

POGLED NA ZID

1994 - 1996.

UMETNICI I KRITIČARI

A LOOK AT THE WALL

1994 - 1996

ARTISTS AND CRITICS



FOND ZA OTVORENO DRUŠTVO

Centar za savremenu umetnost

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&

RADIO B92

Beograd



Početak devedesetih godina promene koje su se desile u našem društvu direktno su se odrazile na politiku gotovo svih kulturnih institucija: smenjen je direktor Narodnog pozorišta, mnogi glumci, pevači i članovi baletskog ansambla napustili su kolektiv, u Narodnom muzeju su otvarane izložbe savremenih nacionalističkih umetnika, Muzej savremene umetnosti je dobio novog direktora koji je od svega što se tiče savremene umetnosti najbolje poznavao kalendar državnih umetničkih kolonija u kojima se dobro jede i pije, te je većina stručnjaka iz različitih razloga i pod raznim okolnostima napustila Muzej, u drugim galerijama nije bilo novca ni za pozivnice... Sa druge strane, novonastalo stanje je izazvalo i neka druga kretanja.

Januara 1994. godine bilo je izvesno da se formiralo nešto što se moglo nazvati likovna scena devedesetih. Nakon tužnog početka decenije, kada su uglavnom svi koji su hteli već otišli, oni koji su u depresiji odustali od bilo kakvog javnog istupanja počeli su da shvataju da strategija defanzive nikada nije imala smisla. Tokom 1993. godine odigralo se nekoliko bitnih događaja i to baš u svetu likovne umetnosti: "Privatno - javno", "Led art", "Urbazona"... Oko ovih projekata okupila se raznolika grupa umetnika, od već priznatih profesora fakulteta umetnosti do početnika, ne zato što je to bio trend već zato što je jedino tako bilo moguće povratiti se iz letargije. Među njima su bili vajari, slikari, grafičari, konceptualci, multimedijalci ali su u našem društvu svi zajedno okarakterisani kao alternativci. Politički, socijalni i ekonomski uslovi koji su prouzrokovali poremećaje, napravili su pometnju na likovnoj sceni tako da je svaki novi projekat, prostor, akcija, ako nije podržavao tadašnju nacionalističku euforiju, nazivan "alternativom" bez obzira ko da su učesnici. Nekadašnji predstavnici jugoslovenske umetnosti na najvećim svetskim izložbama, profesori univerziteta, dobitnici oficijelnih nagrada, postali su "alternativni" umetnici, a "alternativna" produkcija postala je veoma profesionalna. Specifični politički uslovi na Balkanu po ko zna koji put su izmenili značenja nekih termina i ponovo nas stavili u poziciju da mnogo vremena trošimo objašnjavajući da "umetnička alternativa" kod nas ima drugačije značenje nego negde drugde, da ovdašnja "alternativa" mašta o dobro opremljenom izložbenom prostoru sa velikim belim zidovima i odličnom rasvetom a ne o napuštenim, mračnim, fabričkim halama; o kvalitetnim knjigama i katalozima, a ne o fanzinima; o mogućnostima za individualni rad a ne o kolektivnim idejama; o tržištu i produkciji a ne radovima samo za posvećene. Tako je jedna sasvim normalna produkcija devedesetih godina dvadesetog veka postala nenormalna, odnosno alternativna.

Ne sećam se baš najbolje kako smo došli do ideje da se na zidu u kancelariji glavnog i odgovornog urednika Radija B 92 Verana Matića i direktora Saše Mirkovića organizuju mini izložbe, ali je verovatno sve inicirao (kao i štošta drugo) Veran Matić. Ovaj čovek istančanog senzibiliteta shvatio je da se na likovnoj sceni nešto događa i da bar deo tih događaja treba pokazati u prostoru koji je "daleko prometniji od većine beogradskih galerija". Kada je ideja već postojala bilo je relativno lako uobličiti projekat.

Cilj projekta POGLED NA ZID bio je da postojeću "normalnu" produkciju okupi na jednom mestu i da demistifikuje veštačku poziciju u kojoj se našla savremena umetnost. Trebalo je mini izložbama predstaviti različite tendencije bez ikakve namere da se akteri zatvore u geto. Jedini uslov je bio da su autori aktivni na sceni devedesetih. Kao učesnici pozivani su oni umetnici koji su u tom vremenskom periodu negde nastupali. Naravno, u ograničenom vremenskom periodu nije bilo moguće okupiti sve koji su zaslužili da se na "zidu" nađu.

Šarolikost izbora ponekad je radovala, ponekad zbunjivala, a nekada i nasmejala posetioce kancelarije. U svakom slučaju mnogi su bili prinuđeni da, bar na kratko, razmišljaju o modernoj umetnosti.

Kako je "zid" bio zbir individualnih pojava tako je bilo važno da o njima pišu i različiti autori. Kao tekstopisci pozvani su prvenstveno likovni kritičari koji su pratili i dobro upoznali određene umetnike u nadi da će oni najbolje objasniti njihovo delo.

Darka Radosavljević

In the beginning of the nineties, the changes that occurred in our society directly affected the policy of almost all cultural institutions: The National Theater Director was replaced, many actors, singers and ballet dancers left the institution, and the National Museum hosted exhibitions of contemporary nationalistic artists; The Museum of Contemporary Arts had a new director whose main concern in regard to contemporary art was the calendar of state artistic colonies with a tradition of quality eating and drinking. Most of the experts then left the Museum for various reasons and under different circumstances, other galleries had insufficient funds even for invitation cards... However, on the other hand, the new situation gave birth to new tendencies.

In January 1994, it was evident that something we could call the art scene of the nineties was born. After such a sad beginning of the decade, most of those who had wished to leave had already left. The others who, depressed, gave up any public declarations, slowly began to understand that a defensive strategy never had too much sense. The year 1993 saw few significant art events: PUBLIC-PRIVATE, ICE ART, URBAZONA. A diverse group of artists, including the already recognized university professors but also beginners, gathered around these projects, not because it was a trendy thing to do, but because it was the only way out of lethargy. The group included sculptors, painters, print artists, conceptualists, multimedia artists, but our society labeled them all as alternative artists. Political, social and economic conditions which caused disturbances, also caused confusion on the art scene so that each new project, venue or action, if not supporting the then popular nationalistic euphoria, would be labeled "alternative" no matter who the participants were. Once representatives of Yugoslav art at some of the largest exhibitions in the world, university professors, official award winners, became "alternative" artists, and "alternative" production became very professional. Specific political conditions in the Balkans have again changed the terminology and made us spend time explaining that "artistic alternative" here has different meaning than anywhere else, that our "alternative" dreams of well equipped exhibition venues with big white walls and excellent light, not deserted, dark, factory warehouses; of quality books and catalogues, not fanzines; of possibilities for individual work and not collective ideas; of market and production and not only works for the devoted. Hence a perfectly normal production of the nineties became extraordinary, i.e. alternative.

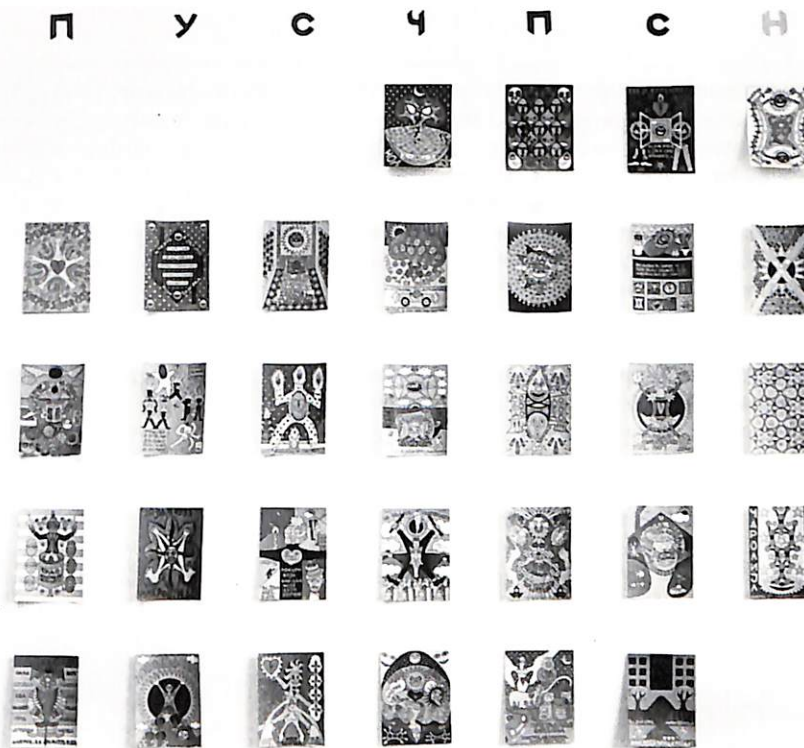
I do not recall very clearly how the idea to organize mini exhibitions on the wall of the office which was shared by Radio B92's editor-in-chief Veran Matic and director Saša Mirković came about, but it was probably initiated (as well as many other things) by Veran Matic himself. This man of distinct sensibility realized that something was going on in the art scene and that at least a section of these events should be presented in a space "far more busy than most Belgrade galleries". Once the idea was there, it was relatively easy to develop the project.

The aim of the project A LOOK AT THE WALL was to gather the existing "normal" production in one place and demystify the artificial position contemporary art found itself in. Mini exhibitions were supposed to present different tendencies without any intention to confine the actors in a ghetto. The only condition was for the authors to be active in the nineties. The participants invited were those who had exhibitions in this time interval. Of course, it was impossible to gather all those who deserved to be "hung on the wall".

The diversity of choice sometimes made people happy, sometimes confused, and sometimes made the office visitors laugh. In any case, they were forced to, at least for a while, think about modern art.

As the "wall" was a collection of individual phenomena, it was also important for different authors to write about them. The art critics who are invited are primarily those who have been following and know certain artists personally. They are selected in the hope they would explain their works best.

Darka Radosavljević



1. SAŠA MARKOVIĆ

1. SAŠA MARKOVIĆ

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Rođen je 1959. godine u Beogradu. Studirao je jugoslovensku književnost i srpsko - hrvatski jezik na Filološkom fakultetu u Beogradu. Samostalno je izlagao u Srećnoj galeriji SKC - a, Beograd (1992), Galeriji Sunce, Beograd (1992), Galeriji Sebastijan art, Beograd (1994), Galeriji ŠOU Kapelica, Ljubljana (1995). Povremeno objavljuje tekstove u raznim časopisima. Saradnik je Radija B92.

Saša Marković - Meksikanac, Bambus, Mikrob, Mladoženja, došao je na svet 1959. godine kao jedan od retkih rođenih Novobeograđana. Posle završene gimnazije upisao je Jugoslovensku književnost i srpsko - hrvatski jezik na beogradskom Filološkom fakultetu. Od rane mladosti bavio se raznoraznim poslovima među kojima su najinteresantniji: čuvar oružja u podrumu jedne banke u centru grada, grafički urednik "Studenta", šofer i kurir u ambasadi jedne vanevropske zemlje, politički aktivista opozicione stranke, suosnivač i član tajne organizacije KPGS (kurac - pička - govno - sisa), portparol i član prateće grupe Ramba Amadeusa, polaznik raznih kurseva, proizvođač taotlet papira, akviziter knjiga i, naravno, umetnik.

Nakon višegodišnjeg statusa "čudaka", koji, naročito noću, zanimljive ljude odvodi do automata za fotografisanje, zapisuje podatke o njima, a nešto kasnije pravi maske koje sučesnici u projektu stavljaju na glavu prilikom seansi fotografisanja, Marković je prvom samostalnom izložbom, maja 1992. godine, dobio dignitet umetnika. Pokazavši preko 1500 fotografija iz automata, prigodne maske i komentare uz određene likove i situacije, izazvao je ljubitelje i aktere savremenih likovnih kretanja da ga ozbiljno prihvate u svoje krugove. Ubrzo su usledili pozivi za učešće u mnogim projektima relevantnim za umetnost 90 - tih, kao što su "Privatno - javno", "Led art", "Urbazona" i oficijelne izložbe poput "Salona mladih" u Kikindi, "Oktobarski salon" u Beogradu, "Kritičari su izabrali". Nakon nepune dve godine od prvog javnog nastupa, Marković je postao vitalni deo umetničke scene. O njemu je snimljen film "Beogradski radio mladoženja" koji je prikazan na nekoliko festivala, izlagao je na nekoliko izložbi u inostranstvu, pozvan je da bude jedan od reprezentata domaće scene na II cetinjskom bijenalu itd.

Darka Radosavljević

1. SAŠA MARKOVIĆ

Born in 1959 in Belgrade, completed course requirements at the Department of Yugoslav Literature and Serbo-Croatian Language at the Faculty of Philology in Belgrade. One man shows in SKC Happy Gallery, Belgrade (1992), Sunce Gallery, Belgrade (1992), Sebastian art Gallery, Belgrade (1994), ŠOU Kapelica Gallery, Ljubljana (1995). Occasionally publishes articles in various magazines. Part-time contributor on Radio B92

Saša Marković - Mexican, Bamboo, Microbe, Groom, came to the world in 1959 as one of the rare born New Belgraders. After high school, he enrolled to the Department of Yugoslav Literature and Serbo-Croatian Language at the Faculty of Philology in Belgrade. Since early childhood, engages in different things, the most interesting of which include: weapons keeper in the cellar of a central city bank, "Student" magazine graphic designer, chauffeur and courier in the embassy of a non-European country, political activist of an opposition party, cofounder and member of a secret organization KPGS (dick-pussy-shit-tit), spokesman and member of Rambo Amadeus's support band, student enrolled in various courses, toilet paper manufacturer, book collector and, of course, artist. After many years of carrying the "weirdo" image for, specially at night, taking interesting people to photo machines, collecting information on them, and then making masks for the participants in this project to put on their heads during the photo sessions, Marković gained true artistic dignity with his first one man show in May 1992. Showing over 1500 photographs from these machines, suitable masks and comments for certain characters and situations, he has made fans and players of contemporary art movements to accept him seriously into their circles. This was soon followed by invitations to participate in many projects relevant for the art of the nineties, such as Private-Public, ICE-ART, "URBAZONA" and official exhibitions such as "The Youth Salon" in Kikinda, "October Salon" in Belgrade, and "The Critics Have Chosen".

Less than two years after his first show, Marković became a vital part of the art scene. He even had a film made after him, "The Belgrade Radio Groom", which was shown on several festivals. He had several shows abroad, and was invited to be one of the representatives of the local scene at the II Cetinje Biennial, etc.

Darka Radosavljević

2. DRAGOLJUB RAŠA TODOSIJEVIĆ

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2. DRAGOLJUB RAŠA TODOSIJEVIĆ

Rođen je 1945. godine u Beogradu gde je 1969. godine završio Akademiju likovnih umetnosti. Na početku 70 - tih zajedno sa M. Abramović, Z. Popovićem, E. Milivojevićem, N. Paripovićem i U. Gergeljem, jedan je od inicijatora nove umetničke prakse u našoj sredini. Samostalno je izlagao u Beogradu, Novom Sadu, Sarajevu, Zagrebu, Ljubljani, Skoplju, Edinburgu, Firenci, Parizu, Modeni, Torinu, Brizbejnu, Tubingenü, itd. Izlagao na mnogim značajnim domaćim i svetskim grupnim izložbama poput Edimburškog umetničkog festivala (1973,1995), III sidnejskog bijenala (1979), Cetinjskog bijenala (1991) itd. Autor je projekta PRIVATNO - JAVNO. Objavljivao je tekstove i priče o umetnosti u više domaćih i stranih časopisa. Knjiga PRIČE O UMETNOSTI objavljena je 1992.

