into a fashioned art form.

The analytical approach of Olga Jančić is interrelated with a spontaneous creative gesture and a perfect feeling for the completeness of a work. She adapts this analytical approach to her sculptoring with great internal stability and an almost imperceptible lingering, as a logical and imperative intellectual accuracy. This can be observed in her bold and persistent treatment of certain themes in numerous varieties, sometimes in one swing, sometimes with a distance of several years. And always a new, renewed, continuous work would emerge, bearing recognizable marks and a lasting relation to nature in a variety of its principles, problems and phenomena.⁴⁶ The artist is always in search of new and more perfect possibilities for her planned content devoid of metaphors or literary symbols. In order to implement her substantial ideas immaculately and get different results out of new analyses, Olga Jančić makes a series of sculptures in which small changes often bring essential differences, particularly when she uses different materials in these variations. The structure of her work indicates the idea which is supported by an explicit title – the titles of her works help steer their meanings toward specific areas.

A series of about ten variations on the theme of Fruit, elaborated for a long time during the sixties and the eighties, has a new way of centering the volume's essential movement in a dialogue between the concave and the convex in almost ideally regular cadences. The cycles of Fruits grew out of an intensive need to record the joy of creation. In a summary of visual data which do not empty the form, but reflect a certain vitality of biomorphic element, the work suggests an internal growth and tension through the sway of mass. The fore form of the cycle of Fruits is a result of a movement from the back to the front part as a conclusion and a climax. However, in order to get a complex impression of the sculpture, one is expected to slide carefully one's eyes from the "face" of the form, along the shapes, toward the back edges, until one reaches the back side. This back side has an equal role in the wholeness of the work – the sculpture seems to have two, or more faces. And this is the reason why the artist calls them subordinate facades, since they always have their own meaning and significance, dependent on the whole. It is never an accidental or a dead surface, easily forgotten, turned towards a wall, hidden from the light and our eyes or touch, but, on the contrary, it is a logical consequence of what happens in other segments of

Kao sinkopa delima koja nose recidive ranije, više intuitivne apstrakcije, u drugoj polovini sedamdesetih godina nastaje istovremeno i nekoliko skulptura naglašene pročišćenosti i blage geometrizacije, uglavnom rađenih u kamenu koji sve više zaokuplja umetnicu⁴⁹: sa tim delima Olga Jančić ulazi u devetu deceniju veka. Osobenost ovih radova je u smirujućoj dramatičnosti događanja bez umanjujućih efekata supregnute snage i u izuzetnoj obradi kamena. Uglavnom je zadržana pravilna oblina obrisa, ali su pojedina dela „ukročena” strožim, blago geometrizovanim postupkom koji pažljivo prati mogućnosti rada u kamenu. Ta suptilnost u pristupu kamenu, poštovanje njegovih zahteva i vladanje sopstvenom poetikom u svim segmentima – bitne su odlike rada Olge Jančić u ovom razdoblju.

U tumačenju njenog dela iz tih godina, Zoran Gluščević⁵⁰ se oslanja na jungovsko-simbolističku funkciju formi. On piše da „u mitsko-magijskoj auri ovih figura i reljefa ima neke guste metafizičke supstance i iskonske zagonetne tmine. Zato one nose misteriju prvobitnog tvoračkog čina: kao da je svaka od njih neponovljivi učesnik ili svedok prvog dana stvaranja” i da se „oštrine i reska mreškanja, rapave i uglaste površine, plodna ispućenja i erotske obline, bubrenja i udubljenja, savršeno plastično orkestrirane konfiguracije površina i reljefa, dinamični odnosi masa i ritmički pokreti magme uzdižu do simbolizacije elementarnih stanja egzistencije”.

I dalje, početkom osamdesetih godina dolazi do pojednostavljivanja linija, čak i izvesne neočekivane geometrizacije, u minimalističkom izrazu, na primer u *Bloku* iz 1980/82. godine. To će se ponoviti i na *Trinomu II*, 1982, u plavičastom mermeru koji je skulptorka na suptilan način iskoristila za isticanje njegove tonske različitosti. Bilo je to vreme njenog intenzivnog rada u kamenu koji sama kleše, ispituje unapred njegova svojstva, prilagodljivost formi koju je namerila da stvori, fakturu koju će ostaviti da bi kamen iskazao svoje biće. Stvara formalno čistije skulpture, poput *Tenzije*, 1982, *Skoka/Otklona*, 1980/82, izvanredno iskorišćenog oniksa u *Rezu*, takođe iz 1982.

Na svoj opus tipičan za enformelni period šezdesetih godina Olga Jančić će se povremeno osvrtni i u kasnijim radovima, gde se takođe uočava vladanje amorfnom masom ili njenim segmentima. To se zapaža na nekoliko skulptura koje se dosta razlikuju od za nju tako karakterističnih centričnih formi toga vremena. Iz poluamorfni oblika koji se suprotstavljaju razumu, kao što i izazivaju uznemirenje ravnoteže i gravitacije, vođena je bitka sa iracionalnim silama koje upiru u srž, razdvajaju, remete a ne obećavaju mir. Preki-

As a syncope to the works which retain the former, more intuitive abstraction, the second half of the seventies brings a few sculptures of emphasized purification and mild geometry, done almost simulataneously and carved in stone, one of the artist's growing preoccupations.⁴⁹ With these works Olga Jančić enters the ninth decade of this century. Their most prominent feature is a soothing drama of inside movement which does not diminish the effect of restrained strength, and an extraordinary treatment of stone. Most of the sculptures retain a regular curvature of their shapes, but some are “constrained” with a stricter, mildly geometrized procedure carefully following the possibilities of treatment offered by the stone. This subtle approach to stone, this respect for its properties and a firm grasp of her own poetics in all the segments of the works consitute the characteristics of her approach in this period.

In his attempt to interpret the work of Olga Jančić from these years, Zoran Gluščević⁵⁰ invokes the Jungian symbolic function of form. He writes that “in the mythical-magical aura of these figures and reliefs there lies a dense metaphysical substance and primal enigmatic darkness. Therefore, they sustain the mystery of the original creative act: as if each is a unique participant in or a witness of the first day of creation”, and that “the sharp parts and tingling undulations, rough and angular surfaces, fertile nodules and erotic rounds, swellings and hollows, the perfect visual orchestration of the surface and relief configuration, the dynamic relations of masses and the rhythmic movements of magma, tower to the symbols of elementary states of existence”.

*Further on, at the beginning of the eighties, there is a simplification of lines, even an unexpected geometry in her minimalistic expression, for example in *Block* (1980/82). It will be repeated in *Trinomial II* (1982) carved in bluish marble which the artist subtly uses to emphasize its tonal diversities. It was the time of her intensified interest in stone, which she carved herself, further investigating its possibilities, its adaptability to the form she desires to produce, the texture she plans to leave so that the stone may express its own self. In 1982 we get sculptures pure in form, like *Tension*, *Leap/Refusal* (1980/82), and *Cut*, also from 1982, done in a wonderfully utilized piece of onyx.*

In her later works Olga Jančić will periodically reminisce the sculptures typical of her informel period. In these later works she also masterfully governs the amorphous mass or its segments. At that time she makes a few sculptures rather different from the characteristic centric forms of the period. The semi-amorphous forms which oppose reasoning and disturb the balance and gravitation fight the battle against those irrational forces that press

dajući svoj konstruktivni i mudro smireni niz dela, Olga Jančić je ušla u novu dramatičnu fazu, ovoga puta skulpturama u bronzi: *Egzotična forma II* iz 1976. svojom nabubreloom masom nagoveštava radove sa početka osamdesetih godina, posebno *Na postolju I* iz 1983, *Van težišta I* i *U procepu* iz 1984. One će biti osnova za dalju dramatičnu razradu problema u delima kao što su izvanredno uzbudljiv *Klin* iz 1985.

Posle nekoliko varijanti *Raspuklina* iz sedamdesetih godina, 1984. nastala je *Velika raspuklina II* koja je na izvestan način sintetizovala dva različita pogleda na umetnost. S jedne strane, pravilni obrisi cele skulpture i dva snažna useka koji segmentiraju skulpturu na tri dela, što deluje vrlo racionalno, gotovo hladno. Njima se, međutim, suprotstavljaju segmenti koji se izlivaju, kao neko unutarne tkivo, remeteći taj mirni poredak i unoseći veliku dinamiku i emotivnost u ceo rad. U tom dijalogu dva koncepta možda je prava priroda Olge Jančić, njen uravnoteženi i smireni životni i stvaralački stav koji ne skriva veliku potku sentimenta prekrivenog promišljenim odnosom prema celini.⁵¹

Iako se posle 1985. godine desio nagli i prinudni prekid u radu zbog bolesti i smrti muža, prekid koji se ne može uočiti po stvaralačkom zastoju, već samo po manjem broju urađenih dela, osamdesete godine predstavljaju vrlo buran period u opusu Olge Jančić.

Nastao posle nekoliko varijanti *Trinoma* iz prethodnih godina, *Otvoreni trinom* u čistom, belom venčaćkom mermeru, poneo je suštinske osobnosti Olge Jančić: prilagođavanjem datom komadu kamena, ovoga puta izduženih dimenzija, i traženjem odgovarajućeg oblika koji će najviše doprineti prirodnosti materijala. Zbog tog upornog istraživanja optimalnih rezultata *Otvoreni trinom* je nastajao u dužem periodu, od 1982. do 1986. godine. Tada je dobio svoje definitivne površine koje su zamenile „špicovane” i omogućile da skulptura ulegne u prostor. Ispruženost skulpture u ritmičkom toku sa blagim geometrizovanjem dva useka u apsolutnoj je harmoniji sa nabrekliom ovalom celine i taj spoj hladnih i toplih oblika doneo je ovoj skulpturi izdvojeno mesto, kao potvrdu njenog ovladavanja materijalom – do perfekcije. Bilo je to jedno od poslednjih dela koja su se našla na velikoj retrospektivnoj izložbi u Muzeju savremene umetnosti u Beogradu 1987. godine.⁵² Na otvaranju izložbe, 21. maja, Stojan Ćelić je definisao njenu umetnost u kategorijama vere u prirodno, a time i u ljudsko, u duhu stalnog obnavljanja čulnosti, dodira sa poznatim i nepoznatim, sukobljavanja života i smrti.⁵³

Isti autor je protumačio da se određeni obrt, koji se nagoveštavao i do kojeg je došlo s vremenom, dakle s nje-

upon the core, divide, disturb and never promise peace. By discontinuing her constructive and wisely tranquil series of works, Olga Jančić enters a new dramatic phase of sculpturing, this time in bronze: Exotic Form II (1976) suggests in its swollen mass the works that will be done at the beginning of the eighties, particularly On Stand I from 1983, Out of Balance I and Disruption from 1984; these will serve as a point of departure for a further dramatic treatment of the problem, like in the extraordinarily exciting Wedge from 1985.

After a few variations of Fissures from the seventies, she makes Big Fissure II in 1984, synthesizing two different views on art. On the one hand, there are the regular shapes of the whole sculpture and two strong incisions, which divide the sculpture in three parts, affecting one as rational, almost cold. However, they contrapose the segments which overflow like an internal substance and disturb the peaceful order introducing dynamics and emotion into the work. In this dialogue of the two concepts we may find the true nature of Olga Jančić, her balanced and serene position toward life and art, the position that cannot hide the great warp of sentiments disguised with a deliberate relationship toward the whole.⁵¹

In the years following 1985, there was an abrupt and enforced interruption in her work, because of the illness and death of her husband. However, this interruption is not reflected as a kind of creative standstill – only in a smaller number of works. The eighties will remain a very turbulent period in the sculptural work of Olga Jančić.

Open Trinomial, realized after a few versions of Trinomial from the preceding years, carved in the immaculate white marble from Venčac, bears the essential features of Olga Jančić: she adapts to the given, elongated, piece of stone and tries to find a form that will best enhance the natural quality of the material. Because of her persistent search for optimal results, she worked on her Open Trinomial from 1982 to 1986. Its definite surfaces, no longer chiseled with the point, facilitated a direct communication between the sculpture and space. The horizontal rhythmical flow with the gentle geometry of the two incisions, is in absolute harmony with the swollen oval of the whole, and the union of the cold and warm shapes has won this sculpture a specific place, affirming her perfect mastery of the material. It was one of the latest works shown at her retrospective exhibition in the Museum of Contemporary Art in Belgrade, in 1987.⁵² Delivering his opening speech on May 21st, Stojan Ćelić defined her art in terms of a belief in the natural and therefore human, a perpetual revival of the sensual, an interrelationship of the known and the unknown, a contention of life and death.⁵³

nim zrelih godinama, desio pod uticajem unošenja intelektualističke komponente o čijim će rezultatima tek vreme dati svoju proveru i potvrdu.⁵⁴ Ta potvrda Ćelićevih razmišljanja došla je sa radovima iz poslednjih godina, kada su se nataložena iskustva, uz neumanjeni senzibilitet, transformisala u postojani opus izvanredne ubedljivosti. Tako 1990. nastaje *Opstojanje*, skulptura u bronzi velike vitalnosti ispoljene kroz grč koji je iskazao sve zebnje jednog iskusnog bića. Za ovo delo je karakteristično veoma brižljivo obrađivanje i prednje i zadnje strane – koje, u stvari, zbog toga i nema.

Iz amorfne mase, tamne i nedopadljive bronze, sa urezima, usecima, ranama i tragovima bola, položene horizontalno na robusnu drvenu osnovu, snagom volje opstaju nedefinisani segmenti. Lišeni su svake retorčnosti i prepoznatljivosti, pa ipak ubedljivi u svojoj odlučnoj spremnosti da prežive. Taj strašni grč koji izvire iz ovog dela, koji se ne prepušta sudbini, ali se i ne miri sa njom, odlikuje životni stav Olge Jančić: ona kroz svoj opus iskazuje traume i boli koliko i hedonističko osećanje životnosti. Umetnica ne predstavlja lepotu, već oporost života, njegovu eroziju, izazove, fuziju čoveka i sveta, i sve to preobraženo u stameni skulptorski izraz.

Iste godine kada je nastalo *Opstojanje*, Olga Jančić je radila i *Dvojni formu na ivici*, koja će tokom 1994. biti razrađena kao *Dvojna forma na ivici II*. Nastavljajući u izvesnom smislu započete ideje na skulpturama *Van težišta II* iz 1985. i *Na oštrici* iz 1988, *Dvojne forme na ivici* istražuju po prvi put priljubljenost organske, meke, pokrenute, kao od žive mase sazdane forme uz kubični, neorganski deo, kao sastavni segment skulpture. I ovde je istaknut dualizam smirenog kontemplativnog i razigranog ekspresivnog oblika. Ta organska priljubljenost uz osnovu koja je drži omogućila je skulpturi dinamičnu pomenost iz ravnoteže, prostornu napetost koja nije samo proizvod unutarnjih odnosa već i njihove spoljašnje uzročnosti. To je naglašeno i dinamičnim dijagonalnim rasporedom masa, jakim usecima u jedro tkivo materije, suprotstavljanjima racionalno sazdanih odnosa baze sa emotivno pokrenutim formama, preteći izmeštenim, na rubu egzistencije, ali istovremeno i čvrsto priljubljenim, u otporu, uz snagu i svest da moraju opstati. Duboki ožiljci na tkivu i u volumenima samo potvrđuju konstataciju da je evidentno rađanje novog u sklopu sa starim reminiscencijama u delu Olge Jančić – emanacija njene posvećenosti životu, nepristajanje na ponuđene izazove i jačanje njene pozitivne energije, energije koja nadjačava i svedočenje o razornim silama oko sebe i oko nas.