Raša Todosijević je slikar, crtač i skulptor ali i pisac, kritičar i esejista. Iako se njegova umetnička aktivnost uklapa u već klasični prosede "nomadskog ponašanja", potrebno je ukazati na činjenicu da je ona bila rezultat kako svesne potrebe da proširi područje ispoljavanja sopstvenih ideja, stavova i pogleda, tako i zahteva scene na kojoj se odvijala. Naravno, i samo ponašanje autora, na sceni i van nje, toliko je prepuno kontradiktornosti i drastičnih krajnosti da se jedino može objasniti njegovim krajnje komplikovanim opusom koji se, opet, jedino može objasniti potrebom da, sledeći jednu jasnu unutrašnju (mentalnu) liniju deluje u najrazličitijim oblastima umetnosti koristeći raznovrsne postupke.

Ipak, ako se retrospektivno osvrnemo na njegov opus možemo utvrditi prelomne tačke a time objasniti i razloge za formalni diskontinuitet ali i za umetnički/misaoni kontinuitet. U vreme eskalacije konceptualizma, upravo u trenutku kada je ovaj otvorio vrata mnogim amaterima, intelektualcima iz ostalih oblika duhovnosti, Todosijević se vraća slikarstvu. godine 1974. On pravi seriju elementarnih slika: prvu grupaciju koja nastaje zavisno od količine boje nanete na platno i grubo razmazane prema krajevima i drugu koja nastaje kao posledica monotonog, jednoličnim potezima nanošenog monohromnog sloja na crno platno. Bio je to diskontinuitet, raspopostvo ili izdajstvo u formalnom smislu. Objektivno, to je bio kontinuitet u izražavanju suštine jezika umetnosti počevši od elementarnih pozicija samog slikarstva. I performans "WAS IST KUNST", prvi put izveden 1976, bavi se elementarnim pozicijama umetnosti i umetnika. Sintagma "Was ist kunst" ima i medijsko značenje na prostorima Jugoslavije. Ova sintagma je postala slogan nove umetnosti a Raša Todosijević njen profet, umetnik i putujući predavač koji je na brojnim seansama vrbovao generacije mlađih umetnika i upravo putem performansa raskrinkavao neloyalnu tradiciju i talasao mlade duhove.

Novi preokret Todosijević je napravio svojom kratkom pričom "Zovem se Pablo Ruiz Pikaso" i crtežom u duhu Pikasa. Iako je i ranije pisao tekstove koje je sam definisao kao "teorijske tekstove o umetnosti, jednu vrstu originalno komponovanih tekstova" ipak se ovaj način rada uzima kao paradigma za postmodernistički simulakrum i parastrategiju.

Aktuelni preokret odigrao se upravo u osvit rata na ovim prostorima: uvodeći sintagmu "Bog voli srbe" i aplicirajući je u svim medijima kojima se služio, Raša je ponovo, sledeći svoju glavnu umetničku nit, iz cinizma, obesti, ili jednostavno, umetničke potrebe, video i "okrenuo na tumbe pogled na svet" kako bi pre svih, menjajući strategiju, ukazao na tajanstvene i nevidljive procese koji se tiho i napadno provlače kroz život ili umetnost.

Slavko Timotijević

2. DRAGOLJUB RAŠA TODOSIJEVIĆ

Born in 1945 in Belgrade. Graduated in 1969 from the Academy of Fine Arts in Belgrade. In early seventies, together with M. Abramović, Z. Popović, E. Milivojević, N. Paripović and U. Gergelj, one of the initiators of the new art practice in our culture. One man shows in Belgrade, Novi Sad, Sarajevo, Zagreb, Ljubljana, Skopje, Edinburgh, Florence, Paris, Modena, Turin, Brisbane, Tubingen, etc. Participated in many important local and international group shows such as the Edinburgh Art Festival (1973, 1995), III Sydney Biennial (1979), Cetinje Biennial (1991), etc. Author of the project PRIVATE-PUBLIC. Published articles and stories on art in many local and international journals. In 1992, published the book STORIES ON ART.

Raša Todosijević is a painter, draftsman and sculptor, but also a writer, critic and essayist. Although his artistic activity fits into an already classical "nomadic behavior", it is necessary to stress that this was the result of both a conscious need to widen the area of expressing his own ideas, attitudes and views, as well as demands of the scene on which it happened. Of course, the behavior of the artist himself, on and off the scene, is so full of contradiction and drastic extremes, that it can only be explained by his very complicated opus. And his opus, in turn, can only be explained by his need to, following a clear internal (mental) line act in the most different spheres of culture using various methods. However, if we look in retrospective at his opus, we can ascertain some turning points and explain both the reasons for formal discontinuity but also artistic/mental continuity. At the time of escalation of conceptualism, at the moment when it opened the door to many amateurs, intellectuals from other spiritual fields, Todosijević went back to painting. In 1974, he makes a series of elementary paintings; the first group created depended on the quantity of color applied to the canvas and roughly spread across the edges and the other, created as a consequence of a monotonous, monochrome layer applied in uniform strokes onto black canvas. It was discontinuity or treachery in a formal sense. Objectively, it was continuity in expressing the very essence of the language of art starting from elementary positions of the painting itself. The performance "WAS IST KUNST" was realized for the first time in 1976, and dealt with elementary positions of art and artist. The syntagm Was Ist Kunst also had a media significance in Yugoslavia. This syntagm became a slogan of new art and Raša Todosijević became its prophet, artist and visiting lecturer who recruited generations of younger artists and used his performances to expose disloyal tradition and agitate young spirits. Was Ist Kunst reverberated across Europe in the late seventies when Todosijević acquired his unusual and rare position in European art.

Todosijević made a fresh turn with his short story "My name is Pablo Ruiz Picasso" and Picasso style drawings. Although he wrote essays he defined as "theoretical essays on art, originally composed essays", this type of work is still considered a paradigm for postmodernist simulacrum and parastrategy. The actual turn occurred in the dawn of the war in the former Yugoslavia: by introducing the syntagm "God Loves the Serbs" and applying it to all the media he worked in, Raša has once again, following his principal art idea, out of cynicism, revolt, or simply artistic need, saw and "turned the view of the world upside down" in order to be the first to, by changing the strategy, point to secret and invisible processes that are slowly and conspicuously intermingling through our life or art.

Slavko Timotijević



3. ŠKART

3. ŠKART

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Članovi grupe su Dragan Protić, rođen 1965. godine u Zrenjaninu, i Đorđe Balmazović, rođen 1965. godine u Beogradu. Obojca su studirala arhitekturu.

Grupa je počela sa javnom delatnošću 1990. godine. Izlagali su plakate po širem centru grada. Izvodili performanse, deleći "Tuge" na prometnim lokacijama (ispred robne kuće, na Železničkoj stanici i sl.). Dizajnirali su mnoštvo plakata i još više knjiga, časopisa, publikacija. Izveli su scenско - muzičko delo "Armatura arhitektonska himna". Izlažu retko ali su učestvovali na nekoliko kolektivnih predstavljanja beogradske scene devedesetih.

Devedesete godine lokalna umetnička scena ostaće obeležena TUGAMA. Tuga je bila preovlađavajući osećaj toga vremena a pomenute TUGE jedinstveni umetnički produkt kojim je grupa ŠKART definitivno postala jedan od najznačajnijih predstavnika senzibiliteta devedesetih. Mali kartoni na kojima su ispisivane pesme na temu "tuge potencijalnih..." potrošača, putnika, prijateljstva, povrća, pejzaža, pušaka, porođaja, pakla, pijanstva... deljene su svesno odabranim pojedincima. Tugama su prethodili plakati rađeni u malim tiražima na kojima su ispisivane poruke praćene džinglovima emitovanim na Radiju B92 - "ŠKART vam želi lep dan", "Q retko slovo", "R za slovo R", "R za slovo Q", "Važno", "Loš" i slično, a koji su lepljeni po samo škartovcima značajnim lokacijama. Njima su se kasnije pridružili plakati koji su pratili TUGE, plakati za pozorišne predstave, izložbe... Mada su se, svesno ili ne, gotovo na samom početku opredelili za grafički dizajn radivši u jednom periodu "Književnu reč" i njihova izdanja, a kasnije gotovo sva izdanja i druge štampane materijale Radija B 92 ("Apatridi", "Profemina", "Reč", razni katalogi, pozivnice, karte, propusnice), paralelno su se bavili sopstvenom produkcijom poput bibliofilskih izdanja biblioteke "Otvoreno", osmišljavši vanjem projekta i animiranjem kompozitora Ane Karapešić, grupe URGH i ostalih izvođača kako bi se realizovao muzičko - scenski događaj "ARMATURA - ljubavno - tehnička pesma" ili, takođe, tekućim muzičko - scenskim projektom "Lili Marlon", u kome su glavni akteri hor penzionera i hor mornara.

Nekada je grupa imala više članova koji su se bavili različitim medijima vremenom je naziv grupa ŠKART podrazumevao Žoleta, Protu i Vesnu (Pavlović) ali u poslednjem periodu Vesna se osamostalila kao fotograf i samo povremeno sarađuje na određenim projektima. Žole i Protu su čudan par: Dok se Protu trudi da ima vremena i razumevanja za sve, želi da učini čak i kada ne može, kontaktira, dogovara i zaboravlja "lebdeći" negde između svega, Žole svet oko sebe gleda racionalnije, "spušta" stvari na zemlju, trudi se da ima kontrolu. Naizgled potpun različiti, teško se mogu zamisliti kao individualni autori.

Uz sve fakte, odnosno uz ogromnu grafičku produkciju koju su "škartovci" ostvarili tokom proteklih nekoliko godina, njihova uloga u povezivanju mladih umetnika sličnog senzibiliteta koji tek stasavaju, nesebična (anonimna) pomoć pri ostvarenju tuđih ideja, isto je toliko važna za opstanak autotone umetničke scene 90 - tih.

Darka Radosavljević

3. ŠKART

Group members are Dragan Protić, born in 1965 in Zrenjanin and Đorđe Balmazović born in 1965 in Belgrade. Both studied Architecture.

The group started its public activities in 1990. They have exhibited posters all around the Belgrade center. They have also organized performances, handing out the SADNESS series on busy locations (in front of a convenient store, at the railway station, etc.). They have designed many posters and even more books, magazines, publications. They have performed a stage-musical work "Armature Architectonic Anthem". They exhibit rarely, but have participated in several group presentations of the Belgrade scene of the nineties.

The nineties will be remembered in the local art scene by the SADNESS series. The sorrow was an overwhelming feeling of that time and the SADNESS series was a unique product which made the ŠKART group definitely become one of the most significant representatives of the nineties' sensibility. Small cartons with poems written on the topics of "sadness of potential..." consumers, travelers, friendships, vegetables, landscapes, rifles, births, hell, drunkenness... were handed out to deliberately chosen individuals. The "sadnesses" were preceded by posters made in small circulation with messages and jingles broadcast on Radio B92: "ŠKART wishes you a nice day", "Q a rare letter", "R for the letter R", "R for the letter Q", "Important", "Bad", etc. The posters were then placed on locations significant to the ŠKART themselves. These were later joined by posters following the SADNESS series, posters for theater performances, exhibitions...

Deliberately or not, they have turned very early to print design, working for "Književna reč" and its editions, and later almost all editions and other print materials of Radio B92 (Apatrides, Profemina, Reč, various catalogues, invitations, tickets, passes). At the same time, they have worked on their own production and projects such as bibliophile editions of the "Open" library, conception and animation of the composer Ana Karapešić, band URGH and other performers to realize musical-stage project "ARMATURE - love-technical song", or currently the musical-stage project "Lily Marlon" where the main actors are the choirs of pensioners and sailors.

The group used to have more members working on different media, but in time the name ŠKART understood Žole, Protu and Vesna (Pavlović). Vesna has recently become an independent photographer and is now only occasionally contributing on certain projects.

Žole and Protu are a strange couple. While Protu tries to have time and understanding for everything, wanting to help even when he cannot, contacting, making deals and then forgetting, "floating" somewhere in-between, Žole looks at the world around him more rationally, trying to have things under control. Apparently totally different, they can hardly be imagined as individual authors. Having in mind the huge ŠKART print production of the past couple of years, their role in bringing young artists of similar sensibility together, their unselfish (anonymous) help in realizing other people's ideas, is also very important for the survival of an autochthonous art scene in the nineties.

Darka Radosavljević



4. SLOBODAN BOJOVIĆ

4. SLOBODAN BOJOVIĆ

Adresa: Mike Alasa 20/17,
11000 Beograd,
tel. (+ 381 11) 182 - 269

Rođen je 1965. godine. Studirao je grafiku i slikarstvo na Akademiji umetnosti u Novom Sadu. Samostalno je izlagao u Novom Sadu, Beogradu, Sremskoj Mitrovici, Kragujevcu. Dobitnik je nagrade za grafiku na "Oktobarskom salonu" 1994. godine.

Slobodan Bojović je odrastao u Beogradu gde je do pre godinu-dve živeo i radio kao "slobodan umetnik". U užem centru grada, na žurkama, u kafićima, kafanama, klubovima ili na ulici oslovljavaju ga nadimkom Frizbi. Pre godinu - dve odlučio je da se "povuče" i setio se prazne porodične kuće u centru Kragujevca. Od tada je u Beogradu samo povremeni gost. Ipak, svoje navike nije bitno promenio.

Slobodan Bojović iliti Frizbi je hroničar urbanog senzibiliteta sredine u kojoj živi. Njegove grafike i crteži, najčešće velikog formata, često su ispisane tekstovima, porukama ili parolama, pa se ponekad stiče utisak da su odraz burnog dijaloga umetnika sa radom.

Posebno zanimljiv opus čine radovi nastali u jeku građanskog rata, 1993 - 1994, a centralni motiv svih je TV ekran.

Popodnevni i večernji ambijent naših domova proteklih godina, koji su se svodili na ritualna okupljanja oko TV oltara, te grupne i pojedinačne rasprave sa istim aparatom, izazvale su Bojovića da uradi čitavu seriju radova oivičenih predstavom TV kutije. Na ovim platnima i crtežima zabeležene su fizionomije pomahnitalih, ratom opijenih spikera, novinara, i novih medijskih ličnosti koje su nas svakodnevno opsedale putem TV ekrana. "Zaleđeni kadar" sa likovima tada aktuelnih vojskovođa i agitatora rata opominju nas na ličnu opčinjenost "katodom", kako TV aparat naziva Frizbi, dok tumači kako je Grad koji je nekad voleo potpuno poludeo.

Njegova odluka da se preseli u Kragujevac nije prouzrokovala bitne promene. Za sada su sa slika nestali TV ekrani ali su histerija i pritisak glasnogovornika i dalje tu.

Darka Radosavljević

4. SLOBODAN BOJOVIĆ

Born in 1965. Studied print and painting at the Art Academy in Novi Sad. One man shows in Novi Sad, Belgrade, Sremska Mitrovica, Kragujevac. Given print award at the "October Salon" in 1994.

Slobodan Bojović grew up in Belgrade where he lived until a year or two ago, and worked as a "free lance artist". In the very center of the city, at parties, in cafes, pubs, clubs or on the street, called by the nick name of Frisbee. A year or two ago, decided to "withdraw" and remembered his empty family house in the center of Kragujevac. Since then, Belgrade sees him as an occasional guest. However, hasn't changed his habits essentially.

Slobodan Bojović alias Frisbee is a chronicler of the urban sensibility of the environment where he lives. His prints and drawings, mostly of large format, are often overwritten by texts, messages or paroles, so they sometimes make the impression that they are images of the artist's passionate dialogue with his work.

His particularly interesting opus is a group of works created in the midst of the civil war, in 1993-1994, and their central motive was the TV screen.

The afternoon and night ambiance of our homes in the past few years, reduced to ritual gatherings around the TV altar, as well as group and individual discussions with this same device, made Bojović create a series of works framed in the presentation of a TV box. These canvases and drawings present the faces of raged, war-intoxicated TV presenters, reporters and new media personalities who were obsessing us every day from our TV screens. "The Frozen Frame" with faces of then popular leaders and war agitators, warn us about our personal, obsession with the "cathode", as Frisbee calls the TV while interpreting how the City he once loved has gone completely crazy. His decision to move to Kragujevac did not cause any major changes. TV screens have disappeared from his paintings, but the hysteria and pressure of agitation still remain.

Darka Radosavljević



5. BORA ILJOVSKI

4. SLOBODAN BOJOVIĆ

Born in 1965. Studied print and painting at the Art Academy in Novi Sad. One man shows in Novi Sad, Belgrade, Sremska Mitrovica, Kragujevac. Given print award at the "October Salon" in 1994.

Slobodan Bojović grew up in Belgrade where he lived until a year or two ago, and worked as a "free lance artist". In the very center of the city, at parties, in cafes, pubs, clubs or on the street, called by the nick name of Frisbee. A year or two ago, decided to "withdraw" and remembered his empty family house in the center of Kragujevac. Since then, Belgrade sees him as an occasional guest. However, hasn't changed his habits essentially. Slobodan Bojović alias Frisbee is a chronicler of the urban sensibility of the environment where he lives. His prints and drawings, mostly of large format, are often overwritten by texts, messages or paroles, so they sometimes make the impression that they are images of the artist's passionate dialogue with his work.

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Darka Radosavljević



5. BORA ILJOVSKI

5. BORA ILJOVSKI

Adresa: I pruga 15, 11080 Zemun,
tel. (+ 381 11) 606 - 202

Rođen je 1942. godine u Drenovu (Grčka). Godine 1966. diplomirao je na Akademiji likovnih umetnosti u Beogradu gde 1968. godine završava i specijalni tečaj za slikarstvo. Izlagao je na više samostalnih i grupnih izložbi u zemlji i inostranstvu.

Bora Iljovski je rođen u Drenovu u Grčkoj. Krajem '40 - tih, u vreme političkih previranja u Grčkoj, kao sasvim mali, prebegao je sa babom i dedom na Balkan, zaustavivši se u Beogradu. Izbeglištvo i loša materijalna situacija nisu sprečili uvek istrajnog Iljovskog da se odluči za život bez kompromisa (pogotovu u odnosu na materijalne vrednosti) i da se upiše, diplomira, pa i specijalizuje slikarstvo na Akademiji umetnosti u Beogradu. Od 1968. godine izlagao je na petnaestak samostalnih izložbi a grupne je teško prebrojati. Naime, Iljovski izbegava da javno objavljuje svoje biografske podatke, u katalozima njegovih samostalnih izložbi zabeležene su samo neophodne informacije a monografija koja je trebalo da bude odštampana kao nagrada na "Jesenjoj izložbi ULUS - a" nikada nije objavljena.

Ovaj umetnik nikada nije pripadao ni jednom "klanu" na umetničkoj sceni, ni jednom "pravcu", niti je njegov rad karakterističan za određeni vremenski period mada je prisutnošću bio bitan za svaki. Viđeni kritičari i selektori sa posebnim zadovoljstvom svrstavaju njegove radove u svoje projekte te je nezaobilazni predstavnik savremenog jugoslovenskog slikarstva na svim ozbiljnijim reprezentativnim izložbama u zemlji i inostranstvu.

Na isti način kako se odnosi prema životu, Iljovski se odnosi prema delu - beskompromisno. O njegovim slikama je teško pisati ili govoriti - one se osećaju. Samo na prvi pogled mogle bi se svrstati u umetničke pravce promovisane u drugoj polovini XX veka, kao što su pattern - painting ili slikarstvo polja, ali Borine slike su nešto više. Posebno u velikim formatima dolaze do izražaja svi kvaliteti slika, pomalo mističnih i meditativnih. Koncentracija i preciznost kojom su one rađene, staloznost i umirujuća ritmičnost krivih linija, čistota kolorita, isijavaju onu magiju koja se opisuje neobjašnjivim pojmom - UMETNOST

Darka Radosavljević

5. BORA ILJOVSKI

Born in 1942 in Drenovo (Greece). Graduated from the Academy of Fine Arts in Belgrade in 1966. Finishes a special painting course in 1968. Had several one man shows and group exhibitions in the country and abroad.

In the late forties, at times of political turmoil in Greece, Iljovski, as a little child, fled to Balkan with his grandmother and grandfather and ended in Belgrade. Being a very poor refugee did not prevent the always persistent Iljovski to choose a non-compromising life (especially in relation to material values) and to enroll, graduate and specialize painting at the Art Academy in Belgrade. Since 1968, he had some fifteen one man shows, and his group shows are difficult to number. Iljovski avoids to publicize his biographic data, and the catalogues of his one man shows note only elementary information, while the monography which was supposed to be published as a part of the ULUS Autumn Exhibition Award never came to life.

This artist has never belonged to any "clan", any "movement" in the art scene, nor was his work characteristic to a specific period, although his presence was important to all of them. Distinguished critics and selectors are including his works into their projects with special pleasure, making him unavoidably representative of contemporary Yugoslav painting in all serious representative exhibitions in the country and abroad.

In the same manner as he relates to life, Iljovski relates to his work - uncompromisingly. It is difficult to write or speak about his paintings - they can only be felt. It is only at first glance that these paintings can be classified into artistic movements promoted in the second half of the 20th century, such as pattern-painting or field painting. Bora's paintings are something more. Specially in large format, all qualities of the paintings, somewhat mystical and meditative, come to light. The concentration and precision with which the paintings have been created, the calmness and peaceful rhythm of curvy lines, purity of color, are shining away the magic described with an inexplicable phenomenon - ART.

Darka Radosavljević



6. KLIPANI U PUDINGU

6. KLIPANI U PUDINGU

Kontakt adresa: Boris Mladenović,
Pančićeve 12, 11000 Beograd,
tel. (+ 381 11) 182 - 619

Miloš Tomić, rođen 1976, Žolt Kovač, rođen 1975, Boris Mladenović, rođen 1975, Daniel Kovač, rođen 1973. Izlagali su na grupnim izložbama u okviru "Urbazone" No.9 (1993), "Art vrt - a" (1994), na I bijenalu mladih u Vršcu (1994), Jugoslovenska alternativna umetnost u Finskoj (1995) i samostalno na izložbi "Eksperiment sa kosom" u Poznanu, Poljska. Jednom nedeljno učestvuju u programima Radija B92.

Jedna od najzanimljivijih posledica projekta "Urbazona" tokom 1994. godine jeste pojava nekoliko imena na likovnoj i kulturnoj sceni Beograda. Među njima su i KLIPANI U PUDINGU, grupa sačinjena od momaka odraslih u samom centru grada. Oni su redovni posetioци Kinoteke, koncerata klasične muzike, odlično poznaju Kalemegdan i urbane tajne Dorćola. Ne vole da se predstavljaju pojedinačno, a kada su u takvoj situaciji, koriste pseudonime. U pitanju su Miloš, Daniel, Žolt i Boris. Trojca od njih sviraju u bendu "Jarboli". Od osnivanja "Klipana" dva člana su upisala Likovnu akademiju a jedan režiju na privatnoj Filmskoj školi.

KLIPANI U PUDINGU prave kolaže, crtaju, snimaju video filmove, pišu prozu i poeziju. U početku su svoj senzibilitet iskazivali radovima tretiranim na specifičan starovremenski "nostalgичni" način. Njihova dela, sa primetnom poetikom šezdesetih, posedovala su nežnost upravo zbog nedostatka kritike i distance u odnosu na prošlo vreme. Oni su zaista uživali u banalnoj, romantičnoj reklami za puding te je koristili kao ready - made ili pak, u kolažima intervenisali tek toliko da situaciju predstave nadrealnom, ponekad apсурdnom, ili pravili mašine koje proizvode papirne brodove, balone i besmislene ideje (ništatron).

Kao likovna grupa "Klipani" nastupaju sve ređe ali je njihov status "gradskoj sceni" sve bitniji. "Jarboli" su jedan od kulturnih rock bendova mada još uvek nemaju zvanično audio izdanje. Često sараđuju na grupnim projektima (modne revije, filmovi, izložbe) i važe za dobre momke koji će se tek dokazati (verovatno će prevagnuti drugi mediji).

Darka Radosavljević

6. BUMPKINS IN PUDDING

Miloš Tomić, born in 1976, Žolt Kovač, born in 1975., Boris Mladenović, born in 1975, Daniel Kovač, born in 1973. Exhibited together at group shows within the project "Urbazona No. 9" (1993), "Art Garden" (1994) and First Youth Biennial in Vršac (1994), Yugoslav Alternative Art in Finland (1995) and had their solo exhibition "Experiment with Hair" in Poznan, Poland. Once a week engaged in programmes of Radio B92.

One of the most interesting consequences of the "Urbazona" project during 1994 was the emergence of few new names on the art and cultural scene in Belgrade. Among them are BUMPKINS IN PUDDING, a group made of young men who grew up in the very center of the city. They are regular visitors of the Cinematheque, classical music concerts, Kalemegdan park and are familiar with very urban secrets of Dorćol. They don't like to be presented individually, and when they have to, they use aliases. The young men in question are Miloš, Daniel, Žolt and Boris. Three of them are also playing in the band "Jarboli" ("Masts"). Since the band was founded, two members have enrolled in the Art Academy and one in a private school of directing. BUMPKINS IN PUDDING make collages, drawings, shoot video films, write stories and poems. At first, they have expressed their sensibility in works treated in a special old-fashioned, "nostalgic" manner. Their works, with a visible poetics of the sixties, had that particular tenderness due to lack of criticism and distance in relation to the past. They have truly enjoyed the banal, romantic pudding advert so they used it as ready-made or they intervened with collages only to present the situation as surreal, sometimes absurd, or they created devices producing paper ships, balloons or senseless ideas ("nothingtron"). As an art group, the "Blockheads" are performing less often, but their status on the "city scene" is becoming more and more important. "Jarboli" are one of the cult rock bands, although they still don't have an official audio release. They are often working closely with different group projects (fashion shows, films, exhibitions) and are considered as nice guys whose time is yet to come (probably in some other media).

Darka Radosavljević



7. UROŠ ĐURIĆ

7. UROŠ ĐURIĆ

Adresa: Mutapova 13, 11000 Beograd,
tel. (+ 381 11) 452 - 680

Rođen je u Beogradu 1964. godine. Diplomirao je slikarstvo na FLU u Beogradu 1992. godine. Samostalno izlagao u Galeriji Doma omladine, Beograd (1993), Galeriji Sebastijan art, Beograd (1994), Savremenoj galeriji centra za kulturu / sa S.Markušem, Pančevo (1995). Izlagao na grupnim izložbama u Beogradu, Briselu, Pančevu, Novom Sadu i Podgorici, Edinburgu, Čačku, Vršcu, Sremskim Karlovcima, Ljubljani... Zajedno sa Stevanom Markušem autor je "Manifesta autonomizma".

Sveprisutan, svestran, autentičan, nezaobilazan lik beogradske "enciklopedije urbane". Početkom 80 - tih svirao sa punk grupom "Urbana gerila"; početkom 90 - tih glumio "belog anđela" u filmu S.Dragojevića "Mi nismo anđeli"... Pre i nakon svega - SLIKAR. Erudita. Smatraju ga jednim od najznačajnijih protagonista "Nove beogradske figuracije" 90 - tih. Pre neki dan, a posredstvom telefona, U - ĐU mi je, između ostalog, saopštio sledeće: ...Niko nije shvatio poentu tog slikarstva. Ja koristim figuraciju kao što je Dišan koristio ready - made. Figuracijom se služim dvoznačno. I nisam figurativan slikar. Ja sam čisti konceptualista."

Krajnje pojednostavljeno, recimo da njegove slike i crteže možemo da svedemo na sledeću formulu: autoportret + prijatelji + pejzaž + predmet ili biće moći iliti energent (kakvi su Fantom, Supermen, Spajdermen, Fender Telekaster, falus, munje, konjanik...). S obzirom na izmene i genezu statusa moći u slikarskom opusu U - ĐUA izdvojila bih tri karakteristične letачke faze Letećeg Autonomiste ili Čuburskog Supermena:

1. MOĆ / POTENTIA

"Dva najveća srpska slikara u brišućem letu", 1990/91, ulje na platnu.
Prvi i veoma precizan let. Direktno uletanje u main - stream.

2. NEMOĆ / IMPOTENTIA

"Letim u pomoć Damiru Krmaru", 1993, ulje na platnu.
Jednom prilikom U - ĐU mi je ispričao kako su supermen i autoportreti do 1992. godine predstavljali odraz moći; posle toga saglasno sveopštima okolnostima, oni su postali projekcija nemoći. Recimo, na navedenoj slici, prurušen u Supermana, on leti u pomoć prijatelju koji je u blokadi u Sarajevu.

3. SVEMOĆ / OMNIPOTENTIA

"Leteći autoportret sa Milicinim planinama. Prelećem Bernikove fabrike, jednu, drugu, treću, četvrtu... Postkubistička ravnica. Krambovi oblaci", 1994, ulje na platnu.
Jednostavno i bez mnogo objašnjenja, daću sebi slobodu da označim ovu sliku remek delom srpske umetnosti 90 - tih godina.

Danijela Purešević

7. UROŠ ĐURIĆ

Born in Belgrade in 1964. Graduated Painting from the Academy of Fine Arts in Belgrade in 1992. One man shows in Dom omladine Gallery, Belgrade (1993), Sebastian Art Gallery, Belgrade (1994), Center for Contemporary Culture Gallery, Pančevo / with S.Markuš (1995). Group shows in Belgrade, Brussels, Pančevo, Novi Sad, Podgorica, Edinburgh, Čačak, Vršac, Sremski Karlovci, Ljubljana... With Stevan Markuš author of the "Manifest of Autonomism".

Omnipresent, versatile, authentic, unavoidable figure of Belgrade "encyclopedia urbana". In the early eighties, played with punk band "Urban Guerrilla"; in the early nineties, played a "white angel" in S. Dragojević's film "We Are Not Angels"... But primarily - A PAINTER. Erudite. Considered one of the most important protagonists of the "New Belgrade Figuration" of the nineties. A few days ago, over the telephone and among other things, U-ĐU told me the following: ... Nobody understood the point of that painting. I use figuration like Duchamps used ready-made. I use figuration dually. And I am not a figurative painter. I am a pure conceptualist."

Very simply, let us say that we can reduce his paintings and drawings to the following formula: self-portrait + friends + landscape + object or being of power or energent (such as Phantom, Superman, Spiderman, Fender Telecaster, phallus, thunders, rider...). Having in mind the characteristic flying phases of the Flying Autonomist or the Čubura Superman:

1. POWER / POTENTIA

"The Two Greatest Serbian Painters at Rooftop Level", 1990/91, oil on canvas
The first and very precise flight. Direct dashing into mainstream.

2. POWERLESSNESS / IMPOTENTIA

"I Am Flying to Help Damir Krmar", 1993, oil on canvas.

U-ĐU once told me that the Superman and self-portraits until 1992 were representations of power; since then, and in accordance to general circumstances, they became projections of powerlessness. For example, on this painting, dressed as a Superman, he is flying to help a friend who is under siege in Sarajevo.

3. OMNIPOTENCE / OMNIPOTENTIA

"Flying self-portrait with Milica's mountains. I am flying over Bernik's factories, the first, second, third, fourth... Postcubist plain. Kramb's clouds", 1994, oil on canvas.