U to vreme nastaje i novi ciklus veoma značajnih reljefa.

Stojan Ćelić interpreted the implied and eventually manifest change in her mature years as influenced by the introduction of an intellectualistic component whose results will be proven and confirmed in time.⁵⁴ This proof arrived with her recent works, when the settled experiences in their full sensibility transformed into a stable opus exceptionally convincing. So, in 1990 she makes Endurance, a sculpture in bronze, whose great vitality is manifested in a spasm signifying the anxieties and the torments of an experienced being. The characteristic of this work is a careful treatment of both the front and the back side, whereby the back side is eliminated.

From the amorphous mass of dark and unbecoming bronze, with incisions, slits, wounds and traces of pain, placed horizontally on a robust wooden base, undefined segments survive by pure will power. They are deprived of all rhetoric and recognition, but convincing in their resolute readiness to survive. The terrible convulsion which emerges from this work and which does not succumb or yield to fate, distinguishes the artist's point of view: through her opus Olga Jančić expresses all her traumata and sufferings, but also a hedonistic sense of vitality. She does not represent the beauty but the pungency of life, its erosion, challenges, a fusion of man and the world, and all this transformed in a firm sculptural expression.

During the same year Olga Jančić was working on Double Form on Edge, which will be developed in Double Form on Edge II in 1994. Continuing in a sense the ideas begun with Out of Balance II (1985) and On Cutting Edge (1988), the Double Forms on Edge investigate for the first time the meeting of the organic, soft, stirred, almost live mass forms with the cubic, inorganic part, as a compositional segment of the sculpture. The dualism of the placid contemplative and the animated expressive form is underlined. This organic attachment to the supporting base renders possible the dynamic imbalance of the sculpture, a spacial tension which does not only originate in internal relationships, but in their external causality as well. It is emphasized by a dynamic diagonal distribution of masses, strong incisions into the compact tissue of the material, by the contrast of the rationally composed relations of the base with the emotionally stirred forms, threateningly dislodged, on the edge of existence, but simultaneously firmly joined together, powerfully resisting with an awareness of imperative survival. Deep scars in the work's substance and volumes confirm the statement that by remembering the old works of Olga Jančić always generate something new and thus emanate her dedication to life, her unreadiness to accept the given challenges and the strength of her positive energy which overcomes even the destructive forces around her and us as well.

This is the period when she makes a new series of very significant reliefs.

Reljefi i magija njihove aktuelnosti

Olga Jančić se reljefom bavila već šezdesetih godina, posebno u svom enformelnom periodu. Za njih je Zoran Pavlović⁵⁵ napisao da su „sposobni da privuku pažnju svojom jedinstvenošću, filozofskom potkom koju sadrže, kao neobične, skoro neobjašnjive tvorevine koje od forme beže, da bi formu otkrile kroz prerastanje svakog mogućeg vida bukvalnog smisla; koje se ne samo stilom izdvajaju u spektru današnje plastike, već nagoveštavaju jednu novu orijentaciju koja nedvosmisleno potiče iz onog saznanja našeg vremena, da čak i metafizičko i iracionalno prisutno u tvoračkom aktu kao činilac dela, ne podleže mistifikaciji, da se primaju kao elemenat o kome se istina malo zna, čija nam je suštastvenost skrivena, ali s kojim se može ne samo računati, nego koji se može i usmeravati u određenom cilju.”

Rađeni u okviru serije *Plastične površine* između 1963. i 1964. godine, ovi reljefi su istraživali tkivo materije, amorfnе strukture preobraćali u estetsku formu, na primer reljef *Plastična površina VIII*, 1963. Kao isečak nekog ogromnog prostranstva na kojem se dešavaju veliki preokreti i utroba izvrće pokazujući svoju ekspanzivnu snagu, ovaj kontrapunkt formi ispunjava sve praznine. Duboki tragovi u materiji rezultat su akcionog pristupa skulptorke, njena puna identifikacija sa činom nastajanja reljefa, spontano i impulsivno obrađivanje gline sa kojom je uspostavila pravi dodir i koju obrađuje svom snagom svoga temperamenta. Ti robusni oblici organskog porekla, bez ikakvih asocijativnih priča, u stvari su njen iskonski dijalog sa materijom u koju uliva svoj sistem mišljenja, tada na liniji enformelnih traženja.

Vertikalnost reljefa donela je efekat monumentalnog: kao da se sa bočnih strana vrši pritisak na zbiivanja unutar mase, tako da se stvaraju prirodni rascepi, kao kad puca suva zemlja ili se erozijom raspada tlo, ispod kojeg se oseća snaga neohlađene magme. Tu izvanrednu prirodnost reljefa Olge Jančić prati pažljiva obrada odlivenih komada u bronzi ili aluminijumu, čime se postižu različiti efekti – hladniji ili topliji, a uvek efekti vladanja materijalom u punom smislu.

U drugoj fazi ovoga rada, počev od *Reljefa* iz 1989, izlivenog u hladnom svetlom aluminijumu, nastalo je šesnaest reljefa izuzetne upečatljivosti, sa svim dotadašnjim iskustvima koja su stvorila novu sintezu. Ona se ogleda u saglasnosti snažnih formi organskog porekla, s jedne, i blago geometrizovanih struktura, s druge strane, u jakim ritmovima, preklapanji-

Reliefs and Magic of Their Documentary Value

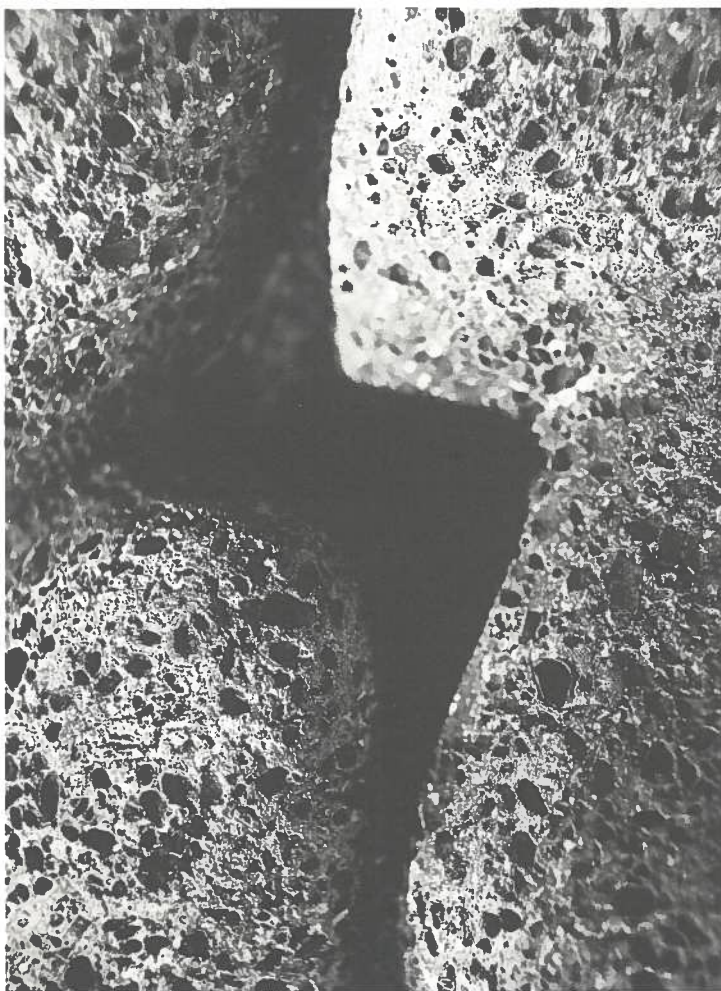
Olga Jančić was engaged in relief making as early as the sixties, particularly during her informel period, and Zoran Pavlović⁵⁵ wrote about these reliefs as “capable of attracting attention with their simplicity, the philosophical warp they contain as unusual, almost inexplicable products evading form in order to discover form through all possible transformations of literal meaning. They are not only distinguished in the spectre of the present-day sculpture, but harbinger a new orientation which unambiguously stems from an understanding of our times, so that even the metaphysical and the irrational, present in the creative act as an element of the work, cannot be subject to mystifications but are received as an item not well known, with a substance hidden from us, but which can be relied on and directed toward a definite goal.”

Made as a series of Plastic Surface in 1963 and 1964, these reliefs explore the tissue of the matter and transform amorphous structures into aesthetic form, as in Plastic Surface VIII (1963). Like a portion of a vast space in which great turn-overs happen and the bowels turn inside out showing its expansive power, this counterpoint of forms fills all empty places. The deep marks in the matter are made by the sculptress in action; they represent her full identification with the act of relief creation, a spontaneous and impulsive treatment of clay with which she has true relationship and therefore can mould with the full power of her temperament. These robust organic shapes, with no associative stories, are in fact her primal dialogue with the matter into which she pours her own system of thinking, in line with informel explorations of the period.

The vertical shape of the reliefs produces a monumental effect: as if the sides force pressure upon the work's inner life, and thus make natural fissures, like in the parched dry or eroded soil, through which one can feel the power of hot magma. This extraordinary natural quality of the reliefs of Olga Jančić is followed by a careful casting in bronze or aluminium, which again brings about different effects – colder or warmer, effects of full mastery over the material.

In the second phase of this activity, beginning with her Relief from 1989, cast in cold bright aluminium, she has made sixteen reliefs, extraordinarily convincing, all her previous experience employed in making a new synthesis. It is reflected in a congruity of the powerful organic shapes on the one hand, and a mild geometry of structure on the other, in strong rhythms, overlapping of axes, radial departures from the centre of the

ma linija osovina, zrakastom izlaženju iz središta kompozicije, kao na reljefu *Pulsiranje* iz 1990. godine. Više nego na ranijim radovima ovde se ispoljava jedan ne samo latentno dinamičan pokret već faktičko izlaženje iz središta van okvira reljefa, van težišta – ka nekim podnebljima za koja nismo bili spremni da verujemo da će nam biti ponuđena. Tom snažnom izlivu osećanja doprinosi i napregnuta dijagonala pojedinih struktura, i duboka forma, gotovo puna, trodimenzionalna plastika koja se izdvaja od osnove i hrabro ulazi u prostor. Posebno jasno je ispoljeno suprotstavljanje oštrijih bridova oblijim delovima, kao što je naglašena i razrađena faktura sa vidnim tragovima svakog dodira i useka u tkivo materijala. Reljefi su, uglavnom, odliveni i njihovo prelamanje na svetlosti doprinosi još uzbudljivijim i dramatičnijim efektima, podupirući osnovnu tenziju i snagu.



BREMENITA / PREGNANT FORM
detalj i faktura skulpture / detail and facture of sculpture

Posle radova na kojima se osećalo da je lična sudbina ostavila svoj pečat, ali da je reč o intimnoj ispovesti koja ne mora semantički tako i da bude protumačena, jer je umetnica znala da sve podvede pod čisto skulptorske probleme, bez naracije i deskripcije,

composition, as in Pulsation, from 1990. Here, more than in her previous work, there is not only a latently dynamic movement, but actual emergence from the bowels, from the centre, out of the framework, out of the middle and the centre of gravity – toward some regions which dared not believe would be offered to us. This powerful outpour of emotions is supported with the tense diagonal of certain structures, and the deep form, almost full, threedimensional plastic which leaves the base and boldly enters space, and particularly by the clearly contraposed sharp edges and the rounder parts, as well as a developed texture with visible traces of each touch and each cut into the fabric of the matter. The reliefs are mostly cast and their refractions in the light produce even more exciting and dramatic effects, strengthening their essential tension and power.

The latest stage comes after the works which bore the mark of personal destiny but in the form of an intimate confession which need not semantically be interpreted in such a way, since the artist was able to visualize everything through purely sculptural issues, without narration or description. In an unexpected and fertile way the formerly identified dramatic – mostly personal – moods full of spasm and pain, fear and hope, have unified in the last years – in the beginning of the nineties – in a series of reliefs made within a rather short period, in one year, as variations, or more profound expressions, of the present time problems.⁵⁶

Her exhibition in the spring of 1991 coincided with the anxieties we were burdened with, with the events around us which defied control and reason: "My nature, as well as the vitalistic concept of my sculpture oppose the flooding of these terrible and omnipresent topics. That may be the reason for a certain dramatic effect of these sculptures", the artist said on that occasion.⁵⁷ In these sculptures, sharp parts endanger the usual warm and soft rounded sections, in extraordinarily traumatic conflicts which exemplify the maturity of the creation but also the wail cried out at the moment when the settled sufferings had reached their climax and could no longer be endured. The 1990 reliefs resemble a Munchian creative cry: Ebbing Forms II and III, where the artist represents duplication as two items of a halved atomic mushroom cloud, the greatest danger mankind has created against itself. Then come Incision, Surge, Pulsation, Endangered Core, continued in 1991, when she makes Escape, and then in 1992 with Under Siege I, II, III and IIIa. In the next year, 1993, these reliefs get an even more obvious dramatic quality, and precisely due to their essential reticence, they are deeply full of emotion and significance.

dolazi nova, najnovija faza. Na neočekivano snažan i plodan način, ranija očevidna prepoznavanja dramatičnih – uglavnom ličnih – stanja u kojima ima i grča i bola, straha i nade, poslednjih godina, dakle početkom devedesetih, sjedinila su se u seriju reljefa, nastalih u jednom kratkom periodu, u istoj godini, kao variranje ili sve produbljenije iskazivanje problema aktuelnog vremena.⁵⁶

Izlaganje u proleće 1991. godine jasno je pokazalo da se mogu prepoznati koincidiranja sa teskobama kojima smo pritisnuti, sa događanjima oko nas koja izmiču kontroli i razumu. „Moja priroda, kao i vitalistička koncepcija moje skulpture suprotstavljaju se nadiranju tih sve mučnijih i svuda prisutnih tema. Otuda možda i izvesna dramatičnost ovih skulptura”, izjavila je tom prilikom.⁵⁷ Na njima oštre partije ugrožavaju uobičajene tople i meke obline, u izuzetno traumatičnim sukobima koji ispoljavaju i zrelost stvaralaštva ali i vapaj ispušten kao kada nataložene traume kulminiraju i više se ne mogu podnositi. Kao munkovski stvaralački krik nastali su reljefi 1990: *Odilaženje oblika II i III*, krik koji je pokazao udvajanje kao dve jedinice raspolučene atomske pečurke, dakle najveće opasnosti koju su ljudi znali da smisle protiv sebe. Zatim nastaju *Zasecanje, Nadiranje, Pulsiranje, Ugroženo jezgro*, sledeće, 1991. godine stvara *Beg*, a potom 1992. *U okruženju I, II, III i IIIa*, da bi tokom 1993. ti reljefi dobili evidentniju dramatičnost, i upravo zbog svoje uzdržanosti i nepričljivosti bili tako duboko ispunjeni emocijom i značenjem.

Rađeni upiranjem oslonca na zemlju, ovi reljefi udahnjuju svu snagu njene ruke i misli kao najzrelija i možda najiskrenija ostvarenja. Desilo se, kako to ponekad biva u istoriji, da se identifikuju subjekt i objekt. Snaga ovih reljefa bila je očevidna i radovima u gipsu, ali će tek odliveni u bronzi oni u punoj meri ukazati na svu težinu i moć utiska, čemu doprinosi i centričnost gotovo potpunog kvadrata njihove osnove.⁵⁸ Cela serija je satkana od jakih sučeljavanja, pa i sudara – horizontala i dijagonala, plitkog reljefa u pozadini sa skoro punom plastikom u prednjem planu, zrakastog raspucavanja iz srži, oblina i oštrijih bridova... U tom smislu najaktivnije deluju *Pulsiranje* i *Odilaženje oblika*, dok je *Beg*, odliven u svetlom aluminijumu, postigao svoju napetost pre svega izlaženjem jednog segmenta iz okvira, van ivica, u prazan prostor u koji upire svojom snagom.