Simply and without many explanations, I shall give myself the freedom to name this painting the masterpiece of Serbian art in the nineties.

Danijela Purešević



8. MARIJA DRAGOJLOVIĆ

8. MARIJA DRAGOJLOVIĆ

Adresa: Cvijićeva 80/3 11000 Beograd,
tel. (+ 381 11) 785 - 734

Rođena je 1950. godine u Šapcu. Završila je Fakultet likovnih umetnosti u Beogradu 1975. godine a post-diplomske studije na istom fakultetu 1977. Samostalno je izlagala u Beogradu (više puta), Novom Sadu, Ljubljani. Važnije grupne izložbe: "Umetnost 80 - tih" (MSU 1983), "VI trijenale jugoslovenske umetnosti" (Beogradski sajam, 1988), "Jugoslovenska dokumenta" (Sarajevo, 1989), "8. sidnejski bijenale" (Sidney, 1989), "I cetinjski bijenale" (Cetinje, 1991), "Kunst, Europa" (Siegen, Nemačka 1991) i td. Radi kao vanredni profesor na odseku za slikarstvo, FLU u Beogradu.

Unoseći red u haos, viktorijanski pedantno i duhovito poput Lewisa Carrolla, Marija Dragojlović spaja nespojivo u harmoničnu celinu. Zato njen svet poseduje čvrstu unutrašnju logiku, poput Zemlje čuda ili Zemlje iza ogledala. Te slike navode nas na čudna pitanja. Na primer, kako bi vizantijski živopisac naslikao japansku kutijicu? Ili, kako zen majstor vidi bočicu od češkog stakla?

Spojiti trivijalno i uzvišeno, prožeti svakodnevno spiritualnošću, predstaviti profano kao sakralno nije jednostavan umetnički zadatak. Za savladavanje ovog teškog cilja je pre svega, potrebna disciplina koja proizilazi iz snage i unutrašnje harmonije ličnosti. Samo tako se mogu mudro i promišljeno kanalisati različiti uticaji i različite emocije. Za Mariju Dragojlović meandriranje umetničkih tokova u protekloj deceniji nije izgovor za praznu čitatnost i bezidejno posezanje za prošlošću bez pravog razloga. Ona poznaje i duboko razumeva vizantijsku umetnost i slikarstvo dalekog Istoka, i njena umetnost svoje formalne osnove crpe upravo iz tog vellikog znanaja, a ne iz površne fasciniranosti.

Može nam se učiniti se da je njena nostalgija bez sentimentalnosti, hladan pogled na drage predmete. No, potrebna je velika ljubav da bi pretvorila malene kutije i bočice u monumentalne predstave kutijica i bočica. Da bi se naslikale ovakve slike potrebno je videti duhove predmeta, auru koju im daje naše sećanje i naše emocije.

Marijina umetnost, kao i Carrollove knjige, daje moguće odgovore na nemoguća pitanja i ostaje "odveć lepa da se sviđi svakom", spoj hirovitosti i promišljenosti, kapricioznosti i discipline, obeležena suprotnostima koje je čine nemogućom za kategorizaciju.

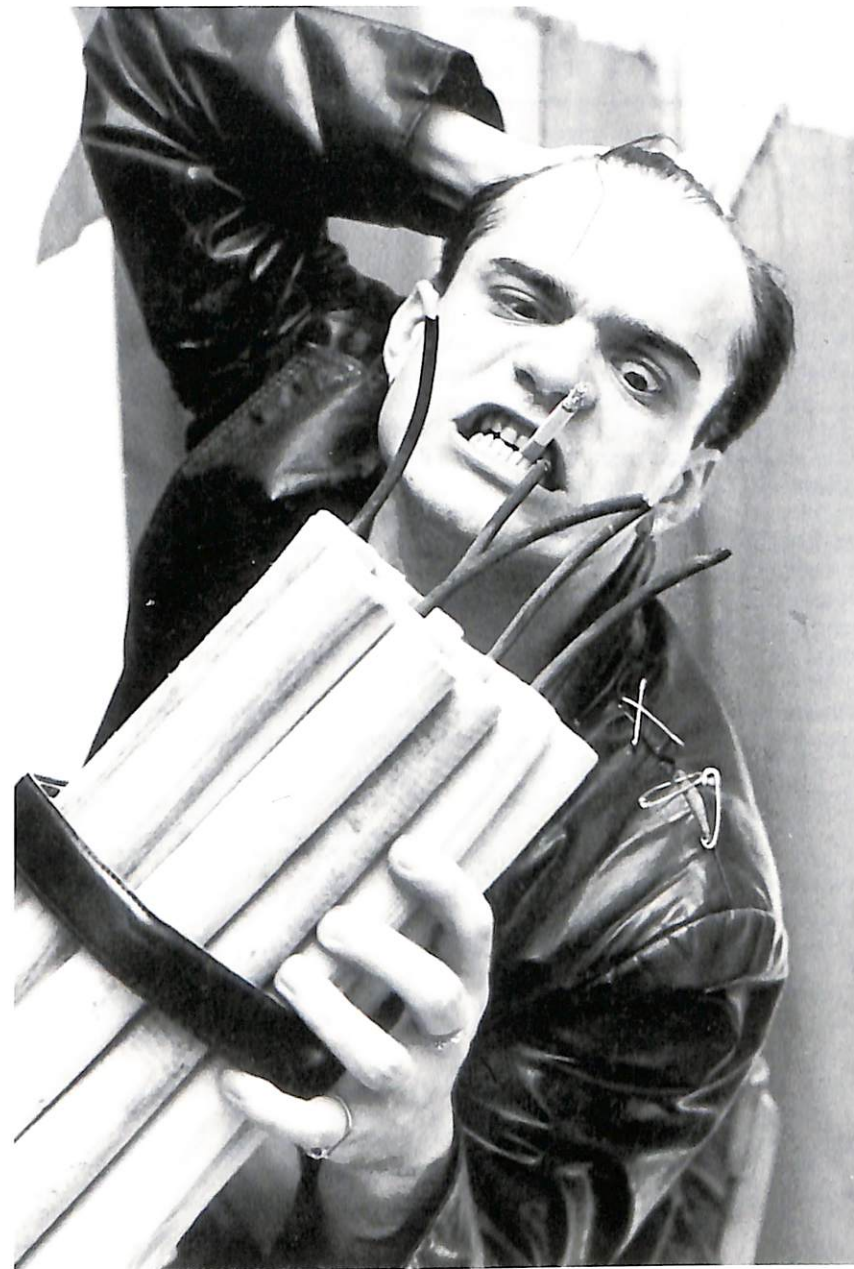
Marina Martić

8. MARIJA DRAGOJLOVIĆ

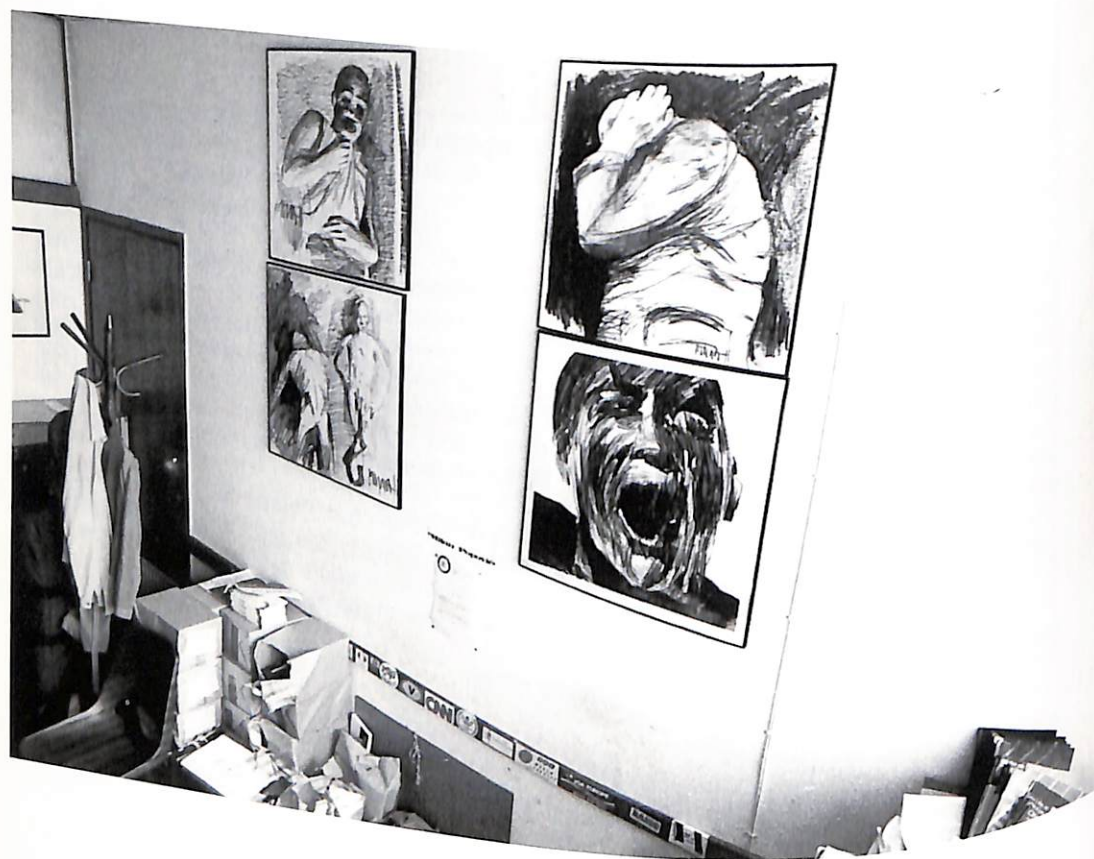
Born in 1950 in Šabac. Graduated from the Academy of Fine Arts in Belgrade in 1975 and completed Master's degree at the same Academy in 1977. Had several solo exhibitions in Belgrade, Novi Sad, Ljubljana. Notable group shows: "The Art of the Eighties" (Museum of Contemporary Art, 1983), "VI Triennial of Yugoslav Art" (Belgrade Fair, 1988), "Yugoslav Documents" (Sarajevo, 1989), "The 8th Sydney Biennial" (Sydney, 1989), "I Cetinje Biennial" (Cetinje, 1981), "Kunst, Europa" (Siegen, Germany, 1991), etc. Assistant Lecturer at the Academy of Fine Arts in Belgrade. Introducing order into chaos, with Victorian immaculate style and Lewis Carroll's humor.

Marija Dragojlović links the unlinkable into a harmonic union. Her world therefore possesses a strong internal logic, like Wonderland or Land Behind Mirrors. These paintings make us ask strange questions. For example, how would a Byzantine artist paint a Japanese box? Or, how does a Zen master see a Czech glass bottle? To bring together the trivial and the divine, to permeate the ordinary with spirituality, to present the profane as sacral, are not simple artistic endeavors. To overcome this difficult task, one primarily needs discipline, deriving from strength and inner personal harmony. Only then can different influences and emotions be wisely and cleverly channeled. For Marija Dragojlović, the meandering of artistic streams in the previous decade is not an excuse for empty citation and reaching for the past without a valid reason, apart from the lack of ideas. She knows and deeply understands Byzantine art and painting of the Far East, and her art draws its formal foundations precisely out of this great knowledge, and not out of superficial fascination. It may seem to us that her nostalgia is devoid of sentimentality, a cold look at dear objects. But, great love is needed to make small boxes and bottles become monumental representations of boxes and bottles. One needs to see the spirits of objects, the aura given to them by our memory and our emotions, in order to make such paintings. Marija's art, as well as Carroll's books, offers possible answers to impossible questions and remains "too beautiful to be liked by everybody", a union of whim and thoughtfulness, caprice and discipline, marked by contradictions making it impossible for categorization.

Marina Martić



9. NENAD RACKOVIĆ



10. MILAN POPOVIĆ

10. MILAN POPOVIĆ

Adresa: Jovanova 44, 11000 Beograd,
tel. (+ 381 11) 622 - 592

Rođen je u Beogradu 1957. godine. Samostalno izlaže od 1986. (u Beogradu, Subotici, Somboru, Čačku, Pančevu, Gracu, Gleisdorfu...). Dobitnik je više značajnih nagrada poput otkupne nagrade na XVI zagrebačkoj izložbi jugoslovenske grafike (1990), plakete Zlatno pero (1991), I nagrade za crtež na II bijenalu minijaturene umetnosti u Gornjem Milanovcu (1992). Radovi mu se nalaze u nekoliko važnih javnih zbirki.

Milan Popović se najčešće izražava grafikom ili crtežom, ali nije mu strano ni slikarstvo, a posebno zadovoljstvo mu predstavlja i izrada ironičnih kolaža. Teme gotovo svih radova su ljudi i to prevažno ljudska lica.

Poseđuje jednu od najvećih grafičkih presa u Beogradu ali grafika nije jedina njegova preokupacija. Nešto manje je poznato da voli da eksperimentiše sa skulptorskim umećem (početkom 90 - tih izradio je nekoliko otisaka beogradskih šahtova i, koristeći terakotu kao materijal, savio ih u oblik kupe). Ponekad napravi izlet u konceptualnu umetnost izlažući sirove svinjske papke u prostoru "kafića - galerije" ili šaljući stotine pisama adresovanih na sopstveno ime na izmišljene adrese širom sveta. Tek desetak posto pisama se vratilo sa oznakom "primalac nepoznat". Gde su završila ostala? Možda Milan Popović živi i negde drugde. Jedno vreme je grafički uređivao časopis "Pacifik" da bi u poslednjem broju istog, 1994. godine, postao i glavni urednik. Dobar je poznavalac savremene muzike, vlasnik mnogobrojnih singl ploča iz šezdesetih i sedamdesetih, svojevrsan kolekcionar starih ključeva, ordenja, oružja...

Njegova svestranost, pouzdanost i entuzijazam, sada i ovde, često mu prave ozbiljne zdravstvene probleme. Do skora je intenzivno učestvovao u "gradskom životu", bio dobro obavešten (ko, kada, gde i zašto), prijatelji su mu često u kasne sate zviždukali pod prozorom (u prizemlju stambene zgrade u mirnoj ulici u centru grada). U poslednje vreme sve više vremena provodi na banatskom seoskom imanju.

Sada kada je očigledno u periodu u kome oseća potrebu za radikalnim promenama, svestan vremena i prostora, ima ideje da se u bližoj budućnosti pozabavi novim tehnologijama, da na kompjuteru uradi i isprinta ogromne grafike.

Darka Radosavljević

10. MILAN POPOVIĆ

Born in Belgrade in 1957. One man shows since 1986 (in Belgrade, Subotica, Sombor, Čačak, Pančevo, Graz, Gleisdorf...). Awarded with several important prizes such as the acquisition award at the XVI Zagreb Exhibition of Yugoslav Print (1990), "Golden Pen" medallion (1991), First Prize for Print at the II Biennial of Miniature Art in Gornji Milanovac (1992). His works are in several important public collections.

Milan Popović expresses himself most often through print or drawing, but also through painting. He finds special pleasure in creating ironic collages. The themes of almost all of his works are people and especially human faces. He owns one of the biggest print presses in Belgrade, but print is not his only preoccupation. It is less known that he likes to experiment with sculptural art (he has made several prints of Belgrade manholes in the early nineties and, using terra-cotta as material, folded them into cone shape). He sometimes makes an excursion into conceptual art, exhibiting raw pig hoofs in the "café-gallery" or sending hundreds of letters addressed to his own name to imagined addresses all around the world. Amazingly, only some ten per cent of the letters came back with the stamp "recipient unknown". Where did the others go? Maybe Milan Popović lives also somewhere else. For a while, he was a graphic designer of the "Pacific" magazine, and became its editor-in-chief in the last issue in 1994. He knows a lot about contemporary music, owns lots of singles from sixties and seventies, and is also collecting old keys, orders, weapons... His versatility, reliability and enthusiasm, here and now, are often causing him serious health problems. He has until recently been intensively engaged in the "city life", was very well informed (who, when, where and why), his friends often knocked on his window late at night (in the basement of an apartment building in a peaceful street in the city center). He has lately been spending more and more time in a country estate in Banat. Now, when he is obviously going through a period when he feels a need for radical changes, aware of time and space, he has ideas to deal with new technologies, to produce and print giant prints.

Darka Radosavljević



11. SRĐAN ĐILE MARKOVIĆ

11. SRĐAN ĐILE MARKOVIĆ

Adresa: General Ždanova 33,
11000 Beograd,
tel. (+ 381 11) 346 - 734

Rođen je 1959. godine u Beogradu. Diplomirao je i magistrirao na Fakultetu likovnih umetnosti u Beogradu. Izlagao na više grupnih izložbi. Galerija SKC - a, Beograd (1987), Galerija "Garaža", Beograd (1988), Galerija SKC - a, Beograd (1988), Galerija Fakulteta likovnih umetnosti, Beograd (1991), Muzej Kinoteke, Beograd (1992), Galerija Doma omladine, Beograd (1992/93). Član je underground rock grupe SUPERNAUT. Učestvovao u nekoliko pozorišnih projekata ("Ubistvo na kraju grada").

Fenomen supkulture grada i trivijalne, svakodnevne situacije urbanog prosedea, čine izvor sa kog Srđan Marković Đile crpi nadahnuće za stvaralačko delovanje. Istorijski posmatrano, kao reperne tačke za ovakvo približavanje i prožimanje umetnosti sa stvarnošću grada, njegovim prljavim ulicama i ritualima koji se na njima odvijaju, palp literaturom, stripom i "popularnom kulturom" uopšte. U svetskim kulturnim metropolama marketinškom promocijom subverzivnih umetnika njihova delatnost se iz anonimnosti "podzemlja" prevodi u sistem umetnosti i uključuje u tržišnu kompetenciju. S druge strane, u našem gradu, usled nepostojanja razvijenog umetničkog sistema, i jasno o jednom marginalizovanom, getoizovanom sistemu i infrastrukturi koju žele da stvore umetnici razgraničenih dihotomija institucionalno - underground, oficijelno - alternativno, pre se može govoriti poput Đileta. Pri tome, ovde nije reč o nekom utopističkom projektu, već o načinu povezivanja i komuniciranja generacija umetnika zadojenih rock muzikom i masovnom kulturom. Otuda i Đile-tove slike deluju poput isečaka iz stripa u kome su glavni akteri grad i njegovi anti - heroji, groteskni u svojoj pojavnosti na velikom komadu platna (šatorskog krila). I u samom likovnom izrazu poznaju se kompozicione šeme i grafizam stripa, obogaćeni živim, psihodeličnim koloritom kojim autor pojačava tenziju ovih scena naglašene ekspresivnosti. Kao svedok ali i sam protagonista na rokenrol sceni, Đile poseduje poseban senzibilitet da dočara atmosferu žurki opijenih muzikom. On, međutim, prikazuje i mračnu stranu života u gradu, nasilje i promiskuitet koji zadire u njegove pore...

Poruke Điletove umetnosti i način na koji ih emituje danas sve više deluju kao usamljeni signali uzbune, poziv u borbu za očuvanje vrednosti dragocenih njegovoj generaciji, kao što je satisfakcija plovljenja kroz sve slojeve urbanog miljea kakav je (bio) Beograd.

Zoran Erić

11. SRĐAN ĐILE MARKOVIĆ

Born in 1959 in Belgrade. Graduated and mastered from the Academy of Fine Arts in Belgrade. Had several group shows. SKC Gallery, Belgrade (1987), "Garage" Gallery, Belgrade (1988), SKC Gallery, Belgrade (1988), Academy of Fine Arts Gallery, Belgrade (1991), Cinematheque Museum, Belgrade (1992), Dom omladine Gallery, Belgrade (1992/93). Member of the underground rock band SUPERNAUT. Participated in several theater projects ("Murder at the Edge of the City").

The phenomenon of a city's subculture and the trivial, everyday situation of the urban milieu, is the source from which Srđan Đile Marković drains his inspiration for creative activity. Historically, the turning points for such intermingling of arts with the reality of the city, its dirty streets and rituals, pulp fiction, comic strips, and "popular culture" in general, are Warhol and Lichtenstein, Haring and Basquiat...

In the cultural capitals of the world, the marketing promotion of subversive artists helps to take their activity out of the anonymity of the "underground" and translate it into an artistic system and include it into the market competition. On the other hand, in our city, due to the nonexistence of a developed artistic system or clearly differentiated dichotomies: institutional - underground, official - alternative, one can more easily speak of a marginalized, ghettoized system and infrastructure which artists like Đile are trying to create. Still, it is not a question of an utopian project, but of a way of connecting and communicating generations of artists fed on rock music and mass culture. Đile's paintings seem like excerpts from a comic book in which the main actors are the city and its antiheroes, grotesque in their appearance on a big piece of canvas (tent wing). And in the visual expression itself, one can recognize the compositional schemes and graphism of the comic strip, enriched with life, by the psychedelic colorite the artist uses to strengthen the tension of these scenes with emphasized expressivity. As a witness but also protagonist on the rock'n'roll scene, Đile has a particular sensibility to paint the atmosphere of parties drunk with music. He, however, also shows the dark side of the city life, the violence and promiscuity that penetrates its pores...

The messages of Đile's art, and the manner in which he broadcasts them, today seem more like lonely signals of alert, a call to the fight for the preservation of values precious to his generation, such as the satisfaction of sailing across all levels of the urban milieu Belgrade is/used to be.

Zoran Erić

duž Kosovske ulice (davne mangupske - opasne zone), ispod službenog ulaza. Okolo je uglavnom pusto, sem stranih TV ekipa.

1993. U decembarskoj koloni kasnog poslepodneva: M. je ispred mene, stojimo sa kolegama kraj zaključanog službenog WC - a u malom hodniku prema računovodstvu institucije najvišeg likovnog obrazovanja. Treći put za deset dana čekamo zarađene milijarde koje broje obnevideli službenici. Dok M. obilno grize nokte, gledam svoje krvave zanoktice nastale valjda usled nedostatka vitamina. Domar štedi: iznad nas sijalica od 60 W. M. priča viceve pristigle iz najnovije ratne produkcije.

1995. Pred jesen, M. izlaže dvodimenzionalne slike na svojoj tematskoj izložbi *Tama*. Radi se o uvođenju četvrte dimenzije. Sugerisao je velike prolaze, kroz svetlost otkrinite površine i formacije u tonu crne i ljubičaste. Jedno od otvaranja koja zaustavljaju saobraćaj, ali galerija Udruženja likovnih umetnika Srbije je u *arbatskoj* pešačkoj zoni - u Knez Mihajlovoj ulici. Svejedno, izvesno vreme, i naslov i sadržina izložbe fizički stanuju kraj visokog zdanja Srpske akademije nauka i umetnosti.

1996. Književno veče u Domu omladine povodom M. šeste knjige *Nebeska opera*. Od njegovih priča žanrovskih *iskliznuća* i *paraesijističkih* naboja, govornici prelaze u potkrepljena izlaganja na temu lokalnog čitalačkog prijema, opterećenog mentalnim i čulnim devijacijama epide-mijske razmere u lokalnim devedesetim. M. čita deo priče o zagonetnoj stvari koju zove *bublo*.

Nikola Šuica

12. MILETA PRODANOVIĆ

Had several one man and group shows in Belgrade, Dubrovnik, Paris, Tübingen... Born in Belgrade in 1959. Studied Architecture and Painting. Graduated at the Academy of Fine Arts in Belgrade in 1983. Masters degree in 1985. In 1988-89 specializes at the Royal College of Art in London. Published five books of prose, one collection of poems and a series of articles on art. Assistant Lecturer at the academy of Fine Arts in Belgrade.

From Meeting with the Alike

1981. Waiting room of the municipal army department. Famous liberal decade for a few Belgrade young generations already strolling, without any visible influence, across canyons of streets and towers of institutions. M. is standing behind a large table used for filling the forms - a figure with a Christ-like beard, dressed in a black suit and white shirt. We are here to postpone the so-called military service in the national army of the SFRY. On the jacket lapel he wears a badge I haven't seen before - a quadrangle mirror with an applied *new wave* sign. I say to him that the strict division of clothes into a black-white combination cannot miss the point, and that he reminds me of a written description of a public costume worn by the director Stanley Kubrick. Everyone leaves to their own clerk - we only manage to postpone the taking of our oaths.

1986. Autumn: public discussion on an exhibition of construction utopian projects at SKC Gallery. Unusual heat and depressive diffusive light. Next to the slide projector, M. replies to a participant - a skillfully talkative proto-master Bogdanović, once a mayor - in regard to Plato.

1988. M. P. was born under the spring sign of Aries. Tens of us, of roughly same age, gather at his parents' middle class apartment on a hill above a football stadium, at a birthday party. Double line of souls and bodies blocks the *Swedish* table. Suddenly, the two terraces are crowded like in a city bus: we hold glasses, china plates and carton trays like medieval church founders. As the fiercest pressure of guests loosens an hour before midnight, our host takes a few of us with an elevator to the atelier in the cellar. I watch parts of new large format paintings for ambiance folding. Luminescent passages in acrylic colors versus darkening, fold the scenes with an alphabet: surrounded by bluish pointers of the painted flame, sentences of outcast theological style written in Greek.

1989. Subway, then surface rail to Putney on the south bank of the river Thames. Pre-spring night in an idyllically peaceful street of a multiethnic parish. According to telephone instructions, I walk along a long mason board, passing by a destroyed stairway to the garden basement room. Floor service - with Danica and M. and two other new Londoners with Belgrade addresses. In an Indian lotus sitting position, M. shows sketches for large floor objects - sculpture with a Biblical inspiration, entitled *Arrarat*. Visions of mythical mountains of Turkish-Armenian location from the cold British floor. The night around Edwardian houses with garden plants hides pieces of happiness. The eighties are running away.

1991. M. in setting the exhibition he called *Hierarchies* in the Belgrade *Sebastian* gallery. March the 9th with terrifying strokes of *Košava* (Turkish - Bloody Wind) is only some fifty hours behind us. Roar of voices and weight of students over fresh traces of tank treads on the Terazije Square. M. gives up his opening. I record a discussion for Radio Belgrade Channel Two about his starting points for setting angelic formations of the hanging sculptures - objects. M. notes the identical origin of phenomena in the West and East traditions. I suggest to him that we should take a few local fundamentally nationalist church officials to the exhibition.

1992. Hot Belgrade afternoon without a breath of air. I talk to M. in front of the obviously drastically deserted federal parliament of the dissembled SFRY, with police trios and quartets surrounding us. Afterwards, we tie yellow ribbons below our shoulders, just like hundreds of other people. Then, we walk in a long circle line. Silent for more than one hour, we slowly walk around the bronze sculptures of reared horses in front of the main entrance and, then, along Kosovska

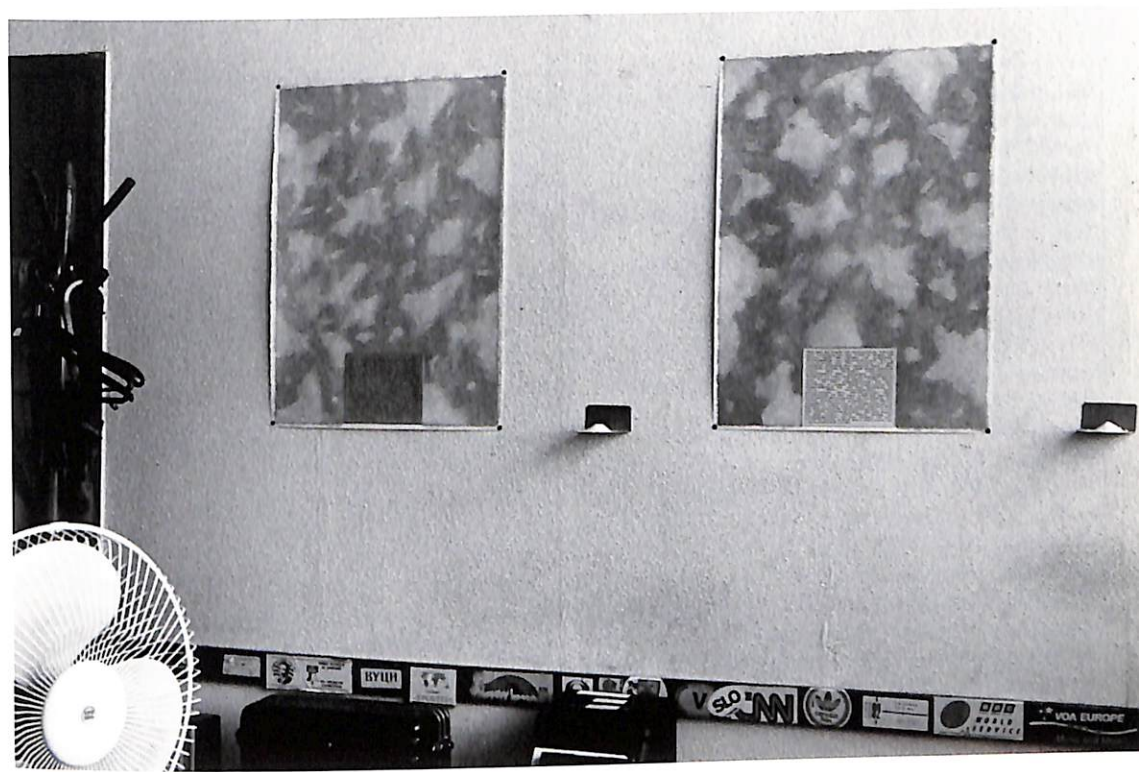
Street (which used to be mugger's zone), bellow the official entrance. It is mainly empty outside, apart from foreign TV crews.

1993. In a December queue, late afternoon M in front of me, we are standing with our colleagues next to the locked official toilet in a small hall leading to the accounting office of an institution of highest art education. For the third time in ten days we are waiting for our earned billions counted by blinded cashiers. While M abundantly bites his lips, I watch my bloody hangnails caused apparently by lack of vitamins. The janitor economizes: above us, a light bulb of 60W. M. tells jokes from the latest war joke production.

1995. Before autumn, M exhibits two-dimensional paintings at his thematic exhibition *Darkness*. It deals with the imposition of the fourth dimension. He suggested great passages, through the lightness of slightly open surface and formation in black and violet tones. It is one of those openings that stop the traffic, but the Serbian Artists Association Gallery is in a *working pedestrian zone* - in Knez Mihailova Street. Anyway, for some time, both the title and the contents of the exhibition physically live by the tall building of the Serbian Academy of Sciences and Arts.

1996. Literary evening at the House of Youth on the occasion of M's sixth book *Sky Opera*. Starting from his stories of genre *slipping* and *para-essayist* powers, the speakers turn to confirmed presentations on the topic of local reader's reception, burdened with mental and sensual deviations of epidemic proportions in the nineties. M. reads an excerpt from the story on a mysterious matter he calls *bublo*.