Za razliku od reljefa i drugih dela s početka šezdesetih godina, kada se primećivao prenos prirodnih sila, koje poput razorne stihije gotovo iracionalno utiču



U OKRUŽENJU / UNDER SIEGE
aluminijum, detalj / aluminium, detail

The footing of these reliefs is firmly pressed to the ground and the sculptural forms seem to grow out of it, disclosing the strength of her hand and her thoughts as the most mature and possibly most truthful creations. As sometimes happens in history, the subject and the object have identified with each other. The powerfulness of these reliefs was evident in plaster maquettes as well, but the cast bronze will fully underline the weight and the potency of such effect, assisted by the centrality of their almost perfectly square base.⁵⁸ The whole series is made of strong contrapositions, even collisions of horizontal and diagonal lines, low reliefs in the back with almost full plastic in the front, a radial bursting from the core, of round and sharp edges... In that sense, the most impressive are Pulsation and Ebbing Forms, while Escape, cast in light aluminium, achieves its tension primarily through the emergence of one segment out of the sculpture's framework, beyond its boundaries, into the empty space which it presses with all its strength.

Contrary to the works from the sixties, where one can notice a transfer of natural forces, which influence the

na formu (serija *Plastičnih površina, Razučene forme*, 1962. i dr.), sada se oseća uništavanje *iznutra*, drama koja nije elementarna nepogoda već ovozemaljsko i ljudsko zlo (*Opstojanje, Dvojna forma na ivici I i II*, 1990, a pridružuje im se i serija pomenu-tih novih reljefa). Njihova morfologija, izmenjena u odnosu na ranija dela, sada je dobila prodore oštrijih bridova, jače useke, razaranja volumena iz kojih niče moćna i ekspresivna forma čiji je govor – govor ljudskog bola i preživljavanja. „U deset najnovijih reljefa varirala sam temu ugroženosti, sukoba, agresije, kao i nekih mojih otpora toj i takvoj realnosti”, izjavila je 1991, objašnjavajući da njen ciklus reljefa „oslikava tamnije tonove našeg življenja, najavljuje nadolazeće strahove i uznemirenosti, čiju opravdanost kao dominantnu komponentu našeg raspoloženja potvrđuje i dalji sled događaja”.⁵⁹ Na sličan način Olga Jančić govori i za *Borbu* 1991, ali kao da se koriguje, kao da ne dozvoljava da negativna energija nadvlada, ona nudi svoj snažni optimizam, sa ubeđenjem da umetnost i kultura opstaju isključivo zahvaljujući pasioniranosti samih stvaralaca: „Moja sadašnja izložba na neki način označava probleme koji se već izvestan broj godina osećaju u društvu. Mislim da ovi reljefi imaju oznaku te životne drame. Ali, bez obzira na tu spoljašnju situaciju, ja ovim radovima pre svega izražavam unutrašnja htenja. Nikada se nisam povinovala onome što je nametalo vreme i uvek sam imala svoj ugao posmatranja i pronalazila najpovoljniji oblik da sve to pretvorim u plastični znak, misao, saopštenje.”⁶⁰

Skice – definitivno mišljeni oblici

Olga Jančić nikada nije izlazila izvan domena skulptornog izraza – sem što se crtežom bavila na Akademiji, i samo retko kasnije. Umesto uobičajenog metoda pripremnog rada u krokiju, u crtežu, kao što to čini većina vajara, ona gotovo sva svoja dela radi u skulptovanim skicama. Ako i napravi nacрте – ona im ne poklanja pažnju i ne čuva ih.⁶¹ Svoja dela najpre beleži onim malim formatima koje može šaka da obuhvati, da njima potpuno ovlada i da iz njih prati svaki detalj, zamišljen za dela većih dimenzija. Tako je nastao čitav niz skica koje apsolutno imaju svojstvo završenog rada, zbog čega deluju monumentalno – naročito na fotografijama koje daju posebnu vizuru delu.

Utisku njihove monumentalnosti doprinosi snažno kontrolisana masa, nezavisno od dimenzija, autonomna inspirativna energija, neposrednost u izvođenju gde svaki zapis, svaki potez rukom, svaki beleg u glini ili gipsu ostavlja neprolazan trag, još očevidniji kad je delo odliveno u bronzi, i upravo tako prenosi umetnikovu misao u samu materiju. To sasvim posebno

shape almost irrationally like a destructive storm (the series of Plastic Surface, Indented Forms, 1962, and others), one now feels a destruction from within, a drama which is not a natural catastrophe, but this world's human evil (Endurance, Double Form on Edge I and II, 1990, and a series of new reliefs). Their morphology, altered in regard to previous works, now has penetrations of sharper edges, stronger incisions, a destruction of volume bearing a powerful and expressive form whose language is the language of human pain and suffering. "In the most recent ten reliefs, I varied the theme of danger, conflict, aggression and some of my own resistance to that kind of reality", Olga Jančić said in 1991, explaining that her cycle of reliefs "reflects the darker shades of our life, heralding greater fears and anxieties, proven by the ensuing events to be the justifiable dominant component of our disposition".⁵⁹ In a similar way she talks for Borba in 1991, but as if correcting herself, as if trying to suppress any kind of negative energy, she puts forward her strong optimism, believing that art and culture survive only by means of artists' passionate attitudes. "My present exhibition signifies in a way the problems which have been present in our society for some time. I believe that these reliefs bear the marks of that drama of life. However, notwithstanding the external situation, I intend to express in these works primarily my inner desires and intentions. I have never succumbed to what a certain moment asked for and have always had my own point of view, always searching for the most suitable form in order to transpose all that into a plastic sign, an idea, a statement."⁶⁰

Maquettes – Forms Definitely Conceptualized

Olga Jančić has never forsaken the area of sculptural expression – except when she briefly drew at the Academy, and very rarely afterwards. Instead of the usual croquis preparations in drawing, like most other sculptors, she makes almost all of her works in sculptured sketches – maquettes. Even when she makes a drawing, she never keeps it.⁶¹ She records her works first in small formats which she can take in one hand, in order to master them completely and draw out of them each detail intended for works of bigger dimensions. In that way a number of her maquettes possess the quality of complete works and strike one as monumental, particularly in photographs which give them a specific aspect.

The impression of their monumentality is strongly supported by the controlled mass, independent of the work's dimensions, an autonomous inspirational energy, a straightforwardness through which each record, each gesture, each mark in clay or plaster leave a per-

svojestvo Olginih skica treba izdvojiti i istaći kao prepoznatljivu karakteristiku unapred mišljenog dela, bez slučajnosti i bez pogrešnog usmerenja. Njihovo zračenje zato ne zavisi od formata, već od ubedljive snage koja emanira iz dela. Tim nizovima malih skulptura, namenjenih izvođenju u većim dimenzijama, pripadaju dela iz različitog perioda, što potvrđuje da je to jedna od konstanti njenog kreativnog postupka. Simbolički one mogu da se protumače kao rađanje forme koja će porasti i iznedriti svoga naslednika, a ovaj opet prevazići svog roditelja i opstati kao velika, „prava”, monumentalna ili galerijska skulptura...

Jezgro oblika I i III, oba iz 1966 – iz tako značajne istoimene serije šezdesetih godina⁶² – pokazuju sve osobenosti svog „obnavljanja” u velikom formatu: sva napetost probijanja klice iz jezgra, raspucavanje kao prirodni čin, sa tragovima rasta forme, blagim prelomima i prelazima oblina preko zaoštrenijih bridova, useci u naglim prelazima, najzad faktura bronzne koja takođe nosi tragove života i promena – sve je to više nego uočljivo na maloj, reklo bi se „tanušnoj” skulpturi. To isto važi i za *Jezgro oblika VI* iz 1970. godine⁶³, koje u manjem formatu možda još eksplicitnije no u velikom ukazuje na eleganciju proreza kroz koji provaljuje unutrašnjost u vidu pravilne kugle – jezgra, same suštine dela. O tome svedoči i organski tok linije urezane jednim blagim sinusoidnim potezom.

Naizgled ohlađena forma maloga *Trinoma* iz 1976⁶⁴ – one skulpture koja će tako superiorno da prekine prepoznatljivu centričnost Olginih sferičnih dela – približena našem oku, govori izuzetno spontanom diskursom: rođena je, reklo bi se, kao igra materijalom, možda još tačnije, kao slučajno otkriven odlomak stene, a kako je skica odlivena u bronzi, još više se uočava pokrenutost forme i traženje ritma.⁶⁵ Tako je ova pripremna skulptura bila sjajan zamajac koji je vodio do konačnog rešenja, preko različitih materijala i, razume se, različitih efekata.

O istim efektima monumentalnog, snažnog i definitivnog može se govoriti povodom svih njenih skulptura – skica kojima je ne samo davala opšte naznake za dalju obradu u većem formatu već je stvarala dela autonomnog značenja. Karakter pojedinih radova biće izmenjen zavisno od materijala, upotrebljenog u većim dimenzijama, jer, razume se, razne vrste kamena ili metala donose sopstveni smisao i rezultat, nikada identičan u dva različita materijala. Činjenica je takođe da umetnik sam najbolje može da oseti kojoj formi odgovara određeni materijal, kao što i ponuđeni komad kamena, na primer, pomaže u određivanju definitivne forme. U tom pogledu Olga Jančić daje svoj autentični doprinos.

manent trace, most evident when afterwards cast into bronze, and thus transform the artist's idea into material. This specific quality of Olga's maquettes should be emphasized as a recognizable feature of advance thinking which leaves no space for contingencies or wrong bearings. Therefore, their radiation does not depend on their format but a convincing power emanated by the work itself. These series of small sculptures, intended as models for works of larger dimensions, relate to sculptures from different periods and so reaffirm this as one of the constant properties of her creative procedure. As symbols, they can be interpreted in terms of new-born forms which will grow and deliver their own offspring, that will then surpass its parent and survive as a big, "real", monumental or indoor-size sculpture...

The Core of Form I and III, both from 1966 – part of the important series from the same period and of the same title⁶² – disclose all the characteristics of their "renewal" in big formats the tension of sprouting when the germ breaks the grain, bursting as a natural act, the feature of bronze bearing traces of life and changes – it is all clearly visible in those small, one could say, "tiny" sculptures. This can also be applied to the Core of Form VI from 1970⁶³, whose small scale is almost more explicit than the big format in its elegance of cuts through which the inside bursts out like a sphere, a core, the very essence of the work. It is present in the organic flow of the line inscribed with a gentle sinuous gesture.

The seemingly cooled form of the small Trinomial (1976)⁶⁴, the sculpture which will in such a superior way suspend the well-known centrality of Olga's spherical works, when brought close to our eyes, speaks in an extraordinarily spontaneous discourse: one could say it was born out of a play with the material, more precisely, as an accidentally discovered particle of rock, and since the maquette had been cast in bronze, the movement of form and the search for rhythm are even more obviously evident.⁶⁵ So this preparatory sculpture acted as a flywheel, steering towards the final solution, over different materials and different effects.

One can talk of these monumental effects, the effect of strength and completeness in all of her sculptured sketches which were not only models for bigger formats, but works of autonomous significance. A certain number of them will change their character, depending on the material used for bigger dimensions, because different kinds of stone or metal bring their own sense and result, never identical in two different materials. It is also indisputable that the artist can best feel which material corresponds to which form, and likewise a given piece of stone will help define the final form. In that regard, Olga Jančić offers her authentic contribution.

Poštovanje materijala

Za Olgu Jančić je karakteristično da ne koristi više od dva osnovna, tradicionalna materijala u kojima najčešće izvodi svoja dela: odlivanje u metalu (bronzi i aluminijumu) i rad u kamenu, različitog porekla. Ređe srećemo terakotu, a drvo je koristila samo na početku stvaralaštva.

Ako je gips nužno prelazna faza u radu na skulpturi („gips je tup”, kaže umetnica) – to se ne može reći za glinu koja upija svaki pokret i stisak šake i svojom iskonskom trajnošću prenosi doslovno svaki zahvat i zahtev umetnika. Ono što se može izvesti u bronzi, nije dostupno radu u kamenu, i sve te polazne premise poznate su svakom umetniku, a posebno obrazovanom, inteligentnom stvaraocu koji ne smatra da treba sprovoditi nasilje nad materijalom i otkrivati njegove nepoznate mogućnosti i neočekivane novine, već ga poštovati i iz nje ga izvlačiti suštinske osobenosti, osvedočene istorijom i dosadašnjim rezultatima.

Zanimljivo je da je jednu od svojih najznačajnijih skulptura iz prvog, mladalačkog uspešnog perioda stvaranja, *Bremenite forme*, 1955, uradila u tri klasična vajarska materijala: u kamenu, bronzi i terakoti. Svaki primerak je primio posebne odlike materijala u kojem je nastao, tako da se gotovo može govoriti o različitim delima. Izvesna organskost terakote, prirodna faktura i upijanje svetla učinili su forme mekšim i toplijim od bronze koja je omogućila jače senke, oštrije prelamanje svetla i odlučnije, tj. sigurnije zauzimanje pozicija u prostoru. Klesana skulptura je dobila posebne taktilne vrednosti zbog kojih se stiče utisak da su forme nabujale i da su postale još romantičnije nego u radu u bronzi. Pri tome je sačuvana prirodnost materijala u svim varijantama.

Posebnu vrednost predstavlja činjenica da Olga Jančić od 1973. godine sama kleše svoja dela. Ona u tom neposrednom kontaktu sa dletom i gromadom kamena ispred sebe na poseban način uživa, pa kao da ta primljena energija zrači iz njenih skulptura i otuda osećanje snage u njima, prave lirske sprege, gotovo metafore življenja u univerzalnom značenju. I u tom smislu je njeno delo antologijski primer neprolaznosti klasike modernizma. Ona tačno predviđa i kakvu formu može da izvuče iz komada kamena, i šta u morfološkom smislu ne sme da očekuje od njega, koliko sme da bude zahtevna u pogledu klesanja i kako treba definitivno da izgleda njeno delo, koliko će tekstura spoljne površine biti glatka da bi se istakla struktura materijala u funkciji zna-

The Respect for Material

Olga Jančić does not use more than the two basic traditional materials: her sculptures are either cast in metal (bronze or aluminium) and carved in different kinds of stone. She rarely uses terracotta; wood belongs to her earliest stage.

If plaster necessarily belongs to a transitory phase in sculpturing (“plaster is dull”, says the artist), the same can be said for clay which absorbs each gesture and squeeze of the fist, and with its innate durability literally transfers each grip and demand of the artist. What can be cast in bronze cannot be carved in stone, and each artist knows these initial premises, particularly an educated and intelligent author who does not want to violate the material by trying to disclose its unknown properties and unexpected novelties but, on the contrary, respects the material and intends to draw out its essential qualities, already affirmed in history and previous achievements.

It is interesting that one of her most important sculptures from her earliest successful period, Pregnant Forms (1955) Olga Jančić made in three classical sculptural materials: stone, bronze and terracotta. Each item has taken over the particular traits of its material, so that one could even talk about three different works. A certain organic quality of terracotta, its natural texture and its absorption of light made the forms softer and warmer than bronze, which gave them stronger shades, sharper reflection of light and a more resolute, or more definite positioning in space. Although retaining all of the natural features of the material, the carved sculpture acquired specific tactile qualities which make forms appear swollen and more erotic than the work in bronze.

Particular value lies in the fact that since 1973 Olga Jančić has carved her own works herself. She feels exquisite pleasure in this direct contact with a chisel and a piece of stone in front of her, and it seems that the energy thus acquired radiates from her sculptures and endows them with a sense of power, pure lyricism, almost a metaphor of life in its universal meaning. In that respect her work can be considered a rare example of the endurance of classical Modernism. She feels exactly what kind of form she can get out of a piece of stone, and what, in a morphological sense, she cannot expect from stone, how demanding she can be in her carving and what will be the definite shape of her work, how smooth will the outer texture be in order to underline the structure of the material as an element of the work’s meaning; she may decide to leave the natural qualities of stone intact or emphasize the general

čenja dela ili će se prirodna svojstva kamena ostaviti netaknutim, pa čak i potencirati celovit obris sa jasnim linijama i čistim efektima. To se naglašava i obradom površine podesnim alatom – klesanjem špicom, do perfekcije, eliminišući svaku slučajnost. Robustan komad kamena više je privlači nego pravilan, jer nije izgubio tajnovitost i stoga ostavlja više prostora mašti.

Olga Jančić besprekorno oseća i voli kamen: „Fantastičan je osećaj kada vam ruka krene uz kamen, praćena idejom, mišlju, emocijom.” Kada je kamen tako izazovan na svojstven način, ona mu prilagođava tip skulpture. Posle brižljivog izučavanja nekog ponudnog komada kamena, ona nastoji da od njega izvuče maksimum ne samo po temi i po veličini već i po strukturi i teksturi, i po njegovom uranjanju u prostor. Ona oseća da pojedinim vrstama kamena koje je imala prilike da kleše odgovara jača geometrizacija oblika, veća strogost i ozbiljnost ritma, da poluprozirnom oniksu pristaje smireni oval koji nagoveštava savršenstvo i zrači svetlošću, poput Sunca, kako bi sam materijal došao do izražaja a da se njegova struktura ne remeti. Na pojedinim delima je računala sa glačanim partijama, gde se takođe obezbeđuju posebna koloristička vrednost i razlika u teksturi, što sve dograđuje njeno delo. Tako je skulptura *Trinom III* u plavičastom kamenu, sa centralnom profilacijom, dobila raznoliku obradu, kako bi upravo materijal došao do izražaja i doprineo punoći utiska: klesanje špicom omogućilo je iskričene svetla zbog ljuspaste strukture kamena, koji je u središnjem delu fino poliran. Time su ostvareni hromatska raznovrsnost i novi ritam cele kompozicije.

Sjajni mermer, tamni bazalt, čvrsti granit, mekani pešćar, šupljikavi bizak, poludragi oniks... samo su neki od materijala u kojima je Olga Jančić klesala svoja dela i ostvarivala različite bridove, izvlačenje i pretapanje oblina, glatkoću, sjaj, odblesak i upijanje svetlosti, različite planove i volumene. Umetnica još uvek čezne da radi u posebnim vrstama kamena u kojima bi mogla da iskoristi sve njegove vrednosti, i čvrstine i fature i strukture, boje, sjaja i eventualno prozračnosti. Te egzotične gromade kamena bile bi čudesan i neočekivan poziv po svojim nepoznanicama za nove forme i drugačiji pristup radu.

Umesto čiste i glatke forme koja je smireni govor unutar pune skulptorske mase, svojstvene radu u kamenu, bronza – njena masa, težina, sjaj, njena patina, sa mogućnostima dubljih useka, prelamanja, prevladavanja bridova i jačih prodora u telo materije, pruža drukčiji utisak. Bronza daje mogućnost otvorenijeg iskazivanja i ekspresivnijeg iznedrivanja

outline with clever strokes and pure effects. All of this is accentuated by the treatment of the surface with adequate tools – chiseling with the point, to perfection, eliminating all contingencies. She is more attracted to a robust piece of stone than a regular one, because the first still retains its magical traits and leaves more space to imagination.

*Olga Jančić has an unparalleled feeling and affection for stone: “It is a fantastic feeling when your hand associates with stone, accompanied with a specific idea, thought, emotion...” When a piece of stone is so challenging, she adapts the type of her sculpture to it. After a careful study of a given piece of stone, she tries to extract the maximum out of it, not only in relation to a theme, but in size, structure, texture, in its ability to blend with the landscape. She feels that certain kinds of stone she has carved require a stronger geometry of shape, a strict and serious rhythm; she knows that semi-transparent onyx likes a tranquil oval shape which suggests sun-like perfection, emphasizing the material and leaving its structure intact. In some works she relies on the polished parts to provide the specific colorific value and diversity in texture, in order to complement her work. Thus her sculpture *Trinomial III*, done in bluish stone, with central profilation, has various types of treatment so that the material itself is accentuated and capable of stimulating the fullest effect: chiseling with the point makes light sparkle because of the laminated structure of the material; with the central part finely polished, she achieves a chromatic diversity and a new rhythm of the whole composition.*

Shining marble, dark basalt, hard granite, soft sandstone, porous bizak, semi-precious onyx...only some of the materials she has carved her works in and realized numerous different edges, stretching and merging of curves, smoothness, glow, reflection and absorption of light, different layouts and volumes. The artist is still eager to work in specific kinds of stone in which she could utilize all their qualities, hardness, texture, structure, colour, sheen and maybe transparency. These exotic pieces of stone and their unknown features would be a wonderful and unexpected solicitation of new forms and a different approach to work.

Instead of a pure and smooth form, representing the serene discourse of a work's inner life inside a full sculptural mass, characteristic of works in stone, bronze gives a different effect with its mass, weight, gloss, patination, facilitating deeper cuts, reflections, domination of edges and a deeper penetration into the body of the matter. Bronze allows for frank communication and more expressive delivery of meaning,

značenja, ne tako suzdržanog i samo nagoveštenog, kao na kamenim skulpturama Olge Jančić.

Poštujući svaki materijal po onome što nudi i za uzvrat zahteva od umetnika, Olga Jančić je u bronzi ili aluminijumu odlivala skulpture i reljefe kada je računala sa dubokim upijanjem svetla u pore i odblescima na glatkim delovima, kada je htela da senke budu tamne i da doprinose ritmu forme, kada su dela bila bogata prelazima i prelamanjima voluminoznih oblika, a materija „izmučeno” pokazivala svoja unutaranja događanja, kada su se međusobno forme doticale, preklapale, sučeljavale i kada je tkivo skulpture bilo „ranjivo”, duboko izbrazdano i dramatično. Istina, pojedina dela, posebno iz šezdesetih godina, *Plod I i II*, 1967, *Plod V*, 1968, zatim iz serije *Jezgro oblika IV*, *Klijanje I*, *Presek*, sve iz 1969, rađena su u bronzi glatkih površina i čistih rubova, ali uvek sa detaljem koji omogućava upravo sučeljavanje površine i mase unutar uobljene skulpture i to na takav način da se može postići ekspresivni kontakt između dve forme. Bronza ostavlja utisak kao da je „mekša”, da lakše upija formu koju umetnica želi da postigne.

Skulpturi Olge Jančić ne odgovara polirana bronza: ona smatra da bi taj visoki sjaj približio njena dela objektima, a ne skulpturama klasičnih zahteva, na čemu insistira. Međutim, patine koje ona koristi imaju, ponekad, ulogu unošenja svetla, iako ni tu umetnica ne računa sa naglim i velikim razlikama, već sa prirodnim bojama – pre svega smeđom, tamnijom ili nešto svetlijom, koja ima toplinu zlatnih odblesaka, zavisno od date forme. U pojedinim delima (*Rana*, *U procepu* i dr.) koristila je dve vrste patine, spolja tamniju, smeđu, iznutra svetliju, zlatastu koja obezbeđuje osvetljenje, gotovo sjaj i zračenje dela iznutra.

Na izvesnim skulpturama umetnica je osećala da će više odgovarati beli, hladni, metalni sjaj aluminijuma, možda upravo onda kada su oštre i sečene forme bile tako ispunjene snažnom emocijom da je bilo nužno na izvestan način podstaći taj utisak efektom samog materijala.⁶⁶

Njena skulptura je pročitana kao snažna metafora stvaralačke slobode i naglašene individualnosti koja neće biti ugrožena niti osporena, možda upravo stoga, i tim pre, što je istrajno opstala u domenu klasičnog materijala – kamena, bronz. Taj materijal nije bio zavodljiv u smislu aktuelnih otkrivanja novih mogućnosti skulpture, ali je upravo svojim klasičnim osobenostima, pa i prednostima, ohrabrio Olgu Jančić za nove vrste pristupa unutar osvedočenih vrednosti.

not so demure and merely insinuated as in Olga Jančić's stone sculptures.

Respecting each material in what it offers and what it in return demands of an artist, Olga Jančić casts in bronze or aluminium those sculptures and reliefs where she counts on a deep absorption of light into the pores and the reflections from the smooth parts, when she wants the shadows to be dark and complement the rhythms of a form, when the works are rich in nuances and refractions of voluminous shapes, when the materials disclose in a "tortured sense" its inner life, when the shapes touch one another, stand overlapped or confronted and when the tissue of a sculpture is "vulnerable", deeply furrowed and dramatic. Some works, particularly from the sixties – Fruit I and II (1967), Fruit V (1968), then the series of Core of Form IV, Germination I, Intersection (1969) – were cast in bronze with smooth surfaces and clean edges, but always with a life of their so that the work's surface and mass inside the rounded sculpture can be confronted thus achieving an expressive contact of the two forms. Bronze seems to be "softer", to absorb the shape the artist intends to make.

Polished bronze is not suited for Olga's sculpture. She believes the high gloss would bring her works close to objects and not sculptures of classical demand, upon which she insists. However, the patina she uses sometimes helps light enter, although even in these instances the artist does not count with sudden or big differences, but with natural colours – first of all with a darker or a lighter shade of brown, which has the warmth of golden reflections, depending on a given form. In certain works (Wound, Disruption, etc) she used two kinds of patination, darker on the outside, brown, and lighter inside, golden, which illuminate the work and provide its inner part with gloss and radiation.

The artist felt that some sculptures required the white, cold, metallic sheen of aluminium, possibly when the sharp, cut forms were so full of strong emotion that it was necessary to entice overall impression through the effectiveness of the material itself.⁶⁶

Her sculpture is understood as a powerful metaphor of creative freedom, reaffirmed by her personality which will neither be endangered or contested, probably because she persistently endured in the domain of classical material – stone, bronze. This material, however, did not have the seductive properties for modern investigations in the possibilities of sculpture, but its classical attributes and advantages encouraged Olga Jančić to make new pursuits within the boundaries of her proven excellence.

Vajarski simpozijumi, rad u velikom formatu, ljubav prema kamenu, prema klesanju

Počev od 1963. godine Olga Jančić je učestvovala na više vajarskih simpozijuma, koji su izvanredna mogućnost za neposredan rad u kamenu, u prirodi, u većem formatu, i prilika za upoznavanja novih mogućnosti, i sopstvenih, između ostalog.

Već svojim prvim radom na prestižnom međunarodnom simpozijumu *Forma viva* u Portorožu 1963. godine, kada je izradila *Materinstvo III*⁶⁷, Olga Jančić se u velikoj meri prilagodila materijalu: u grubom istarskom kamenu ostavila je jaku, uglastu fakturu i snažne useke u tkivo materijala. Cela forma je blago geometrizovana, shodno gromadi kamena iz kojeg je klesana. Ona sama ne smatra ovo svojim najuspelijim rešenjem, za razliku od skulpture *Zatvoren oblik II*, koja je rađena u mermeru na simpozijumu *Vrnjačka jesen* 1965. godine.⁶⁸ Ta skulptura je više prilagođena mogućnostima kamena, postavljeni su manji zahtevi, pliće su intervencije, a time je uklopljenost formi u celinu mase sasvim organski sprovedena. Postavljena u prostor, ova skulptura ritmički i vizuelno odzvanja kao beleg utonuo u prirodu i izneden iz nje.

Godine 1971. nastaje još jedno izvanredno ostvarenje u kamenu: *Jezgro oblika VI (Veliko)*, započeto u koncepcijama 1970, okončano radom na simpozijumu skulpture *Beli Venčac* i postavljeno u banjском parku u Arandjelovcu.⁶⁹ To ostvarenje je izraz superiorne harmonije i ravnoteže između svih segmenta koji ga sačinjavaju. Posebno je izbalansiran odnos između samoga jezgra, gotovo apsolutne kružne forme ulegle u spoljne segmente moćnih masa koje ga čuvaju i štite. Za razliku od skice, izlivena u bronzi, gde je akcenat na odblesku svetlosti po spoljnim rubovima i površinama skulpture, na belom kamenu velikog *Jezgra oblika VI* uspostavljena je blaga ali snažna igra u unutrašnjosti zbivanja. Svojim znatnim dimenzijama, pažljivom obradom kamena u svim partijama, ustalanim linijama ka unutrašnjosti mase, svojim prijanjanjem uz zemlju, uz prirodu u najširem smislu, ova bi se skulptura mogla svrstati u naj-savršenija ostvarenja Olge Jančić.

Sve uspešnijim učešćima na simpozijumima pridružuje se poziv da izradi svoju skulpturu za *International Stone Sculpture Symposium* u Vankuveru jula i avgusta 1975. godine. Posle dobrih prethodnih rezultata sa *Jezgrom oblika VI*, Olga Jančić je izradila i u Van Dusen Botanical Garden postavila delo bliskih obeležja iz serije *Plodova: Plod VIa*, od turskog ružičastog mermera, varijantu *Ploda VI*, koji je postavljen u njenom vrtu.⁷⁰ I tu je oblik ogromnog oblutka evo-

Sculptural Symposia, Work in Big Formats, Love for Stone and Carving

Since 1963 Olga Jančić has participated in a number of sculptural symposia where she was able to work on stone in open space and get acquainted with new potentials, her own as well.

Already in her first work at the prestigious international symposium Forma viva in Portorož in 1963 Olga Jančić showed her adaptability to material: carving her Maternity III⁶⁷ in the rough Istrian stone, she left the strong angular texture and made powerful incisions into the tissue of the material. The whole form has a gentle geometry which corresponds to the large rock it was carved in. She does not consider this her most successful solution, as opposed to Closed Form II, carved in marble during the Vrnjačka jesen symposium and placed in the spa park in Vrnjačka banja, in 1965.⁶⁸ This sculpture is more adapted to the properties of the stone, the author's demands are not great, incisions are not so deep and forms organically fit into the whole of mass. Placed in open space, this sculpture in its rhythmic and visual echo resembles an emblem blended with the landscape and born from it.

In 1971 she made another exceptional sculpture in stone Core of Form VI (Big), conceived in 1970, finished during the symposium Beli Venčac and placed in the spa park of Arandjelovac.⁶⁹ This work is an expression of superior harmony and balance of all segments. There is a particular equilibrium in the centre of an almost perfectly round form settled between the outer segments of the powerful masses which guard and protect it. Her maquette cast in bronze places accent on the reflection of light along the outer edges and surfaces of the sculpture, while the white stone of the big Core of Form VI contains a gentle but powerful interplay inside the work. Due to its significant dimensions, a careful treatment of stone in all parts, undulated lines toward the inner part of mass, its adherence to the soil, to nature in the broadest sense, this sculpture could be ranked among the most perfect of Olga's works.