Nikola Šuica



13. JOVAN ČEKIĆ

Adresa: Lomina 24, 11000 Beograd,
tel. (+ 381 11) 681 - 873

Rođen je u Beogradu 1953. godine. Završio je Filozofski fakultet u Beogradu, odsek filozofija. Od 1975. godine izlaže na grupnim izložbama u zemlji i inostranstvu. Samostalno izlagao u Galeriji SKC - a, Beograd, (1979), Galerija Nova, Zagreb (1980), Galerija PM, Zagreb (1986), Legat MSU, Beograd (1987), Studio MSU, Zagreb (1990), Galerija Kulturnog centra, Beograd (1994). Direktor je magazina za vizuelnu kulturu NEW MOMENT.

Jovan Čekić generacijski pripada krugu umetnika koji su se na beogradskoj sceni pojavili u drugoj polovini sedamdesetih, dakle u vreme kada je dominantni model bio neka vrsta "konceptualnog baroka" koji se, paradoksalno, iskazivao u sve asketskim formama fotografije, rapidografskog crteža na milimetarskom papiru, teksta... On je jedan od retkih umetnika tog kruga kojem je u devedesetim godinama pošlo za rukom da na prirodan, opušten, neusiljen način pronađe zajednički jezik sa novim tehnologijama.

Moguće da je u tom sporazumevanju umetnika i mašine koja opšti ekranom doprinelo i drugo, vanumetničko iskustvo Jovana Čekića - godinama je radio kao kontrolor civilnog vazdušnog saobraćaja. Igrajući tu vrstu video igara mnogo pre no što su video igre postale široko prisutne i popularne, pri čemu je osnovni zadatak bio - paziti da se svetle tačkice ne sretnu, ne dodirnu, jer je svaka bila teška stotinak života sa plaćenim avio - kartama, Jovan Čekić je postao svestan odgovornosti koju nosi zavodljivi ekran.

Isto tako, možda bi se moglo reći da odatle počinje i povezanost života i kompjutera, stvarnosti i simulacije, ličnog i društvenog u njegovom radu.

Možda je baš ovo mesto na kome bi valjalo skrenuti pažnju na jedan nerealizovani kolektivni rad u mediju performansa koji je Jovan Čekić zamislio zajedno sa svojim prijateljima I.V. i M.P. kao i gospođama V.Č., S.M. - V. i D.J. - P. Rad potiče sa samog početka devedesetih i koncipiran je u jednom stanu na Obilićevom vencu, u Beogradu. Zadati virtuelni parametri bili su: blokada, mobilizacija, bombardovanje, udari, prepadi, inflacija i drugi njima srodni. Ideja rada je bila da se u takvom okruženju izvede efektna dislokacija učesnika u performansu, translacija sa jednog mesta na drugo, a do same realizacije nije došlo kako zbog promenjenih parametara, tako i zbog same strukture diskurzivnog, to jest konceptualnog sloja ovog dela. Performans pod nazivom "Mađarske banje via Rumunija" naime, zamišljen je u toliko varijanti i podvarijanti, da njegova realizacija naprosto nije bila moguća. Uz druge, kako individualne, tako i kolektivne radove kao što su "Near - miss uz pogled gospodara" ili "Kutak za Novi Trenutak", performans "Mađarske banje via Rumunija" događao se u sklopu većeg, reklo bi se egzistencijalističkog rada, rada - reke pod okvirnim naslovom "Kako sudbini sipati soli na rep" ili "Live u Coolušiću".

Mileta Prodanović

13. JOVAN ČEKIĆ

Born in Belgrade in 1953. Graduated Philosophy at the Faculty of Philosophy in Belgrade. Since 1975, exhibits at group exhibitions in the country and abroad. One man shows in SKC Gallery, Belgrade (1979), Nova Gallery, Zagreb (1980), PM Gallery, Zagreb (1986), Museum of Contemporary Art Legacy, Belgrade (1987), Museum of Contemporary Art Studio, Zagreb (1990), Cultural Center Gallery, Belgrade (1994). Director of the magazine for visual culture NEW MOMENT.

Jovan Čekić belongs to the generation of artists who emerged on the Belgrade scene in the second half of the seventies, in times when the dominant model was a kind of "conceptual baroque", which was, paradoxically, expressed in more and more ascetic forms of photograph, ball pen drawing on millimeter paper, text... He is one of the rare artists of that circle who has in the nineties managed to find a common language with new technologies in a natural, relaxed and spontaneous manner.

It is possible that this understanding of the artist and the machine communicating from the screen has been helped by Jovan Čekić's other, non-artistic experience - he has been working for years as a civil air traffic controller. By playing this type of video games long before video games became widely present and popular, while the basic mission was - beware of light spots not meeting, not touching, as each was burdened with hundreds of lives and paid tickets, Jovan Čekić became aware of the responsibility the seducing screen carries.

Also, maybe one can say that this is where the connection between life and computers, reality and simulation, personal and social in his work comes from.

Maybe this is exactly the point on which we should point our attention to an unrealized group performance work Jovan Čekić conceived with his friends I.V. and M.P. and ladies V.Č., S.M.-V. and D.J.-P. The work dates from the early nineties and was conceived in an apartment in Obilićev venac, in Belgrade. The given virtual parameters were: blockade, mobilization, bombardment, strikes, attacks, inflation and the like. The idea behind the work was to, in such a surrounding, perform an effective dislocation of performance participants, a translation from one place to another. The actual realization never took place due to changed parameters, but also due to the very structure of the discursive, conceptual layer of this work. Namely, the performance entitled "Hungarian Spas Via Romania", was conceived in so many variants and sub-variants, that its realization was just not possible. With other, individual and group works such as "Near - Miss With Master's Look", or "Corner for a New Moment", the performance, "Hungarian Spas Via Romania" occurred within a bigger, one would say, existentialist work, the work-river under the tentative title "How To Pour Salt Over Tail", or "Live in Coolušić".

Mileta Prodanović



14. ŽELJKA MOMIROV

14. ŽELJKA MOMIROV

Adresa: Janka Lisjaka 7,
11080 Zemun,
tel. (+ 381 11) 617 - 913

Rođena je 1962. godine u Novom Sadu. Završila je Fakultet primenjenih umetnosti u Beogradu, katedra vajarstvo. Magistrirala je na istom 1993. godine. Od 1984. godine učestvuje na grupnim izložbama. Samostalno je izlagala u Beogradu, Baru, Tivtu, Ulcinju, Vrbasu, Zadru, Baru, Zrenjaninu, Kikindi. 1994 i 1995. radila kao asistent na Fakultetu likovne umetnosti u Prištini.

Željka Momirov je žena koja traži... dok ne nađe. Dugo vremena je tražila KUĆU. Živela je u Zemunu, na Banovom Brdu, na Miljakovcu, na Bežanijskoj kosi, sve vreme menjala i prodavala stanove u traganju za KUĆOM. Našla ju je. U svom radu ona isto tako traži nešto što postoji.

Priča datira od pre mnogo godina, vekova, milenija unazad. Po njoj, postoje znaci, arhetipovi, svako ima svoj znak skriven negde u genima, sve slike stoje negde "na vrhu jezika". To nešto postoji u svim civilizacijama: kod Kelta, u plemenima Južne Afrike, Južne Amerike, kod Indijanaca, na Balkanu... Sve to postoji, samo ga treba naći i otelotvoriti.

Za Željku je kultura smeštena u bazu podataka nekog "Hall 9000" (Odiseja 2001, A. Klark), a problem je kako te podatke pročitati. Stvari, objekti, znaci uvek su bili tu, samo ih treba pronaći, ostvariti, a kada se to učini treba ići dalje, tražiti sledeće.

Željka se opredelila da radi sa organskim materijalima jer jedino oni, uz svu transformaciju, imaju sudbinu, imaju sačuvan kod. Zato radi skulpture od drveta, krzna i drugih prirodnih materijala. Njene skulpture liče na toteme, maske, šarene su, oslanjaju se na ono što se danas naziva "etno". Svi radovi nastaju instiktivno, dok se ne prepozna ono što jeste. Primetila je da prolazi kroz cikluse: periodično se ponavljaju skulpture koje su vertikalne i one koje "leže", nekada se oslanjaju na zid. U potrazi za onim što traži oseća se kao neko ko je na stalnom putu, ko nalazi ono što traži, uradi i ide dalje, kao ličnost koja ima kartu u jednom pravcu.

Darka Radosavljević

14. ŽELJKA MOMIROV

Born in 1962 in Novi Sad. Graduated Sculpture from the Academy of Applied Arts in Belgrade. Mastered at the same Academy in 1993. Since 1984, participates in group shows. One man shows in Belgrade, Bar, Tivat, Ulcinj, Vrbas, Zadar, Bar, Zrenjanin, Kikinda. In 1994 and 1995 Assistant Lecturer at the Academy of Fine Arts in Priština.

Željka Momirov is a woman who searches... until she finds. For a long time, she has been searching for a HOUSE. She lived in Zemun, in Banovo Brdo, in Miljakovac, in Bežanijska kosa, all the time changing and selling apartments in the pursuit of the HOUSE. She finally found it. In her work, she also looks for something which exists.

The story is dated to many years, centuries, millennia ago. According to the story, there are signs, archetypes, everyone has his/her own sign hidden somewhere in genes, all the paintings are there, "on the tip of one's tongue". That *something* exists in all civilizations: with Celts, with the tribes of South Africa, South America, with Indians, in the Balkans... All this exists, it should just be found and embodied.

For Željka, culture is located in the database of the "Hall 9000" (The Odyssey 2001, A. Clarke), and the problem is how to read these data. Things, objects, signs, have always been there, they should simply be discovered, realized, and once this has been achieved, we should go further, look for the next.

Željka decided to work with organic materials as they are the only ones to, with all their transformation, still have a destiny, a preserved code. Hence she creates sculptures out of wood, fur and other natural materials. Her sculptures look like totems, masks, they are colorful, and are relying on what is now called "ethno".

All her works are created instinctively, until one recognizes what there really is. She has noticed that she is passing through cycles: vertical and "lying" sculptures are periodically repeated, sometimes leaning on the wall.

In her pursuit, she feels like being on a constant move, finding what she was looking for, doing it and going further, like she's having a one way ticket.

Darka Radosavljević



15. DRAGOSLAV KRNAJSKI

15. DRAGOSLAV KRNAJSKI

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Rođen je 1953. godine u Puli. Završio je FLU u Beogradu (1982) i postdiplomske studije na istom (1984). Samostalno je izlagao u Beogradu, Poreču, Sarajevu, Mostaru. Učestvovao na mnogobrojnim grupnim izložbama. Jedan je od osnivača grupe "Led art". Zajedno sa Nikolom Džafom urednik je likovnog programa u Paviljonu Veljković (Centru za kulturnu dekontaminaciju).

stanja: iznutra (mape)
spolja (Paviljon Veljković)

iznutra

1. *pril. sa unutrašnje strane, delujući unutar nečega; obuhvatajući unutrašnju površinu.* - Nacionalno oslobađanje spolja stoji tesno vezano političkim i socijalnim oslobađanjem iznutra. *Skerl.* Ali ona ga nije videla izvana, nego iznutra. *Kranjč. Stj.*
2. *iz nečega, iz unutrašnjosti nečega.* - Otvoriše vlažno podrumče. Iznutra udari zadah... vlage. *Ves.* Tko je? - upita on srdito iznutra. *Beg.*

iznutrašnji

koji potiče iznutra, koji se javlja iznutra.

spolja

pril. sa spoljne, vanjske strane, izvana. Spolja vrata provale i u sobu nahrupe. *Jurk.*

spoljašnji

1. *koji je spolja, spoljni, vanjski: supr. Unutrašnji.* - Likovne umjetnosti prikazuju i hvataju spoljašnje forme. *Marj.M.* To je samo spoljašnja njegova (Mocartova) istorija, samo ljuska njegova života. *BK 1906.*
2. *spoljni (2).* - Ni spoljašnji položaj njegove zemlje ni prilike u kojima su živeli ostali naši narodi nisu bili lakši. *Baš.*

REČNIK SRPSKOHRVATSKOG KNJIŽEVNOG JEZIKA
MATICA SRPSKA, NOVI SAD, 1973.

inside

6. **know (something) inside out.** To know thoroughly of perfectly.

COLLINS CONCISE DICTIONARY
LONDON, 1989.

Branislava Anđelković

35. DRAGOSLAV KRNAJSKI

Born in 1953 in Pula. Graduated from the Academy of Fine Arts in Belgrade (1982). Holds and MA degree from the same Academy since 1984. One man shows in Belgrade, Poreč, Sarajevo, Mostar. Participated in numerous group shows. One of the founders of the group ICE ART. With Nikola Džafu editor of visual programs at the Veljković Pavilion (Center for Cultural Decontamination).

conditions: inside (maps)
outside (The Veljković Pavilion)

inside

1. *access from the inner side, acting inside of something; including inner surface.* - National liberation on the outside is closely tied to political and social liberation on the inside. *Skerl.* But she did not see him from the outside, but from the inside. *Kranjč. Stj.*
2. *out of something, from the interior of something.* - They opened the wet cellar. The stench of dampness hit from the inside... *Ves.* Who is this? - he asked angrily from the inside. *Beg.*

inner

coming from the inside appearing on the inside.

outside

1. *access from the outside, outer side, external: ant. Inner.* - Visual arts present and capture the outer forms. *Marj. M.* It is only his (Mozart's) outer history, only a shell of his life. *BK 1906.*
2. *external (2).* - Neither the external position of his country nor the circumstances our other nations lived under were easier.

SERBO-CROATIAN DICTIONARY
MATICA SRPSKA, NOVI SAD, 1973

inside

6. **know (something) inside out.** To know thoroughly of perfectly.

COLLINS CONCISE DICTIONARY
LONDON, 1989.

Branislava Anđelković



16. BRANKO PAVIĆ

16. BRANKO PAVIĆ

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Rođen je u Beogradu 1959. godine. Diplomirao je na Fakultetu primenjene umetnosti (1983). Magistrirao na FLU u Beogradu (1986). 1987/88 boravi na Pratt Institute u New Yorku kao stipendista Fulbrajtovog fonda. Samostalno izlagao: Galerija Grafički kolektiv, Beograd (1983) / zajedno sa Z. Todovićem i Z. Todorovićem, Galerija Grafički kolektiv (1986), Mali likovni salon, Novi Sad (1987), SER, Den Haag, Holland (1989), Salon MSU, Beograd (1990), Galerija Doma mladih, Sarajevo (1991), Galerija Zlatno oko, Novi Sad (1995), Galerija centra za savremenu kulturu, Pančevo/Bioskop REX, Beograd (1996). Radi kao docent na Arhitektonskom fakultetu u Beogradu.

Branka Pavića sam godinama poznavala kao prijatelja mojih prijatelja. Znala sam da je grafičar, da je dobijao nekakve nagrade, da su mu grafike ogromne i da često proizvodi papir sam. Njegove radove sam cenila, grafike su mi se dopadale, ali kako se nisam preterano zanimala za grafiku smatrajući je suviše klasičnom tehnikom, a grafičare previše individualnim autorima da bi mogli da učestvuju u mojim grupnim projektima, o Branku Paviću u profesionalnom kontekstu nikada nisam ozbiljno razmišljala. Zainteresovao me je tek kada je grafički opremio izvođenje ARMATURE - arhitektonske himne, muzičko - scenskog dela grupe ŠKART. Za ovaj neobičan događaj odštampane su zastavice, kapice, plakati... kojima je u večeri izvođenja ukrašen hol Arhitektonskog fakulteta.