After these accomplishments, she was invited to make a sculpture at the International Stone Sculpture Symposium in Vancouver (Canada), in July and August of 1975. Based on good previous results with Core of Form VI, Olga Jančić carved a work close to the properties of the Fruit series: Fruit VIa. It was placed in the Van Dusen Botanical Garden and carved in pink Turkish marble, as a variant of Fruit VI which stands in her own garden.⁷⁰ The shape of a giant pebble evokes birth from nature and simultaneous surrender to nature. Supported by a strong, massive oval at the bottom

kacija rađanja iz prirode i istovremeno predavanja prirodi. Podržano snažnim, masivnim ovalom sa donje strane, i zakriljeno sličnom formom sa gornje, dvopolno jezgro u središtu skulpture udobno i smireno raste osvajajući prostor za sebe. I ta skulptura računa sa okruženjem koje je senči, obasjava i bogati svojim prisustvom, a za uzvrat, umetnica mu daruje moć stvaranja čistog, preglednog volumena, jedre i sočne, pune forme koja je odraz njene „ljubavi prema životu, prema ljudima i prema prirodi”, kako će to napisati Tulio Vorano.⁷¹

Iskustvo na međunarodnom simpozijumu u Kanadi bilo je vrlo dragoceno za Olgu Jančić: tu je još jednom potvrdila razloge za svoju perfekciju u uobličavanju i dovršavanju procesa rada, kao jedina jugoslovenska predstavница suočena sa dvanaest vrlo različitih umetnika iz Poljske, Japana, Kanade, Francuske, Italije, Nemačke, Austrije – bogatih umetničkih biografija.⁷²



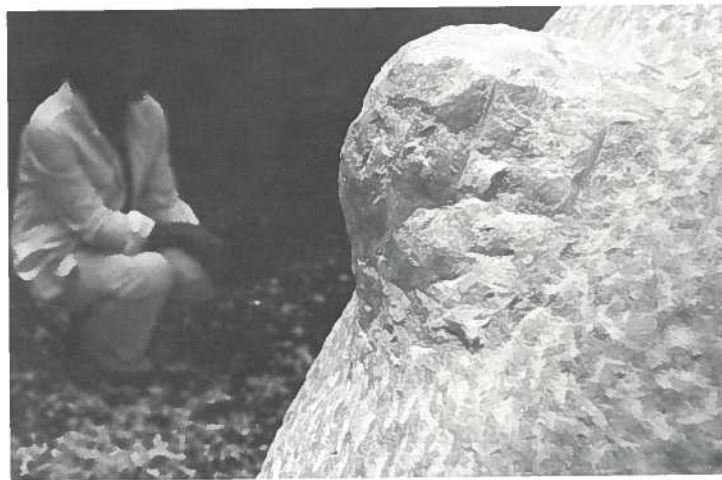
CELINA / TOTALITY
detalj skulpture / detail of sculpture

Neposredan rezultat njenog učešća na simpozijumu u Vankuveru bio je poziv da priredi samostalnu izložbu u galeriji *Heritage* u Torontu novembra 1975. Uključivši izložbu u proslavu Međunarodne godine žena, direktor galerije Igor Kušinski je u prospektu pripremljenom za izložbu naglasio da Olga Jančić svojim radovima u mermeru, kamenu i bronzi daje sasvim posebnu interpretaciju ljudskog tela. Po njemu je ta „ecstatic beauty” ženskog torza i ljubavnog čina uhvaćena u trenutku najveće koncentracije forme. Tom prilikom je i Rut Miranda⁷³ pisala o evociranju slike ljubavi, o duhu i simbolu ljubavi izvedenom na uzbudljiv način, „na granici erotike”.

Dve godine posle Vankuvera, Olga Jančić je radila na *Osmom mediteranskom kiparskom simpoziju* u Labinu od jula do septembra. Tu se, među velikim međunarodnim projektima koji se stvaraju počev od 1970. godine

and sheltered by a similar shape on its upper side, the double nucleus in the middle of the sculpture follows its comfortable and tranquil growth conquering the surrounding space for itself. This sculpture counts on the landscape which shadows and illuminates it, and enriches it with its presence, which in turn, is endowed by the artist with the power to create a pure, distinct volume, of vigorous and succulent, full form, a reflection of her “love for life, for people and nature”, as Tulio Vorano remarked.⁷¹

This international symposium in Vancouver was a precious experience for Olga Jančić: as the only representative of Yugoslavia, alongside artists from Poland, Japan, Canada, France, Italy, Germany, Austria, all of them with full and rich artistic biographies, she was able to reaffirm and justify her perfectionism both in fashioning and completing her working procedure.⁷²



VELIKI TRINOM / BIG TRINOMIAL
detalj skulpture, radna faza / detail of sculpture, working stage

An invitation to prepare an exhibition for the Heritage Gallery in Toronto, in 1975, was a direct issue of her visit to Vancouver. The exhibition became part of the official program for the International Women's Year, and the director of the Gallery, Igor Kuchinsky, wrote in a prospectus announcing the exhibition that Olga Jančić offered a specific interpretation of the human body in her works in marble, stone and bronze. He stated that this “ecstatic beauty” of the female torso and the act of love was caught in the moment of the highest concentration of form. Ruth Miranda⁷³ also wrote on that occasion, about the evocation of the image of love, about the spirit and symbol of love executed in an exciting manner, “on the verge of eroticism”.

Two years after Vancouver, Olga Jančić worked at the Eighth Mediterranean Sculptural Symposium in Labin, from July to September of 1977. Among other great in-

rađa njena izvanredno čista skulptura *Sklop labinski*, postavljena u parku u Dubrovi.⁷⁴ Grublje fature, beli istarski kamen je nudio svoj oblik, pročišćenost, snagu zračenja, sabijenu energiju omeđenu zagrljajima spoljnih formi. Kao kamen pogodan za izvođenje u većem formatu i brzo primanje patine koja ga čini prirodnim, on je lako obeležen vremenom, što delu pomaže da se još lagodnije srodi sa okolnim prostorom.⁷⁵

Tokom jula 1996. učestvovala je u radu međunarodnog simpozijuma *Terra* u Kikindi.

Nagrade – dragocena, jedina kompenzacija za veliki rad

Čini se da je kod nas malo umetnika koji tako postojano uspevaju da očuvaju svoj status stečen u mladim danima, kao što je to uspela Olga Jančić. Status uglednog i cenjenog umetnika stiže se delom, ali to delo mora da prođe kroz javnu verifikaciju, kritiku, istoriju umetnosti... Iz toga slede priznanja – različitog karaktera. Za pojedine stvaraoce je bitna afirmacija u najširim krugovima, tzv. popularnost, bez obzira na cenu, što vrlo često ima za posledicu ne samo zadovoljavanje taštine već i materijalnu satisfakciju. Za druge, pak, ta satisfakcija je u ozbiljnim stručnim prikazima, ili u priznanjima druge vrste: u nagradama, otkupima za važne institucije, a za skulptore i u narudžbinama za spomenike ili za dela monumentalnih razmera.

Olga Jančić nije u tom pogledu imala izbor: ona po svom karakteru i ozbiljnosti nikako ne spada u krug umetnika koji bi pokleknuli pred izazovima bilo koje vrste. Ona ima široki krug svojih vernih poštovalaca, svuda gde je predstavljala svoje delo: pre svega u Beogradu koji je njen grad, mesto njenog formiranja, rada, uspeha, a zatim i širom jugoslovenskog prostora, koji danas više nije isti. Ona ima poštovaloce i na širim meridijanima, tamo gde je s uspehom prikazivala svoj skulptorski rezultat – u Engleskoj gde je nastupala kao mlada, u Kanadi u kojoj je u zrelih godinama napravila svoju značajnu skulpturu, zatim u Parizu gde je započela sa međunarodnim priznanjima i gde je uspela nedavno da organizuje izložbu, kao smeli iskorak iz naše tragične realnosti. Ipak, ma koliko da sam stvaralac može da oseća smisao, pa i značaj svoga delovanja, zvanična priznanja su dokaz njegovog ostavljanja traga u istoriji. Ona nisu samo lična zadovoljstva, već i mera društvenog prepoznavanja vrednosti oko sebe. U tom smislu, Olga Jančić se može smatrati vrlo uspešnim umetnikom: ona je postojano, od svojih prvih pa sve do današnjih izlaganja bila nagrađivana, gotovo po pravilu u razmacima koji su potvrđivali da je pažljivo uočen svaki njen pomak, da su obuhvaćene sve njene faze.

ternational projects evolving since 1970, her beautifully pure work Labinian Compound was born, and later placed in the park of Dubrova.⁷⁴ The white Istrian stone of rough texture offered its shape, its purity, the strength of its radiation, the condensed energy limited by the embraces of the outer shape. As a stone suitable for big formats and quick patination, it weathered easily and thus helped the work to blend comfortably with the surrounding landscape.⁷⁵

In July of 1996 she took part in the international symposium Terra in Kikinda.

Prizes, a Precious and Only Compensation for Great Work

Olga Jančić seems to be one among few of our artists who has been able to uphold the status she earned in her youth. The status of a renowned and respected artist acquired through creative work, the work submitted to public verification, criticism, art history... Various recognitions ensue therefrom. Some authors care for the broadest acknowledgement, for so called popularity, notwithstanding the price, and it frequently brings double satisfaction: personal vanity and material compensation. Others, however, find satisfaction in serious professional reviews or recognitions of a different kind: prizes, purchase of their work by important institutions; sculptors, in particular, look forward to specific commissions, for public monuments or works of monumental dimensions.

Olga Jančić has had no choice: by character and integrity she does not belong to those artists who surrender to any kind of challenge. She has a wide circle of admirers wherever she showed her works: first of all in her home town, Belgrade, the city of her formative years, her work, and success; then in other regions of Yugoslavia, no longer the same as before. She has admirers in other parts of the world as well, where she exhibited her sculptures: in England, where she went as very young, in Canada, where she carved an important sculpture in her mature age, then in Paris, where her international recognition commenced and where she succeeded in organizing an exhibition recently, as a bold step out of our tragic reality. However, inasmuch as an artist can feel the meaning and significance of his or her own work, official acknowledgements belong to that kind of historical imprints which surpass individual pleasures and represent a measure of social recognition of values. In that sense, Olga Jančić can be considered a very successful artist: she has been awarded prizes from the very first to the most recent exhibitions, almost in regular intervals, asserting each of her stages of development.

Prva velika nagrada došla je vrlo brzo – već za prvo nastupanje na Prvom međunarodnom bijenalu mladih u Parizu 1959. godine, što je bio veliki podstrek i za njen dalji rad i za njenu dalju međunarodnu karijeru, a takođe pozitivno uticalo i na mesto naše umetnosti u svetu.⁷⁶ Odmah slede druge značajne nagrade: već naredne godine je ovenčana priznanjem na prvom jugoslovenskom Bijenalu mladih u Rijeci⁷⁷, a sledeće, 1961. godine nagradom za skulpturu na Četvrtom mediteranskom bijenalu u Aleksandriji⁷⁸ i bila je dobitnica nagrade za skulpturu na tada vrlo ambiciozno pokrenutoj jugoslovenskoj manifestaciji – Prvom trijenalu likovne umetnosti u Beogradu⁷⁹, koji je smatran nastavkom predratnih velikih jugoslovenskih izložbi.

I ove podatke biografskog karaktera možda ne bi imalo smisla posebno isticati da nije reč o kontinuirano zapaženom prisustvu njene skulpture u našoj kulturi. U rasponu od trideset godina njena je umetnost u samom vrhu našeg stvaralaštva, i onda kada je započinjala svoja traganja, i kada je zrelo nastupala, uvek sa pomacima i novim idejama, da bi u današnjem času to bilo zrelo sažimanje a ne ponavljanje do sada rečenog i već viđenog, jedna snažna skulptura modernih tonova.

Dela koja se rađaju u ateljeu

Među poslednja dela, nastala tokom 1994. i 1995. godine, spada najpre *Dvojna forma na ivici II*, 1994, gde taj životni elan ispovedno može da se pročitati po dualističkom konceptu organske i neorganske uslovljenosti, a zatim *Van težišta III* iz 1995 – skulptura kao srasla sa svojom bazom, malo iskošenom, ovlašno obrađenim drvetom, tamnim i čvornovativim. Skulptura je odlivena u gipsu i njena konfiguracija navodi na čitanje beživotnog tela, koje još uvek zadržava svoju meku taktilnost. Nabubrele mase delimično prijanjaju a mestimično kipe preko baze. Blaga izvijenost volumena sa pojedinim urezima u tkivo mase, celokupna zakriljenost pod malim, ali dovoljno napetim uglom – sve su to elementi tenzije, uspostavljene u prostoru. Kao da je ovim delom započeto jedno novo poglavlje u radu Olge Jančić, čiji će karakter morati da objasni vreme koje sledi. Njemu se pridružuje još jedna skulptura, rađena za terakotu – *Praznina*. Blago izduženje mase uzrokovano je unutaršnjim kružnim kretanjem čije su manifestacije vidljive i spolja, preko kontinuiranog kruženja forme. Skulptura nije prionula uz bazu, kao prethodna, već se čini da se odupire prepuštanju mrtvilu, kao da ju je kovitlac u kojem se našla odvojio od realnosti. Ipak, rane na tkivu materije su vidljive: iako različita, dva materijala imaju istu funkciju. Oni govore

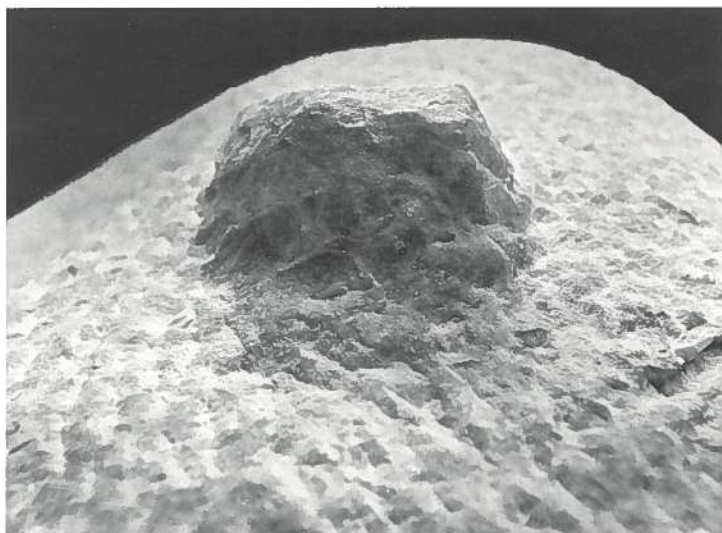
Her first major award arrived very early – for her first show at the International Biennial of the Young in Paris, in 1959, and it was an important incentive for Olga's further endeavours and her future international career, also for the position of Yugoslav art in the world at large.⁷⁶ This was immediately followed by other significant recognitions – in 1960 she won a prize at the First Yugoslav Biennial of the Young in Rijeka⁷⁷, and the following year she was awarded the prize for sculpture at the Fourth Mediterranean Biennial in Alexandria⁷⁸. The prize for sculpture was also awarded to Olga Jančić at the ambitiously organized Yugoslav exhibition – The First Triennial of Visual Arts in Belgrade⁷⁹, recognized as a continuation of big pre-war Yugoslav exhibitions.

These biographical details are singled out only to show the continuity of attention her works have had in our culture. During the past thirty years, her art has been at the very top of our creative performance: from the time she began her investigations, in her adult age, always a step forward, introducing new ideas, to the present moment when it represents a mature summary, not a repetition of what has already been said and seen, a powerful sculpture of modern intonation.