Prvi put smo počeli zajedno da radimo u proleće 1995. godine. Kao asistent na predmetu Likovno obrazovanje na Arhitektonskom fakultetu, Branko je vodio Radionicu 301. Predavanjima je želeo da studentima približi probleme boje, kompozicije, forme, sprovodeći to različitim eksperimentima. Jedan od eksperimenata je izveden tako što su na talasima Radija B92 tokom jednog dana, svaka dva sata, emitovane po dve izabrane pesme koje su studenti na času slušali i na njih vizuelno reagovali. U junu smo u REX - u otvorili izložbu radova započetih tokom *Eksperimenta 301*. Tada mi je postalo jasno da Branko nije *samo grafičar*.

Sledeće iskustvo stekla sam družeći se za Brankom tokom pripreme izložbe - projekta "Teme za velike gradove". Izložba je održana početkom maja 1996. u Galeriji centra za savremenu kulturu u Pančevu i u Rex - u, u Beogradu. Počeli smo da je spremamo u decembru '95. U stvari, Branko je već tada znao šta hoće - ja sam slušala i s vremena na vreme mu govorila šta se može. Sretali smo se u gradu (mesto gde radim nalazi se stotinak metara od njegove kuće) ili u Brankovom ateljeu, na jednom od spratova ogromne betonske zgrade u novobeogradskom bloku šezdeset i nekom. Taj stan je imao terasu sa fascinantnim pogledom na druge monstruoze zgrade, prepune parkinga i široke, mahom prazne bulevare.

Pričali bi smo o svemu i svačemu, maštali o tome kako bi zaista trebalo da živimo i zaključivali da su naši planovi realni ali je svet u kome živimo nerealan. Stavovi su nam bili slični, odrasli smo u istom gradu, gotovo da smo isto godišće, znamo iste ljude, izlazili smo na ista mesta. Gledala sam njegove velike grafike sa prizorima ulica i raskrsnica Beograda i New Yorka, slušala "The Smiths" i "Klezomatics" i sve mi se činilo tako blisko. Bliska mi je bila ideja i da se za izložbu u REX - u pozovu Škartovci, arhitekta Ivan Kucina i Čeda Vasić da rade kratke filmove na teme Brankovih grafika, mada niko od njih sem Čede nema iskustva u snimanju i režiranju filmova.

Proveli smo dosta vremena zajedno ali je svako čuvao svoj mali svet. Branko svoju vikendicu na Avali gde ponekad popodne ili tokom vikenda pobezne da gaji lepo bilje, a ja svoj dom sa ogromnim voćnjakom na obodu grada koji oboje bezuslovno volimo.

Darka Radosavljević

16. BRANKO PAVIĆ

Born in Belgrade in 1959. Graduated from the Academy of Applied Arts in 1983. Mastered at the Academy of Fine Arts in Belgrade in 1986. On a Fullbright Scholarship grant, attends the Pratt Institute in New York in 1987/88. One man shows in "Grafički kolektiv" Gallery, Belgrade (1983), with Z. Todović and Z. Todorović, "Grafički kolektiv" Gallery (1986), Little Art Salon, Novi Sad (1987), SER, Den Haag, the Netherlands (1989), Museum of Contemporary Arts Salon, Belgrade (1990), Youth Center Gallery, Sarajevo (1991), "Zlatno oko" Gallery, Novi Sad (1995), Center for Contemporary Culture Gallery, Pančevo/Cinema REX, Belgrade (1996). Junior Lecturer at the Faculty of Architecture in Belgrade.

I have known Branko Pavić for years as a friend of my friends. I knew that he was a print artist, that he had some awards, that his prints are gigantic and that he often produces the paper himself. I appreciated his works, I liked his prints, but as I wasn't specially interested in print, considering it a too classical technique and print artists too individual artists to participate in my group projects, I never thought too seriously of Branko Pavić in a professional context. I only became interested when he graphically designed the performance of ARMATURE - an architectonic anthem, musical-stage performance by the ŠKART group. This unusual event also had flags, caps and posters printed for the occasion, decorating the hall of the Faculty of Architecture on the eve of the performance.

We started to work together for the first time in the spring of 1995. As Assistant Lecturer in Visual Education at the Faculty of Architecture, Branko was in charge of Workshop 301. In his lectures, he wanted to introduce problems of color, composition and form to the students, using different experiments to achieve this. One of these experiments was performed one day on Radio B92. Every two hours, two songs chosen by the students during their classes as the ones they visually reacted to, were broadcast on the radio. In June, we opened the exhibition of works conceived during *Experiment 301* in the REX. I then realized that Branko is not *only a print artist*.

I had my next experience while hanging around with Branko during preparations for the exhibition-project "Themes for Big Cities". The exhibition took place in early May 1996 at the Centre for Contemporary Culture in Pančevo and REX in Belgrade. We started preparations in December 1995. Actually, Branko knew what he wanted even then - I listened and from time to time told him what was possible to do. We used to meet in the city - the place where I work is just a few yards from his home. We also met in Branko's atelier on the top floor of a huge concrete building in New Belgrade bloc sixty and something. This apartment had a terrace with a fascinating view of other monstrous buildings, full of parking spots and wide, mainly empty boulevards.

We would discuss anything, imagine what our lives should really be like and concluded that our plans are real but the world we are living in is not. Our attitudes were similar, we grew up in the same city, we are roughly of same age, we knew the same people, we were hanging out in the same places. I looked at his large prints with scenes from Belgrade and New York streets and crossings, I listened to The Smiths and Klezematics and I felt very close to all of it. I also found very plausible his idea to invite the ŠKART group, architect Ivan Kucina and Čeda Vasić to the exhibition and ask them to make short films on Branko's prints, although no one, apart from Čeda had any experiences in shooting and directing films. We spent a lot of time together but each of us preserving our own worlds. Branko keeping his beautiful house in Avala where he sometimes find recluse in the afternoons or weekends and cultivates his beautiful plants. I preserved my home with a huge orchard, on the edge of the city we both love so unconditionally.

Darka Radosavljević



17. DANIEL GLID

17. DANIEL GLID

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Rođen je u Beogradu 1963. godine u porodici umetnika. Diplomirao je slikarstvo i magistrirao na Fakultetu likovnih umetnosti. Samostalno je izlagao u Beogradu u Galeriji "Paleta" (1991), Galeriji FLU (1993), Galeriji Kolarčeve zadužbine (1995). Grupno je izlagao više od petnaest puta.

Markantna pojava Daniela Glida odaje snažnog, nepokornog individualca. Svaka njegova samostalna izložba privlači pažnju i izaziva komentare kako profesionalaca tako i šire publike. Posle svakog izlaganja uvek se javi nekolicina koja bi određenu sliku držala na svom zidu ali to su, nažalost, mahom oni koji finansijski to sebi ne mogu da priušte jer pripadaju generaciji koja se još uvek ekonomski nije etablirala.

U ranoj mladosti bio je više sklon nauci i tehnici. Tada je mislio da će postati astronom ili bar kontroler leta. S obzirom da je odrastao u umetničkoj porodici, u šumovitom delu grada gde su mu prve komšije bile priznati umetnici, Daniel se odlučio da upiše Fakultet likovnih umetnosti. Studirao je slikarstvo i opredelio se upravo za "najkonzervativnije" tumačenje slike. Ako bi se bavio drugim tehnologijama ili medijima sve bi bilo u funkciji, u najbanalnijem smislu "primenjene umetnosti", uređujući prostor sopstvenog stana, izrađujući nameštaj, pa čak napravivši gramofon.

Ograničivši se na medij slikarstva, Glid je izgrađivao prepoznatljivu retoriku. Sve njegove slike postajale bi kadar iz priče koja postoji pre i posle. Sadržaj je uvek karakterističan za određeni trenutak. Na slikama su mladi muškarac i žena, grupe mladih ljudi koji se smeju, sunčaju, tuširaju, bicikliraju, pečeno pile, čevapi. Nazivi su takođe veoma prozaični "Terasa", "Ograda", "Moja žena i ja", "Tuš", "Biciklisti". Šta je onda to što mladi Beograđani prepoznaju u slikama. Oni su odrasli u konfuziji, u nemoralu, društvu poremećenog sistema vrednosti, bez perspektive... Tek pažljiviji posmatrač će iza smeha i radosti otkriti depresiju i stišnjenost, shvatiće da se iza mnoštva mladih lica kriju stalno isti, da su žarke boje samo kamuflaža za sivilo i monotoniju. Ali ponekad je dovoljan samo prvi pogled. Zato mnogi žele Danielove slike na zidu. Deluju radosno. Što se tiče onog drugog značenja, to znaju samo posvećeni.

Darka Radosavljević

17. DANIEL GLID

Born in Belgrade in 1963 in an artistic family. Graduated painting and mastered at the Academy of Fine Arts. Had one man shows in Belgrade at "Paleta" Gallery (1991), Gallery of the Academy of Fine arts (1993), Kolarac Gallery (1995). Had more than fifteen group shows.

The noticeable appearance of Daniel Glid reveals a strong, insubordinate individual. Each of his one man shows attracts attention and provokes comments from both the experts and general public. After each of his shows, there are always people who would like to have a particular painting of his on their walls. Unfortunately, these are mainly people who cannot afford this financially as they belong to the generation that has not economically established itself yet.

In his early youth, he was more prone to science and technical fields. He then thought he would become an astronaut or, at least, an air-traffic controller. Having in mind that he grew up in an artistic family, in a wooded part of the city where his first neighbors were recognized artists, Daniel decided to apply to the Academy of Fine Arts. He studied painting and chose "the most conservative" interpretation of the painting. If he would have dealt with other technologies or media, everything would have been in function, in the most banal sense of "applied art", arranging the interior of one's own apartment, making furniture, even making a turntable.

Restricting himself to the medium of painting, Glid built a recognizable rhetoric. All his paintings became a cadre from a story that exists before and after. The contents was always characteristic to a particular moment. The paintings present young men and women, groups of young people laughing, sunbathing, taking a shower, bicycles, roast chicken, kebabs. The titles are also very prosaic "Terrace", "Fence", "My Wife and I", "Shower", "Bicycles". So what is it that young Belgraders recognize in these paintings? They grew up in confusion, in immorality, society of demented value system, without perspectives... Only the more careful observer will discover behind the laughter and joy, depression and claustrophobia. He/she will understand that there are only those same faces hiding behind the apparent plenitude of young faces, that bright colors are just a camouflage for grayness and monotony. And sometimes, the first glance is enough. This is why so many people wish to have Daniel's paintings on their walls. They look joyful. And, as for that other meaning, only the dedicated will know.

Darka Radosavljević

18. ART GROUP FIA

The group was formed in 1989. Exhibitions: "Photopolis", Museum of Contemporary Art (1990), "Phobjects", Sebastian Gallery, "Impossible-Possible", Belgrade Cultural Center (1992), "Phobjects", ŠKUC Gallery, Ljubljana (1993). Posters: "She Lives in the Street" (1990), "It is Healthy to Drink Electrical Milk" (1992), "Why Are You Blind" (1993). Projects: monthly "L'Impossible", 12 issues (1992-1993), calendars (since 1993), journal "L'Impossible-new series, six issues (1994-1995).

"Art is what makes life more interesting than art"

R. Fillion

Only clicking the camera without thorough preparations, or recording the found, however exciting scenes, was never interesting to Stanislav Sharp, the author of exceptional portraits of media personalities in the eighties. The people who knew him were thus sometimes offended by his statement that he does not think of himself as a photographer. And he really is not a photographer in the conventional sense - his manner of working is alien to the pattern of a hunter who, equipped with his camera goes to rallies or other places where it is usual to meet a group of photographers, but he most sincerely attempts to put the photograph to the place on the social ladder he thinks it deserves. Stanislav Sharp sets high demands for the photograph, as he considers it an influential medium suitable for the study of artistic activity. In that sense one should understand his effort to gather a group of assistants around every photographic project, while there was never a need for a division between artistic and commercial work.

Stanislav Sharp attempted to please his broad understanding of photography, but also video art and design by working in the Committee for the celebration of the 150th anniversary of the official discovery of photography, established in 1989 at the Museum of Applied Arts in Belgrade. The same year, he founded Art Group FIA with Nada Rajičić and Dragan Ve Ignjatović and also many others engaged in group activities in accordance to their personal preferences and possibilities to accept the specific type of collective creative activity. Also fascinating is the eclecticism and richness of artistic projects that, following the method "minus is plus", i.e. "nothing can surprise us", were realized by the Art Group FIA under the artistic leadership of Stanislav Sharp since 1989. Let us mention just a few: the exhibition of Phobjects, project and journal L'Impossible, series of postcards, art calendars, video films, clips, a special production program... The activity of this group was a valuable and joyful experience also because of the synchrony with moments of conscious departure from artistic practice in the vicinity of the war and endless, not only material destruction, which was sometimes restricting not only creative activities but also the will to do anything when all one was doing was waiting in queues for flour, milk and other basic goods. The project FIA is today recognized as leading in Serbian photography of the nineties. At the same time, it was one of the most vital patterns of artistic activity independent of programs of official institutions of culture. Everything that is not under the roof of official institutions now is called alternative cultural scene, but this pattern of artistic work could also be equaled to a certain way of life. The artists, such as Stanislav Sharp and Art group FIA, are deeply aware of avant-garde experiences from the turn of the century, they are working on projects stressing a firm distinction between one's personal way of life and producing objects, journals or simple usable objects with a Zenithist message "Have patience, man".

Milanka Todić



Mihajlo Petković

19. MIHAJLO PETKOVIĆ



20. DRAGAN VE. IGNJATOVIĆ

20. DRAGAN VE. IGNJATOVIĆ

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Rođen je u Beogradu 1968. godine. Studira organizaciju scenskih delatnosti na Fakultetu dramskih umetnosti u Beogradu. Idejni je konstruktor Balkanske asocijacije umetnosti - EXT. Bio je član umetničke grupe NIKT u periodu od 1986. do 1991. godine. Član je grupe FIA. Autor je nekoliko video filmova, muzičkih performansa, objavljivao je poeziju.

Pre svega, u nekakvoj globalnoj tipologiji, on je egzemplar kakvog bez dvoumljenja označavamo sa WORKOHOLIC (radoholičar) - reč je o ljudima obuzetim takvim silama koje ih stalno nagone na rad i koji su stoga ovisnici o radu. Takva je pogonska energija fundament njegovih višegodišnjih kreativnih poduhvata i proizvoda. Kao art - proizvođač on već desetak godina produkuje filmove, video radove, fotografije, crteže, slike, kolaže, literarna ostvarenja, objekte, skulpture, svećnjake, lampe, glumi, radi muziku, performanse, pozorište, scenografiju, kostime, koreografije... Ukratko - SVE. U njegovoj kreativnoj radionici u stalnom je procesu prerada doživljaja, misli, snova, zatim nađenih, zatečenih ili traženih materijala, takvim za kojima on u svakom trenutku svog dnevnog ili noćnog postojanja istrajno traga, ma gde bio. Tako nastale art - prerađevine, polufabrikati ili fabrikati jesu celine, samostalni entiteti, da bi potom u nekoj bliskoj ili dalekoj reciklaži bili podvrgnuti promenama ili, što je veoma često, postali segment nekog višedelnog rada (objekat postaje deo proliptiha, skulptura deo scenografije, film deo performansa...). Permanentna reciklaža vlastitih produkata značajan je simptom pri sagledavanju njegove celokupne art anamneze. Takođe, trebalo bi imati u vidu njegovu sklonost ka saradnji, okupljanju, radu sa drugim umetnicima i prijateljima, nekada je inicijator a nekada dragoceni pomagač na tuđim projektima (bio je član umetničke grupe NIKT od 1986. do 1991; radio je filmove sa I. Toholjem i S. Simojlovićem; radio u kulturnoj asocijaciji KNUM; saradivao sa umetničkom grupom FIA...).