Works Now Created in Her Studio

Among her latest works, dating from 1994 and 1995, there is, first of all, the Double Form on Edge II (1994) in which her vital enthusiasm can be read in the dualistic concept of organic and inorganic conditioning, then Out of Balance III (1995), a sculpture almost assimilated with its gently inclined base of slightly carved wood, dark and knotty. The sculpture is done in plaster and its configuration suggests a lifeless body still retaining its soft tactility. Its swollen masses partly lean on and partly brim over the base. Mild curvature of the volume with certain cuts in the tissue of the mass, overall bending at a small but sufficiently tense angle – these are the elements of the tension established in space. As if the artist begins a new chapter of her work with this sculpture, whose character will have to be explained in the times to come. There is another sculpture, done in terracotta – Emptiness. Slight elongation of mass is caused by an internal circular motion manifested on the outside in a continual circling of form. This sculpture is not firmly set on its base like the previous one, but seems to resist any submission to lethargy, as if the swirl it happens to be in, has separated it from reality. However, the wounds in the tissue of the matter are clearly visible; although different, the two materials have the same function. They speak convincingly,

ubedljivo, bez opisa, o izmeštanju kao univerzalnoj temi. Za skulpturu *Dodir* moglo bi se reći da je nova sinteza ranijih svedenih sferičnih volumena, ovoga puta u savršenoj obradi beloga mermera, sa takvim osećanjem za taktilne vrednosti da je svojim minimalističkim sredstvima uspostavljen suvereni i puteni osećaj organskog tkiva. Blagi usek omogućio je punoj kružnoj masi da ulegne ali i da se na njegovoj pozadini reflektuje, tako da je ostvaren suptilan efekat svetlosti u svetlosti.



VELIKI TRINOM / BIG TRINOMIAL
faktura klesanja u mermeru / *facture of marble carving*

Naglašeni individualizam i čak izvesna izolovanost Olge Jančić očitovali su se u njenom delu kao samosvojna tragalačka sudbina koja je očito pogodovala njenoj naravi. Uvek je računala sa sopstvenim snagama, sama ulazila u poduhvate i iz njih izlazila kao potpuni autor.⁸⁰ Njen opus odlikuje konsekventna razvojna linija koja je dozvoljavala uvođenje novih likovnih problema i tema, u raznim fazama rada, a da time autentičnost i prepoznatljivost izraza nisu dovođeni u pitanje. Kao naglašene elemente njene stvaralačke ličnosti navela bih odgovornost prema pozivu – prema stvaranju novog sveta oblika. Ona je inspirisana doživljajem prirode i njenim procesima u kreiranju formi, sa pozicija razumnog bića koje ima svest o stvaranju te nove, umetničke prirode. Njena individualnost je zaokupljena specifičnim problemima oblika i mase u prostoru, kroz ispoljavanje čovekove nadmoći u kreativnom procesu kojim se sučeljava čak i sa prirodom samom. Polazište od čoveka i od prirode ka introvertnom stvaralačkom činu, punom introspekcije, spada u sferu onog modernizma koji je strasno izgrađivao umetnost XX veka, pun vere u svrsishodnost svoga delanja. Bila je to mera čovekovog/umetnikovog prepoznavanja elementarnih potreba koje su se ispoljavale često na dijametralno suprotne načine.

with no description, about the universal topic of displacement. One could say that Touch is a new synthesis of formerly compressed spherical volumes, this time in perfectly carved white marble, with such a feeling for tactile properties that it succeeds, with its minimal resources, in establishing a superior and sensual effect of organic tissue. A gentle incision makes the full round mass cave in with a reflection in the back, thus realizing a subtle effect of light within light.



VELIKI TRINOM / BIG TRINOMIAL
faktura klesanja u mermeru / *facture of marble carving*

The emphasized individualism and a certain kind of isolation of Olga Jančić appear in her works as an autonomous exploratory destiny obviously suitable to her temperament. She has always relied on her own abilities, she has always emerged as a complete author from the experiments she chose to engage in.⁸⁰ Her opus has a consistent line of development making place for new visual problems and themes at various stages of her work, without interfering with her authentic quality and her ascertained expression. I would say that a distinctive element of her creative personality is her sense of responsibility toward her profession – toward creating a new world of forms. She has been inspired by nature and its creative processes in relation to form, and perceived it rationally aware that a new, artistic nature was being created. Her individuality is preoccupied with the specific problems of form and mass in space expressed through an obvious superiority of Man in the creative process which confronts him with Nature itself. To move from man and nature towards an introvertive creative act full of introspection, belongs to the sphere of that kind of Modernism which was passionately engaged in fashioning twentieth century art, believing in the conducive effects of its own activity. This was the measure of human/artistic recognition of those

Za Olgu Jančić je karakteristično i ono što je bilo antitetično u umetnosti našeg vremena, ali ne i nekontrolisano narušavanje harmonije, smatrane izrazom prevaziđenih umetničkih normi, već – naprotiv – stvaranje nove harmonije; ne razaranje ili prevazilaženje celokupnog materijalnog sveta realnosti u ime neke druge, imaginarne i mentalnim putevima izgrađene realnosti, već stvaranje paralelnog sveta čvrstih, opipljivih, emotivnih oblika; ne automatsko pristajanje i sleđenje podsvesnih nagona, već vladanje njima i unošenje u poredak svesti nevidljivih podstreka i osećanja; ne neprikosnoveno i dogmatizovano zadržavanje organske forme kao jedine moguće potke, već postupno i blago prilagođavanje i drugim znacima vremena, na primer geometrizovanju kao izrazu povremenog pristajanja na premoć racionalnijih rešenja. U tome je Olga Jančić dosledna a njena dela snagom svoje ubedljivosti to posvedočuju u potpunosti: tako je njena apstrakcija privedena realnosti.

U ovom trenutku njena skulptura se rađa kao refleks na aktuelnu situaciju bez patetične narativnosti, prevodeći je na jezik globalne svesti. I raniji opus Olge Jančić bio je usmeren ka opštim problemima, onda kada je svoje misli i osećanja, povezana sa najopštijim pojmovima realnosti, pre svega ljubavi i života, pretakala u znamen svoje skulpture. Jer, njeni odgovori na iskon čoveka su lične i senzibilne slutnje o tako velikim pitanjima kao što su odnos vremenskog i bezvremenog, intuitivnog i razumskog u odgonetanju čovekovih početaka i okončanja. Njeno pronicljivo uranjanje u materiju dovodi do superiornog vladanja materijalom i skulptoralnom formom koju najčešće čisti od mimetičkih atributa, ostavlja joj punoću i elementarnu pokrenutost kojom se unutarjni prostor iskazuje izvan, na spoljnim konturama i vidljivim površinama, kao logičkim konsekvencama svih zbivanja u srži same mase. To racionalno pretakanje duhovnog u materijalno nije retorički fenomen, već legitiman i dokaziv postupak koji se hrani biološkim, prirodnim, životnim izvorima. I tako ispunjen, kao prastari predmet kulta, uzvraća svojim zračenjem čiji smisao ne zastareva i ne iščezava. Jer, toliko puta izgovorena rečenica Olge Jančić nikada ne gubi smisao: „Umetnost je duboka potreba čoveka, i ona će uvek nalaziti nova rešenja, uprkos povremenim kolebanjima, zastojima, baš kao i život sam.”⁸¹

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basic needs frequently manifested in completely opposite ways. One of Olga's distinguished features is also the antithetic element of contemporary art, not an unrestrained derangement of harmony, related to the past norms of art, but on the contrary, the institution of a new harmony. Its aim is not to destroy or overcome the whole material world of reality on behalf of another, imaginary and mentally constructed reality, but to create a parallel world of firm, tangible emotional forms; not automatically to recognize and follow the subconscious instincts, but to manage these instincts and introduce the invisible incentives and feelings into the order of consciousness; not an unquestionable and dogmatic retention of organic form as the only possible warp, but its aim has been to adapt gently and gradually to other emblems of time, to geometry, for example, as a periodical assertion that more rational solutions may be better. Olga Jančić is coherent in this and her works, invariably convincing, confirm this entirely, and thus her abstraction has approached reality.

At this moment Olga Jančić creates her sculptures as a reaction to the present situation, without pathetic narration, translating the circumstances into the language of global consciousness. Her previous works were also directed towards general problems, when the artist transformed her thoughts and feelings related to the most general concepts of reality, first of all love and life, into an emblem of her sculpture. Her answers to the origin of man and her personal and sensitive presentiments of such great issues like the relationship of the temporal and the extemporal, or the intuitive and the rational regarding man's beginnings and endings. Her intuitive relation to the matter brings about her superior mastership of the material and the sculptural form. She most frequently cleanses this form from all mimetic attributes and leaves it full round with elemental movement which helps inner space find its expression outside, on outer contours and visible surfaces, those logical consequences of all that happens in the pith of the mass. This rational flow of the spiritual into the material is not a rhetoric phenomenon, but a legitimate and provable procedure feeding on biological, natural, living wells. And thus completed, like an ancient object of cult, it radiates in return an everlasting and current meaning. Therefore, the following sentence of Olga Jančić retains its meaning whenever repeated: "Art is man's profound necessity and it will always find new solutions despite periodical indecisions and standstills, like life itself."⁸¹

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¹ Mirjana Živković, *Produženi oblik življenja. Susreti sa savremenima: Olga Jančić*, Politika, Beograd, 30. mart 1991. O. Jančić je davala brojne intervjuje, sadržajne i pune značenja, koji pomažu upoznavanju procesa u njenom stvaralaštvu i njenih životnih nazora. Najsadržajniji razgovor sa njom vodila je Ivana Simeonović (*Skulptura kao odraz doživljenog, odraz svega što zaokuplja emotivni i saznavni svet*, Književnost, Beograd, god. XLVI, knj. XCV, br. 11-12, novembar/decembar 1991, str. 1588-1601) i iz njega sam koristila mnoge podatke; umnogome dopunjen i aktualizovan, intervju se objavljuje i u ovoj monografiji.

² Margit Rowell, *Qu'est-ce que la sculpture moderne?*, Centre Georges Pompidou – Musée National d'Art moderne, Paris, juli-oktobar 1986, str. 12.

³ Rade Predić, *Refleksije o jednoj umetnici*, Vidici, Beograd, br. 24/25, 1957. O sintezi skulpture Olge Jančić sa srednjovekovnom umetnošću pisao je Zoran Kržišnik u predgovoru kataloga izložbe *Arte contemporanea jugoslava* (Galleria Nazionale d'Arte moderna, Roma 1956, str. 16, 64) kada je izvanredna ekipa umetnika zastupala jugoslovensku umetnost – od Lubarde i Tartalje, do Stupice, Olge Jevrić, Glihe, Protića, Hegedušića i Čelebonovića, Džamonje, Ksenije Kantoci, Vojina Bakića, Koste Angeli Radovanija i dr. Kasnije se na to osvrću i Zoran Pavlović, Stojan Čelić, Marija Pušić i dr. (up. Bibliografiju).

⁴ Za primer sjajnog pojednostavljanja forme u našoj skulpturi mogu se uzeti dela Petra Palavičinija sa početka dvadesetih godina, njegov *Don Kihot* ili *Portret Rastka Petrovića*, zatim retke stilizacije Sretena Stojanovića, kao i postkubistička geometrizacija Živojina Lukića ili Dušana Jovanovića Đukina iz tridesetih. Međutim, poetika tog međuratnog vremena bila je različita od posleratnog socijalističkog perioda sa kojim se mlada generacija vajara nosila, tako da je nemoguće u tome tražiti neposredan kontinuitet sa zahtevima novih naraštaja koji su ubrzano nadoknađivali posustali hod naše poratne skulpture.

⁵ Olga Jančić je posetila ateljee tih istaknutih britanskih vajara tokom svog boravka u Londonu 1960. godine.

⁶ I. Simeonović, nav. delo, str. 1594.

⁷ Vjera Vuković, *Kroz umetnost u pluralizam*, Borba, Beograd, 6-7. april 1991.

⁸ Grupa *Prostor 8* je priredila samo tri izložbe, u godini osnivanja na Tašmajdanskom parku u Beogradu, na Petrovaradinskoj tvrđavi i ponovo u Beogradu 1958. godine.

⁹ Miodrag B. Protić, *Olga Jančić*, u: *Savremenici. Likovne kritike i eseji II*, Nolit, Beograd 1964, str. 260.

¹⁰ Grgo Gamulin, *Izložbe i izlagači*, Kulturni radnik, Zagreb, 11. decembar 1956.

¹¹ Tekst Mladenke Šolman je preporuka za izdavanje monografije Olge Jančić (u rukopisu, u arhivi umetnice).

¹ Mirjana Živković, *Produženi oblik življenja, Susreti sa savremenima: Olga Jančić* (An Extended Form of Living, Encounters with the Contemporaries: Olga Jančić), *Politika, Beograd, March 30, 1991. Olga Jančić has given numerous interviews, shrewd and meaningful, which help us understand her creative procedures. The most significant one was given to Ivana Simeonović, Skulptura kao odraz doživljenog, odraz svega što zaokuplja emotivni i saznavni svet* (Sculpture as a Reflection of the Experienced, a Reflection of the Emotional and Cognizant World), *Književnost, Beograd, XLVI, XCV, No.11-12, November-December 1991, pp. 1588-1601, and I have taken over a number of details from it. An enlarged and up to date version is published in this monograph.*

² Margit Rowell, "Qu'est-ce que la sculpture moderne?", *Centre Georges Pompidou, Musée National d'Art moderne, Paris, July-October, 1986, p. 12.*

³ Rade Predić, *Refleksije o jednoj umetnici* (Reflections on an Artist), *Vidici, Beograd, No. 24/25, 1957. Others have also written on the same subject: Zoran Kržišnik wrote on the synthesis of Olga Jančić's sculpture with Mediaeval art in his introduction to the catalogue accompanying the exhibition Arte contemporanea jugoslava, Roma, Galleria Nazionale d'Arte moderna, 1956, pp. 16, 64, when a remarkable team of artists represented Yugoslav art – from Lubarda and Tartaglia to Stupica, Olga Jevrić, Gliha, Protić, Hegedušić and Čelebonović, Džamonja, Ksenija Kantoci, Vojin Bakić, Kosta Angeli Radovani and others. For later reference to this see Zoran Pavlović, Stojan Čelić, Marija Pušić, cf. Bibliography.*

⁴ *Brilliant examples of simplified form in our sculpture can be found with Petar Palavičini at the beginning of the 1920s. His Don Quixote or Portrait of Rastko Petrović, then rare stylized forms of Sreten Stojanović and the post-Cubist geometry of Živojin Lukić or Dušan Jovanović Đukin in the thirties. However, the poetics of the period between the two World Wars was very different from the post-war socialist period the young sculptors had to contend, and it is almost impossible to find in it a direct continuity with the requirements of the new generations hastily trying to make up for the exhausted, lingering progress of our sculpture after the Second World War.*

⁵ *During her stay in London in 1960, Olga Jančić visited the studios of these renowned British sculptors.*

⁶ I. Simeonović, *op. cit.*, p. 1594.

⁷ Vjera Vuković, *Kroz umetnost u pluralizam* (Through Art into Pluralism), *Borba, Beograd, April 6-7, 1991.*

⁸ *Prostor 8 (Space 8) organized only three exhibitions, in Tašmajdan Park, in the year it was founded, at the Fortress of Petrovaradin (Novi Sad) and in Belgrade in 1958.*

⁹ Miodrag B. Protić, *Olga Jančić in Savremenici. Likovne kritike i eseji* (The Contemporaries, Art Reviews and Essays) II, *Nolit, Beograd, 1964, p. 260.*

¹⁰ Grgo Gamulin, *Izložbe i izlagači* (Exhibitions and Exhibitors), *Kulturni radnik, Zagreb, December 11, 1956.*

¹¹ *In her text, Mladenka Šolman recommends that a monograph on Olga Jančić be published (in manuscript, personal records of the artist).*

- ¹² Tonko Maroević, *Olga Jančić* (predgovor kataloga), *Scultura marmo lavoro/Triennale Internazionale, Carrara, jun-avgust 1981*, str. 67.
- ¹³ Tekst Tonka Maroevića povodom izložbe u galeriji Forum u Zagrebu 1982 (u rukopisu).
- ¹⁴ Vanda Ekl, *Olga Jančić* (predgovor kataloga samostalne izložbe skulptura), Galerija Forum, Centar za kulturu i informacije, Zagreb, septembar-oktobar 1982. O Olgi Jančić van Beograda pišu isto tako i Aleksander Bassin, Želimir Košćević, Radoslav Putar, Ciril Zlobec, Boris Vižintin, Matko Meštrović, Božidar Gagro, Vera Horvat-Pintarić, Bogdan Pogačnik, Dubravko Horvatić, Josip Depolo, Stane Bernik... Up. Bibliografiju.
- ¹⁵ Tu je izlagala, između ostalog, *Mušku sedeću figuru (Otpor)*, 1954/55. Na Mediteranskom bijenalu u Aleksandriji O. Jančić će izlagati ponovo decembra 1961/marta 1962. godine, zajedno sa Jovanom Kratohvilom i Mladenom Srbinovićem, kada je dobila nagradu za skulpturu.
- ¹⁶ Mervyn Levy, *Olga Jančić*, *Festival of Visual Arts, Harrogate, Art News and Review, London, avgust 1960*.
- ¹⁷ Up. Bibliografiju: Knjige – opšti pregledi.
- ¹⁸ Josip Škunca, *Nove skulpture za park u Dubrovi*, *Vjesnik, Zagreb, 6. avgust 1977*.
- ¹⁹ O tome je pisala Marija Pušić, *Skulptura Olge Jančić* (predgovor kataloga retrospektivne izložbe), Muzej savremene umetnosti, Beograd, maj-juni 1987.
- ²⁰ M. Pušić, nav. delo.
- ²¹ Zagubljenu skulpturu otkrila je Marija Pušić, pripremajući pomenutu retrospektivnu izložbu O. Jančić i tek tada je odlivena.
- ²² Odliven je u bronzi.
- ²³ Mića Popović, *Mlada srpska skulptura. Izložba saradnika Majstorske radionice Tome Rosandića*, NIN, Beograd, 4. april 1954.
- ²⁴ Miodrag B. Protić, *Izložba saradnika Tome Rosandića*, *Književne novine, Beograd, 25. mart 1954*.
- ²⁵ Aleksa Čelebonović, *Izložba skulptura saradnika Majstorske radionice Tome Rosandića*, *Borba, Beograd, 25. mart 1954*.
- ²⁶ O tome je pisao već S. Ćelić, *Skulptura Olge Jančić*, predgovor u katalogu/monografiji Olge Jančić, Narodni muzej, Kragujevac 1977, str. 13. Preštampano u: *Između sveta i slike*, Nolit, Beograd 1981, str. 138-165.
- ²⁷ Izlagana je 1954, 1957, 1960. i poslednji put na retrospektivi u Muzeju savremene umetnosti u Beogradu 1987.
- ²⁸ Skulptura je izlagana samo 1954. na izložbi Majstorske radionice i na retrospektivi u Muzeju savremene umetnosti u Beogradu 1987.
- ²⁹ M. Pušić, nav. delo, str. 14.
- ³⁰ Grgo Gamulin se i povodom izložbe Olge Jančić 1982. go-
- ¹² Tonko Maroević, Olga Jančić. *Introduction to the catalogue accompanying the exhibition Scultura marmo lavoro/ Triennale Internazionale, Carrara, June-August 1981*, p. 67.
- ¹³ *The text of Tonko Maroević on the occasion of the exhibition held in the Forum Gallery (Galerija Forum) in Zagreb 1982 (in manuscript)*.
- ¹⁴ Vanda Ekl, Olga Jančić (*introduction in the catalogue for her one-person show*), *Galerija Forum, Centar za kulturu i informacije, Zagreb, September-October 1982*. *The following art critics living outside of Belgrade also wrote about Olga Jančić: Aleksander Bassin, Želimir Košćević, Radoslav Putar, Ciril Zlobec, Boris Vižintin, Matko Meštrović, Božidar Gagro, Vera Horvat Pintarić, Bogdan Pogačnik, Dubravko Horvatić, Josip Depolo, Stane Bernik... Cf. Bibliography*.
- ¹⁵ *She exhibited there, among other things, the Male Sitting Figure (Resistance) from 1954/55. Her works were shown again at the Mediterranean Biennial in Alexandria, from December 1961 to March 1962, together with those of Jovan Kratohvil and Mladen Srbinović. She was then awarded the prize for sculpture*.
- ¹⁶ Mervyn Levy, Olga Jančić, *Festival of Visual Arts, Harrogate, Art News and Review, London, August, 1960*.
- ¹⁷ Cf. *Bibliography: Books – general reviews*.
- ¹⁸ Josip Škunca, *Nove skulpture za park u Dubrovi (New Sculptures for the Park in Dubrova)*, *Vjesnik, Zagreb, August 6, 1977*.
- ¹⁹ Marija Pušić, *Skulptura Olge Jančić – predgovor u katalogu retrospektivne izložbe (The Sculpture of Olga Jančić – Introduction to the Catalogue of Her Retrospective)*, *Muzej savremene umetnosti, Beograd, May-June, 1987*.
- ²⁰ M. Pušić, *op. cit*.
- ²¹ *The lost sculpture was found by Marija Pušić when she was preparing the retrospective exhibition of Olga Jančić and it was only then cast into bronze*.
- ²² *Cast into bronze*.
- ²³ Mića Popović, *Mlada srpska skulptura. Izložba saradnika Majstorske radionice Tome Rosandića (The Young Serbian Sculpture, The Exhibition of the Associates of Toma Rosandić's Master Workshop)*, *NIN, Beograd, April 4, 1954*.
- ²⁴ Miodrag B. Protić, *Izložba saradnika Tome Rosandića (The Exhibition of Toma Rosandić's Associates)*, *Književne novine, Beograd, March 25, 1954*.
- ²⁵ Aleksa Čelebonović, *Izložba skulptura saradnika Majstorske radionice Tome Rosandića (The Exhibition of Sculptures of the Associates of Toma Rosandić's Master Workshop)*, *Borba, Beograd, March 25, 1954*.
- ²⁶ Stojan Ćelić, *Skulptura Olge Jančić, predgovor u katalogu samostalne izložbe (The Sculpture of Olga Jančić, Introduction in the catalogue of her exhibition)*, *Narodni muzej, Kragujevac, 1977, p. 13. This text was reprinted in Ćelić's book Između sveta i slike (Between the World and Paintings)*, *Nolit, Beograd, 1981, p. 138-165*.
- ²⁷ *It was exhibited in 1954, 1957, 1960 and, the last time, in 1987 at the retrospective in the Museum of Contemporary Art in Belgrade*.
- ²⁸ *The sculpture was exhibited only at the exhibition of the Master Workshop in 1954 and at the retrospective in 1987*.

dine u Zagrebu sećao ovih ranih dela: „Kada je počela sa radikalnim svodenjem, oko 1960, Olga Jančić je bila veoma eksplicitna u svom semantičkom polju, i do grubosti sugestivna (*Prolaznici, Materinstvo, Bremenita, Medaljon*) i to je bila ona 'razlika' što ju je odrazila pored svih izvajanih i vođenih plastičnih 'organizama'. Ako nas je Hans Arp zavodio lirizmom oblina i njihovih površina (kao i Alberto Viani kasnije), trebalo se upravo od toga odvratiti; velika otvorenost naše kiparice kao da je i stremila grčevitosti epiderme (ili imaginarnih udova), a znala je tangencijalno doći i do izravnog opisivanja, i tako je, možda i nehotično, iz ne-postojanja pred naše oči izronio ovaj nepoznati svijet. Bio je to živi svijet zastrašujuće istine (nove i ne-prirodne): tjeskobe i primordijalnog straha, koji nije bio povijesni, pa zato i govorim da je riječ o povratku koji prelazi sve poznate granice.”[Grgo Gamulin, *S onu stranu povijesti. (U povodu izložbe Olge Jančić u Zagrebu 1982)*, u: *Glose za Itaku*, izd. Društvo povijesničara umjetnosti SR Hrvatske, Zagreb 1985, str. 79]

³¹ P(avle) V(asić), *Skulptura Olge Jančić*, Politika, Beograd, 23. mart 1959.

³² Rade Predić, *Emanacija humanosti, vedrine i ljubavi*, Mladost, Beograd, 25. mart 1959.

³³ Đ(orđe) Popović, *Nezavisno i elementarno kiparstvo*, Borba, Zagreb, 27. mart 1959. i Borba, Beograd, 4. april 1959.

³⁴ M(iodrag) B. Protić, *Skulptura Olge Jančić*, NIN, Beograd, 29. mart 1959.

³⁵ Kosta Vasiljković, *Skulptorski duh Olge Jančić*, Student, Beograd, 1. april 1959.

³⁶ Ova skulptura je odlivena i nalazi se u kolekcijama u Sjedinjenim Državama, u Kanadi, Sloveniji, u Muzeju grada Beograda; i pored toga spada u dela koja su najčešće izlagana.

³⁷ Kosta Bogdanović, *O metodu oblikovnog procesa u skulpturi Olge Jančić*, Izraz, Sarajevo, XV, br. 11, novembar 1971, str. 460-472.

³⁸ Zoran Pavlović, *Reljefi Olge Jančić*, Umetnost, Beograd, br. 3-4, jul-decembar 1965, str. 56-61.

³⁹ P(avle) V(asić), *Skulptura Olge Jančić*, Politika, Beograd, 16. januar 1964.

⁴⁰ Đorđe Kadijević, *Olga Jančić*, NIN, Beograd, 19. januar 1964.

⁴¹ Dragoslav Đorđević, *Intimni život forme*, Borba, Beograd, 22. januar 1964.

⁴² Katarina Ambrozić, *Skulptura Olge Jančić*, Književne novine, Beograd, 24. januar 1964.

⁴³ Zoran Pavlović, *Skulpture Olge Jančić u Salonu Moderne galerije u Beogradu*, Telegram, Zagreb, 7. februar 1964; *Izložba Olge Jančić u Salonu Moderne galerije u Beogradu*, Radio Beograd, 21. januar 1964; *Olga Jančić*, Umetnost, Beograd, januar-februar-mart 1964, br. 1, str. 105; *Reljefi Olge Jančić*, nav. delo.

⁴⁴ Skulptura je izrađena od venčačkog mermera na simpozijumu u Vrnjačkoj Banji i postavljena u parku lečilišta.

⁴⁵ Za njima će slediti, u sličnim ontološkim relacijama *Biva-*

²⁹ Marija Pušić, *op. cit.*, p. 14.

³⁰ *On the occasion of Olga Jančić's exhibition in Zagreb in 1982, Grgo Gamulin remembers again these early works: "When she began to make radical reductions, around 1960, Olga Jančić was very explicit in her semantic field, and almost roughly suggestive (Passers-by, Maternity, Pregnant Form, Medallion) and that was the 'difference' she reflected in her moulded and guided plastic 'organisms'. If we had been seduced by Hans Arp's lyricism of round forms and their surfaces (like Alberto Viani later), we had to be diverted from that. In her great frankness, our sculptress is streaming towards a spasmodic epidermis (or imaginary limbs), sometimes swervingly achieving a direct description and thus, maybe quite unintentionally, an unknown world emerges before our eyes out of non-existence. It is a living world of frightening truth (new and un-natural), a world of anxieties and primordial fears, unconscious, and this is why I speak of a return across all of the known boundaries". Grgo Gamulin, S onu stranu povijesti – u povodu izložbe Olge Jančić u Zagrebu, 1982 (Beyond History – On the Occasion of Olga Jančić's Exhibition in Zagreb in 1982), Glose za Itaku, Društvo povijesničara umjetnosti SR Hrvatske, Zagreb, 1985, p. 79.*

³¹ P(avle) V(asić), *Skulptura Olge Jančić (The Sculpture of Olga Jančić)*, Politika, Beograd, March 23, 1959.

³² Rade Predić, *Emanacija humanosti, vedrine i ljubavi (Emanations of Humanism, Cheerfulness and Affection)*, Mladost, Beograd, March 25, 1959.

³³ Đ(orđe) Popović, *Nezavisno i elementarno kiparstvo (Independent and Elemental Sculptures)*, Borba, Zagreb, March 27, 1959; and Borba, Beograd, April 4, 1959.

³⁴ M(iodrag) B. Protić, *Skulptura Olge Jančić (The Sculpture of Olga Jančić)*, NIN, Beograd, March 29, 1959.

³⁵ Kosta Vasiljković, *Skulptorski duh Olge Jančić (The Sculptural Spirit of Olga Jančić)*, Student, Beograd, April 1, 1959.

³⁶ *This sculpture was cast and is now in various collections in the United States of America, in Canada, Slovenia, in the Belgrade City Museum and, apart from that, has been most frequently exhibited.*

³⁷ Kosta Bogdanović, *O metodu oblikovnog procesa u skulpturi Olge Jančić (On the Method of the Moulding Process in Olga Jančić's Sculpture)*, Izraz, Sarajevo, XV, No.11, November 1971, pp. 460-472.

³⁸ Zoran Pavlović, *Reljefi Olge Jančić (The Reliefs of Olga Jančić)*, Umetnost, Beograd, July-December 1965, No.3-4, pp. 56-61.

³⁹ P(avle) V(asić), *Skulptura Olge Jančić (The Sculpture of Olga Jančić)*, Politika, Beograd, January 16, 1964.

⁴⁰ Đorđe Kadijević, *Olga Jančić*, NIN, Beograd, January 19, 1964.

⁴¹ Dragoslav Đorđević, *Intimni život forme (The Intimate Life of Form)*, Borba, Beograd, January 22, 1964.

⁴² Katarina Ambrozić, *Skulptura Olge Jančić (The Sculpture of Olga Jančić)*, Književne novine, Beograd, January 24, 1964.

⁴³ Zoran Pavlović, *Skulpture Olge Jančić u Salonu Moderne galerije u Beogradu (The Sculptures of Olga Jančić in the Salon of the Modern Gallery in Belgrade)*, Telegram, Zagreb, February 7, 1964; *Izložba Olge Jančić u Salonu Moderne galerije u Beogradu (The Exhibition of Olga Jančić in the Salon of the Modern Gallery in Belgrade)*, Radio Belgrade, January 21, 1964; *Olga Jančić*, Umetnost, Belgrade, January-February-March 1964, No. 1, p. 105; *Reljefi Olge Jančić (The Reliefs of Olga Jančić)* *op. cit.*

lentna forma II iz 1966, zatim iz 1967. dve varijante *Raspukline* (mala i velika), a onda dolazi do nagoveštaja konkretnijih tema sa gotovo amblemski korišćenim nazivima (skulpture iz serija *Jezgro oblika*, 1966, u skici, izvedeno 1969/70, 1971. i *Plod*, 1967, 1968, 1975, sve do definitivne realizacije 1986; slede *Raseklina*, *Presek*, *Klijanje*, *Plod*, sve iz 1969, zatim *Barokna forma*, 1970. i dr.).

⁴⁶ Tako ona već ranije varira teme *Materinstva* iz 1956. i 1957, *Ljubavi oblika* iz 1959, *Plastičnih površina* iz 1962, 1963, 1964, 1976, 1980, čak u petnaestak modifikacija, zatim *Jezgro obline* iz 1965, 1969, *Jezgro oblika* iz 1966, 1969/70, 1970/71, seriju *Plod* iz 1967, 1968, 1973, 1974, 1975, *Trinom* iz 1976, 1977/78, 1982. i sl.

⁴⁷ M. Pušić, nav. delo.

⁴⁸ S. Ćelić, nav. delo.

⁴⁹ U granitu *Pritisak II*, 1976-1981, *Motiv V (laokoonski)*, *Zatvoren oblik IV* u izvanrednom oniksu, *Trinom I*, *Trinom*, *skica*, sve iz 1976. Zatim slede skulpture iz serije *Sklopova – I, labinski*, iz 1977. i *II* iz 1979.

⁵⁰ Zoran Gluščević, *Na oštrici smisla* (predgovor kataloga samostalne izložbe skulptura Olge Jančić), Kulturni centar Beograda, april 1981.

⁵¹ Slede skulpture *Hiljadudevetstoosamdesetpeta*, *Van težišta II*, *Rana*, takođe iz 1985, *Na oštrici*, 1988. ili *Dvojna forma na ivici* iz 1990, koja je tokom 1994. dalje razrađivana kao tema *Dvojna forma na ivici II*.

⁵² Tada je prvi put bio zastupljen celokupan opus umetnice.

⁵³ Tekst govora S. Ćelića na otvaranju izložbe (u arhivi umetnice).

⁵⁴ Stojan Ćelić u intervjuu datom Ingrid Lotarius za Radio Studio B povodom retrospektivne izložbe O. Jančić u Muzeju savremene umetnosti 1987.

⁵⁵ Z. Pavlović, *Reljefi Olge Jančić*, str. 50.

⁵⁶ Većina reljefa je izlagana najpre na samostalnoj izložbi u Kulturnom centru Beograda i u Gradskoj galeriji u Užicu 1991, zatim 1992. u Narodnom muzeju u Kraljevu, a 1994. u Jugoslovenskom kulturnom i informativnom centru u Parizu, u vreme najoštrije sprovedenih sankcija, što je podrazumevalo izuzetno velike napore da se izložba uopšte priredi.

⁵⁷ M. Živković, *Produženi oblik življenja*.

⁵⁸ Dimenzije su oko 60 cm – 57x61, 57x56, 57x58, 57x57, 60x66, 56x72 cm i sl.

⁵⁹ M. Živković, nav. delo.

⁶⁰ V. Vuković, *Kroz umetnost u pluralizam*.

⁶¹ Skice o kojima je reč su izrazito malih dimenzija, 5, 6, 7 cm, ponekad visoke samo desetak.

⁶² Dimenzije su 6x9x5,5, odn. 10x14x8 cm. Ovome se može pridružiti i *Jezgro oblika II*, 1966/67, 8x11x6,5 cm.

⁶³ Dimenzije su 7x8x7 cm.

⁶⁴ Dimenzije su 6x13x9 cm.

⁴⁴ They were followed by the sculptures of similar ontological relations: Bivalent Form II (1966), then two variations of Fissure (1967 – Big and Small); further on we encounter hints of more concrete themes and almost emblematic titles (sculptures from the series of Core of Form, 1966, in sketch, made in 1969/70, 1971 – and Fruit, 1967, 1968, 1975, until its definite realization in 1986; Cleft, Intersection, Germination, Fruit, all from 1969, Baroque Form from 1970, etc.

⁴⁵ The sculpture was made in marble from Venčac, during the symposium in Vrnjačka Banja and placed in the spa park.

⁴⁶ She has made variations on the themes of: Maternity (from 1956 and 1957), Forms in Love (1959), Plastic Surface (1962, 1963, 1964, 1976, 1980 in fifteen modifications), then Core of Roundness (1965, 1969), Core of Form from 1966, 1969/70, 1970/71, the already mentioned series of Fruit from 1967, 1968, 1973, 1974, 1975, Trinomial – 1976, 1977/78, 1982 etc.

⁴⁷ M. Pušić, op. cit.

⁴⁸ S. Ćelić, op. cit.

⁴⁹ Pressure II (1976-1981) and Motif V (Laocoonian), were done in granite; Closed Form IV in wonderful onyx, Trinomial I, Trinomial, sketch, all from 1976. Then come the sculptures from the series of Compounds – I, Labinian from 1977 and II from 1979.

⁵⁰ Zoran Gluščević, *Na oštrici smisla – predgovor u katalogu samostalne izložbe skulptura Olge Jančić* (On the Edge of Sense – introduction in the catalogue for Olga Jančić's one-person show), Kulturni centar, Beograd, April 1981.

⁵¹ Then come her sculptures Nineteen eighty-five, Out of Balance II, Wound, also from 1985, On Cutting Edge (1988) or Double Form on Edge from 1990, which was further elaborated as theme in Double Form on Edge II.

⁵² It was the first time that the whole opus of the artist was represented.

⁵³ The text of the opening remarks for the exhibition (in artist's personal records).

⁵⁴ Stojan Ćelić in his interview given to Ingrid Lotarius for Radio Studio B, on the occasion of Olga Jančić's retrospective in the Museum of Contemporary Art, 1987.

⁵⁵ Z. Pavlović, *Reljefi Olge Jančić* (The Reliefs of Olga Jančić), p. 50.

⁵⁶ The majority of the reliefs were shown for the first time at her exhibition in the Cultural Centre of Belgrade and the Užice City Gallery in 1991, then in the National Museum in Kraljevo in 1992, and in 1994 in the Yugoslav Cultural and Information Centre in Paris, at the time of the most severe sanctions imposed on our country, requiring extraordinary efforts to organize the exhibition.

⁵⁷ M. Živković, *An extended Form of Living*.

⁵⁸ Dimensions are cca 60 cm – 57x61, 57x56, 57x58, 57x57, 60x66, 56x72, etc.

⁵⁹ M. Živković, op. cit.

⁶⁰ V. Vuković, *Kroz umetnost u pluralizam* (Through Art into Pluralism).

⁶¹ The sketches, or maquettes, are extremely small, 5, 6, or 7 cm, sometimes only ten centimeters high.

⁶² Dimensions are 6x9x5,5, 10x14x8 cm. Or, Core of Form II (1966/67) – 8x11x6,5 cm.

⁶⁵ Pre no što je dobio svoj definitivni oblik u kamenu 1978. godine i bio postavljen na Savskom keju, *Trinom (veliki)* je bio izrađen u stiroporu za izložbu *Prostor 77* u Parku prijateljstva u Beogradu 1977, kada je bio nagrađen i izveden u materijalu. Dimenzije su 92x200x132 cm.

⁶⁶ To se odnosi, na primer, na reljefe *U okruženju I*, 1992. ili *Odilaženje oblika III*, 1993.

⁶⁷ Dimenzije su 130x130x100 cm.

⁶⁸ Dimenzije su nešto veće nego ranijeg dela – 120x160x100 cm.

⁶⁹ Dimenzije su iste kao kod skulpture u Portorožu, 130x130x100 cm, a postoji i skica istog naziva, 7x8x7 cm.

⁷⁰ Dimenzije su 150x110x70 cm.

⁷¹ Tulio Vorano, *Ujednačeni opus Olge Jančić*, Novi list, Rijeka, 11. avgust 1981.

⁷² Od sto umetnika iz šireg izbora, na simpozijum su tada bili pozvani, pored O. Jančić, Adolf Ryszka, Kiyoshi Takahashi, Joan Gambioli, David Marshall, David Ruben/Piqtokun, Hiromi Akiyama, Michel Prentice, Jiro Sygawara, Mathias Hietz, Kubach-Wilmsen Team. Bio je to prvi međunarodni susret varjara te vrste u zapadnoj Kanadi, tako da je postojalo i ogromno interesovanje javnosti, mas-medija i sponzora, privatnih darodavaca, poslovnog sveta, lokalnih organizacija i industrijskih koncerna koji su, pored velikog budžeta, darovali i 32 bloka turskog mermera i travertina (*Exhibitions. Vancouver International Stone Symposium: Related Works*, Vanguard, Vancouver, avgust 1975).

⁷³ Ruth Miranda, *Sculptural Spirit of Love*, The Ryerson Review, Toronto, 5. decembar 1975, str. 8.

⁷⁴ Dimenzije su 110x130x100 cm. Za nju takođe postoji skica u bronzi.

⁷⁵ Za sva velika dela, postavljena u ambijentima, Olga Jančić je obezbedila vrlo dobre, velike fotografske snimke, tako da ta dela ravnopravno učestvuju na izložbama u Beogradu, Zagrebu, Kragujevcu, Labinu i Parizu.

⁷⁶ U Parizu je izlagala svoje izvanredne stilizacije ženskog tela u skulpturama *Materinstvo*, *Ljubav oblika I i II*.

⁷⁷ Nagradu je dobila za skulpturu *Preobražaj I*, a izlagala je i dve figure iz niza *Prolaznici*, sve iz 1960.

⁷⁸ Izložila je *Veliku kompoziciju* u gipsu i *Bremenitu*, u kamenu.

⁷⁹ Izložila je *Oblina I*, odlivene u bronzi i *Skulpturu I* u kamenu, za koju sama kaže da nosi u sebi znamen *sarkofaga*; nagrađena je za *Skulpturu II* u bronzi; jedini put je nagradu tada delila – sa Olgom Jevrić. Sva dela su nastala 1960. Tokom sedamdesetih i osamdesetih godina dodeljene su joj vredne nagrade: u Murskoj Soboti 1973, na Prvom jugoslovenskom bi-jenalu male plastike, kada je nagrađena za *Raseklinu*, 1969, a od 1977. nosilac je *Politikine* nagrade iz *Fonda Vladislav Ribnikar* za veliku samostalnu izložbu priređenu septembra meseca u Galeriji Doma JNA u Beogradu. Iste godine je dobila i nagradu ULUS-a na izložbi *Prostor 77*, posle čega je nagrađena skulptura *Trinom*, „najzrelije i najprihvatljivije rešenje”, kako je stajalo u obrazloženju, izvedena u kamenu. Sledi 1984. go-

⁶³ *Dimensions are 7x8x7 cm.*

⁶⁴ *Dimensions are 6x13x9 cm.*

⁶⁵ *Before it got its definite shape in stone in 1978 and placed on the Sava river quai, the big Trinomial was done in styropre for the Exhibition Prostor 77 in Friendships Park in Belgrade, in 1977. It was then awarded and carved in stone. Its dimensions are 92x200x132 cm.*

⁶⁶ *This refers, for example, to the reliefs called Under Siege I (1992) or Ebbing Forms III (1993).*

⁶⁷ *Dimensions are 130x130x100 cm.*

⁶⁸ *Dimensions are a little bigger than with the preceding work – 120x160x100 cm.*

⁶⁹ *Dimensions are the same as with the sculpture placed in Portorož – 130x130x100 cm, and there is also a maquette of the same title measuring 7x8x7 cm.*

⁷⁰ *Dimensions are 150x110x70 cm.*

⁷¹ *Tulio Vorano, Ujednačeni opus Olge Jančić (A Uniform Opus of Olga Jančić), Novi list, Rijeka, August 11, 1981.*

⁷² *Out of a hundred artists only the following were actually invited to the symposium: Olga Jančić, Adolf Ryszka, Kiyoshi Takahashi, Joan Gambioli, David Marshall, David Ruben/Piqtokun, Hiromi Akiyama, Michel Prentice, Jiro Sygawara, Mathias Hietz, Kubach-Wilmsen Team. It was the first such meeting in Western Canada and there was great public interest among mass media and sponsors, private donors, business circles, local organizations and big industrial companies, who raised a large budget and donated 32 blocks of Turkish marble and travertine. Exhibitions, Vancouver International Stone Symposium: Related Works, Vanguard, Vancouver, August 1975.*

⁷³ *Ruth Miranda, Sculptural Spirit of Love, The Ryerson Review, Toronto, December 5, 1975, p. 8.*

⁷⁴ *Dimensions are 110x130x100 cm. There is also a maquette cast in bronze.*

⁷⁵ *For all big sculptures already placed in open space settings, Olga Jančić provided very good big format photographs, so that all of these works were equally represented at the exhibition.*

⁷⁶ *In Paris she showed her wonderful stylizations of female body in Maternity, Forms in Love I and II.*

⁷⁷ *She was rewarded for her sculpture Transformation I, exhibited together with two figures from her series of Passers-by, all of them from 1960.*

⁷⁸ *She exhibited Big Composition done in plaster and Pregnant Form in stone.*

⁷⁹ *She showed Round Forms I cast in bronze and Sculpture I done in stone (and according to her, this one has the symbolism of a sarkophagus). She got the prize for Sculpture II, cast in bronze; this was the only time when she shared an award – with Olga Jevrić. All the works were done in 1960. She received several valuable awards for her works created in the seventies and the eighties: in Murska Sobotica (1973), at the First Yugoslav Biennial of Small Plastic, for Cleft from 1969. In 1977 she won the Politika Prize, awarded from the Vladislav Ribnikar Fund, for her extensive exhibition in September of that year at the Gallery of the Army Club in Belgrade. In the same year she received the award of the Association of Visual*

dine nagrada na Oktobarskom salonu, za skulpturu *Van težišta I*, iz iste godine, a tri godine kasnije i Oktobarska nagrada grada Beograda za retrospektivnu izložbu u Muzeju savremene umetnosti u Beogradu. Najzad, u proleće 1995. nagrađena na II bijenalu crteža i male plastike u Beogradu za mermernu skulpturu *Dodir*.

⁸⁰ Pripadala je, kratkotrajno, pomenuli smo, jedino grupi *Prostor 8* i izlagala kao gost sa grupom *Mart* u Beču. Kao većina posleratnih umetničkih grupa, *Mart* nije bio formiran zbog programskih, stilskih ili idejnih razloga koji bi okupili istomišljenike u borbi za realizaciju svojih načela, već radi organizovanih zajedničkih izlaganja, pre svega u inostranstvu. Tako je O. Jančić sa ovom grupom nastupila u Beču marta–aprila 1961.

⁸¹ Mirjana Živković, *Duboka potreba čoveka*, Politika, Beograd, 21. maj 1987.

Artists of Serbia (ULUS) for her Trinomial exhibited at Prostor 77. The work was assessed as "the most mature and appropriate solution" and it was carved in stone. Then, in 1984 her sculpture Out of Balance I was rewarded at the October Salon in Belgrade and three years later she received the October Prize of the City of Belgrade for her retrospective exhibition in the Museum of Contemporary Art. And finally, in the spring of 1995, she was awarded at the Biennial of Drawing and Small Plastic in Belgrade for her marble sculpture called Touch.

⁸⁰ *She belonged, but only for a short time, to the group called Prostor 8 (Space 8), and exhibited as guest with the group called Mart (March), in Vienna. Like most of the post-war artistic groups, Mart was not instituted for programmatic, stylistic or conceptual reasons, usually gathering soul-mates together in their struggle to objectify their principles, but solely for the purpose of exhibiting together, particularly abroad. And so, Olga Jančić was part of the group only in Vienna, in March – April of 1961.*

⁸¹ *Mirjana Živković, Duboka potreba čoveka (A Deep Human Necessity), Politika, Beograd, May 21, 1987.*