Njegove radove ili pojavljivanje u javnosti često prati oznaka EXT. Najkraće autorovo objašnjenje EXT - a je sledeće: "EXT ideja nastala je 1985. kao ime teatra, a delima koja proizvodi prerasta u multidisiplinarni oblik Prostorne Umetnosti, da bi u svom kretanju putevima Prostorne komunikacije postao zaštitni sistem novonastajuće Tvorevine B.A.U. (Balkanska asocijacija umetnosti)". U celini sagledano delovanje D.Ve. Ignjatovića može se shvatiti kao osobeno art ponašanje u našoj sredini, pretežno zasnovano na vangalerijskom i vanistitucionalnom delovanju. U tom pogledu, tokom proteklih nekoliko godina, karakteristična su povremena dešavanja ili proslave rođendana u njegovom porodičnom stanu u Borči, osmišljeni kao celovečernji programi koji obuhvataju izložbe, performanse, akcije, svirke, aukcije...a na tragu karakteristične prezentacione i komunikacijske formule koju možemo označiti nazivom "Privatno - javno" (naziv jedne od donekle sličnih prezentacija koje su se dogodile u našoj sredini). Njegova permanentna potreba za govornom, nazovimo je u ovom slučaju - ARTOREJA, sa proizvođačke trake izbacuje produkte koji su potpuno ravnopravni u njegovoj ličnoj hijerarhiji. Oni ne podležu autoselekciji. Samo povremenim reciklažama.

Danijela Purešević

20. DRAGAN VE. IGNJATOVIĆ

Born in Belgrade in 1968. Currently studies performance art production at the Academy of Dramatic Arts in Belgrade. Creator of the Balkan Art Association - EXT. From 1986 to 1991, member of art group NIKT. Member of the Art Group FIA. Author of several video films, music performances. Also published poetry.

In a global typology, he would be an exemplar we would undoubtedly call WORKAHOLIC - a type of person obsessed with forces constantly impelling them to work, thus making him/her an addict on work. Such impelling energy is fundamental to his creative endeavors and products. As an art producer he has, in the last ten years, made films, video works, photographs, drawings, paintings, collages, literary pieces, objects, sculptures, chandeliers, lamps, he has acted, made music, performances, was engaged in theater, set design, costumes, choreography... In short - EVERYTHING. In his creative workshop, he is in a constant process of recycling events, thoughts, dreams. He is recycling discovered, found or sought after materials, the materials he is persistently looking for every single moment of his daily or nightly existence, wherever he is. The artifacts, semi-products or products are totalities, independent entities, so that they could, in near or distant future recycling, be submitted to changes or, very often, become an element of a multipart work (the object becomes part of the poliptych, sculpture part of the set design, film part of the performance...). The permanent recycling of one's own products is a significant symptom when looking at his entire art spectrum. Also, one should take into account his inclination to cooperate, get together, work with other artists and friends, sometimes as initiator and sometimes as a priceless aid in other artists' projects (he was a member of the art group NIKT from 1986 to 1991; made films with I. Toholj and S. Simojlović; worked in the cultural association KNUM; collaborated with art group FIA...).

His works or presence in the public is often followed by the sign EXT. The author's shortest description of EXT is the following: "EXT is an idea which came around 1985 as a name for a theatre and grew into a multidisciplinary shape of the Spatial Art, so that it in its movement along the roads of Spatial communication it might become a security system of the newly emerged Creation B.A.U. (Balkan Art Association)."

On the whole, the activity of D. Ve. Ignjatović can be understood as a particular art attitude on our scene, primarily based on activities away from galleries and institutions. In that respect, the past few years were characterized by occasional events or birthday anniversaries in his family apartment in Borča - conceived as all night programs consisting of exhibitions, performances, actions, jam sessions, auctions... and following characteristic presentational and communicational formula we can call "public-private" (title of a similar concept which also occurred on our scene). His permanent need for speech, let's call it- ARTOREIA, fires out products which are completely equal in his personal hierarchy. They are not succumbed to self-selection. Only occasional recycling.

Danijela Purešević



21. MRĐAN BAJIĆ

21. MRĐAN BAJIĆ

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tel. (+ 381 11) 646 - 854

Rođen je u Beogradu 1957. godine. Fakultet likovnih umetnosti u Beogradu završio je 1981. a magistrirao 1983. godine. Od 1990. godine živi u Beogradu i Parizu. Izlagao je na više samostalnih izložbi u Beogradu, Zagrebu, Rijeci, Ljubljani, Novom Sadu, Tübingenu, Parizu, Stockholmu. Docent je na odseku za vajarstvo, na FLU u Beogradu.

BIG CHILL. PISMO.

Ne, nije to uopšte život: ni uobičajeni, ni novi; jer uobičajeni ću samo oponašati, a novi ću morati da iscrpem u oponašanju uobičajenog.
Pa šta si mislio? *Ovo su devedesete, prijatelju, i to je najvažnija rečenica izgovorena u poslednje vreme, doduše u nekom filmu, a ti još nisi sasvim siguran koji to vek treba da prođe, a koji da dođe. Da nije došlo vreme kada, kako reče Handke, poezija postaje nenadležna, a mi nerasploženi od bezizglednosti verovatno ne bi bilo ni crvenog meni najdražeg Stola za dugo rastajanje, ni Ći - ha, ni Bombi, ni Srca, ni Kuća, ni Raketa, ni Zvezda, ni ove izložbe, ni moga pisma. Skulpture koje padaju...pomagala u praznini...proteze u haosu bez kojih smo goli i sami*
hvala ti na tom pismu, dragi Mrđane, da li je kasno da odgovorim posle tri godine iz koliko mnogo uglova se može posmatrati umetnost prijatelja. Možda jedino ne više iz ugla pozitivne utopije, svakako više ne odatle.
Kada si svojevremeno verovao (a znam da jesi) *da snaga poetskog mišljenja... rastvara pojmove i nosi budućnost...* naš svet je postojao slepo, sa Meduzom uvek iza leđa, lišen saznanja da događaji neumitno dolaze, kao svetleća lopta u *Varljivom suncu*. Sada ti se čini da je život tada zaista bio ...lep? Bio je Tvoj, u svakom slučaju.
A onda.
Kako nesnosno, pomislio si...kakvo mešanje u moj život!
Još uvek se pitam nismo li svi mi, zapravo, bili ubeđeni da ništa ne može izazvati takvu *bezizglednost* e da bismo pisali jedni drugima ta bodreća, mučno - lažno - vedra, tugaljiva a ipak cinična pisma s jedne na drugu stranu crvenog filca tog iščašenog stola koji se jedino i mogao nazvati tako kako se zove, tako nesnosno, kao i svaki predmet koji ispadne iz našeg života i podivlja, ili iz slepog satiranja našeg sveta veličine saonica. Dok ne ostane samo Telo u *Velikoj bezobličnosti*. Zar osamdesete baš zato i nisu bile patetične, sa tim našim teatralnim oponašanjem nedostižnog happy enda? I sa raspekmeženom novovalnom operetom, koja je (*hineći opuštenost*) toliko išla na živce *mizantropima* i samrtno ozbiljima, i našom r'n'r naivnošću da ćemo baš tako napraviti nekakvu *subverziju*, kao, neko je trebalo da razume tu našu suptilnu *cool* azbuku predstojeće apokalipse, a da mi, zapravo, time malo trgujemo i spasemo svoju ljubav, svoje reči, svoju umetnost, svoj svet. I zar se jedan tekst, posvećen zaista preko potrebnom ukupu tog razbarušenog *sentimenta* ne zove *Kritika osećajnosti osamdesetih godina*? Poza je bila karakteristika te umetnosti, umetnosti koja je u toj meri bila *varljiva i lažna* (znak pitanja bio bi ovde moja primedba), da se može *razgoropaditi* i postati *sopstveni kraj, postati apsolut, ili tačnije, zabluda o savršenosti...*
zapravo *imitacija savršenosti* u situaciji u kojoj nije jasno šta se podrazumeva pod savršenosti...
Pa nije li to bilo tako bolesno posesivno i neozbiljno, zar nije sve to trebalo oljuštiti, obrstiti do kostiju, razgoliti, rasturiti, lepotu spaliti da ne bode oči, poput *Zlatnog paviljona*, dok ne ostane samo obala koju zapljeskuje pepeo, crveni filc u glavi, jedini naš posed - *rastanak*, jedina naša ljubav - vadisrce? ...*Uverenje da se sve što je emotivno može saterati u sopstvenu životinjsku jamu, zarobiti i živo odrati, da bi se njegova još topla i osetljiva koža za pouku pokazala publici...*
Ipak. Ostali su anđeli u fioci, citat koji se valja u šećeru, u monohromiji, beloј slatkoј lepljivoј lepoti. Mnoštvo malih gipsanih Kupidona (serija na gomili, kao da si je skupljao na brzinu da je sakriješ

od velikog ognja, kao album sa strogo odabranim porodičnim fotografijama koji staje u džep mantila, da ne smeta kad odlaziš, a da opet bude tu, na koliko se lista foto - papira može smestiti život, kao dokaz da je uopšte nešto postojalo pre Potopa, koji bi to greh žrtvovao daždu, a koji poneo u džepu). Tako da više ne znam da li je to *Sto za duga rastajanja* ili ipak *Srce - Vadisrce*. Možda je kriva i boja, opet crvena, njena arhetipska vrednost sasvim dvosmislena, da ne preturam sad po rečniku simbola, jedino što je crvena boja *Stola* mekša i zavodljivija, dok je *Srce* kao nekakav čudni rečniku simbola, jedino što je crvena boja *Stola* mekša i zavodljivija, dok je *Srce* kao nekakav čudni i opet iščašeni beživotni kontejner od metala. A Kupidoni u fioci *Stola* nemaju vezane oči, ta preživela čista, neozbiljna, infantilna lepota igre otvorenih očiju. U inat, a za sačuvana pisma i dopisnice i veliko metalno crveno srce, za rastanke koji se ne zaboravljaju, za gnev koji je uvek bio daleko beznačajniji od umetnosti i ljubavi, za strah koji je nestao.

Lidija Merenik

21. MRĐAN BAJIĆ

Born in Belgrade in 1957. Graduated from the Academy of Fine Arts in Belgrade in 1981 and completed his Masters degree course in 1983. Since 1990 lives in Belgrade and Paris. Had several one man shows in Belgrade, Zagreb, Rijeka, Ljubljana, Novi Sad, Tübingen, Paris, Stockholm. Assistant Lecturer at the Academy of Fine Arts in Belgrade.

BIG CHILL. THE LETTER

No, this is not life at all: neither ordinary, nor new; as the ordinary would only imitate, and the new one I would have to exhaust in imitating the ordinary.

So, what were you thinking? *These are the nineties, my friend*, and this is the most important sentence heard lately, albeit in a movie, and you are still not completely certain which century is about to go away and which is about to come. If the time hasn't come when, as Handke says, poetry becomes incompetent, and we become low spirited up to the point of hopelessness, there would have probably not been my favorite *Table for Long Farewells*, nor *Giddap*, *Giddap*, nor *Bombs*, nor *Hearts*, nor *House*, nor *Rocket*, nor *Star*, nor this exhibition, nor my letters. *The falling sculptures...aid in emptiness... prosthesis in chaos without which we are naked and alone.*

Thank you for your letter, dear Mrđan, is it late to reply after three years from how many angles can you observe your friend's art. Perhaps only not from the angle of positive utopia, definitely not from that angle any more. When you once believed (and I know you did) *that the strength of poetic thought... dissolves the notions and carries the future...* our world existed blindly, Medusa always behind our back, relieved of understanding that events inevitably come, like the ball of lightning in *Deceitful Sun*. It seems now that life then was really... beautiful? It was Yours, in any case.

And then. *How intolerable, you thought... what an intrusion into my life!* I still wonder whether all of us, actually, were convinced that nothing can cause such *hopelessness* so that we should write to each other these encouraging, painfully-falsely-cheerful, melancholic and still cynical letters from one to the other side of the red felt of that twisted table that could only be called as it was called, so intolerably, like any other object that felt out of our lives and went wild, or out of blind wearing out of our world which is the size of sleighs. Until only the *Body* remains in *The Great Shapelessness*. Isn't this why the eighties were not pathetic, with all our theatrical imitation of an unreachable happy end? And with overly sentimental new wave operetta, which was (simulating relaxation) so unnerving for misanthropes and the deadly serious, and with our r'n'r naiveté, thinking this would be the way to create a subversion of some kind, like, somebody was supposed to understand our subtle cool alphabet of the coming apocalypse, and we are, actually, trading a little with this, saving our love, our words, our art, our world. And is an article, dedicated really to an essential burial of this mused up sentiment not called *The Critique of the Sensibility of the Eighties?* *The Pose* was characteristic to this art, *the art that was so deceitful and phony* (the question mark here would be my comment), *that it can rage and become its own end, become the absolute, or more precisely, the deceit on perfection, and actually the imitation of perfection in the situation where it is not clear what is understood by perfection...* So wasn't this equally possessive and frivolous, wasn't it supposed to be peeled off, browsed to the bones, revealed, dispersed, its beauty burnt so that it shouldn't stick right into the eyes, like *The Gold Pavilion* - until only the shore pounded by ashes remain, red felt in the head, our only possession - farewell, our only love - taking the heart out? ... *The belief that everything emotional can be driven into its own animal pit, captured and skinned alive, so that his still warm and sensitive skin can*

be shown to the audience as a lesson...

However. Angels in the drawer stayed, the quote rolling in sugar, in monochrome, white sweet sticky beauty. Many small plaster Cupids (a bulk series, like you have been collecting it in haste to hide it from the giant flame, like an album with stiffly selected family photographs so that it can fit the raincoat pocket, so that it doesn't bother you when you leave, and still is there, on how many sheets of photo-paper can you lay a life, as evidence that anything existed at all before the Flood, which sin would sacrifice the rain, and which would you carry in your pocket). So, I don't know any more if it is *The Table for Long Farewells* or *Heart-HeartScrew*. Maybe the paint is to blame, red again, its archetypal value totally ambiguous, I really wouldn't now dig through the dictionary of symbols, it's only that the red color of the *Table* is softer and more seducing, while the *Heart* is like a weird and again twisted lifeless metal container. And Cupids in the drawer of the *Table* don't have their eyes tied, this survived pure, frivolous, infantile beauty of dancing with your eyes open. In spite, and for the letters and cards and a big metal red heart kept, for the farewells that cannot be forgotten, for the anger that was always far less important than art and love, for the fear that has gone away.

Lidija M

22. MIHAEL MILUNOVIĆ



22. MIHAEL MILUNOVIĆ

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tel. (+ 381 11) 17 - 63 - 213

Rođen je 1967. godine u Beogradu. Magistrirao je 1995. godine na FLU u Beogradu. 1995/1996. specijalizacija u Parizu. Samostalno je izlagao Beogradu : Stara Kapetanija (1992), Galerija FLU (1992), Galerija Kolarčeve zadužbine (1993), Galerija Zvono (1994), Galerija 12+ (1995), Galerija Zvono (1995), Galerie Bernanas (1996).

Euritmije iz života umetnika

U kratkom susretu sa M.M. pristiglim iz Pariza, sastavljamo listu pojmova i stanja koja sam koristio kako za predgovore dva kataloga njegovih beogradskih izložbi tokom devedesetih, tako i za ambijentaciju, osećaje i naboj koji su u sasvim mitološkom rasponu obuhvatili njegove crteže, slike, objekte i skulpture. Pogled na inventar izgleda otprilike ovako. Ciklusi na papirima: *Ptice, Portreti: ubice i žrtve, Titanska oblast, Las Lanzas*. Slike - *Sanctuarium, Bura, Sunovrat, Poslednji imperatorov dan, Zagonetka smokve, Crvena Venera, Rđa, Oklop - Transformacija, Pod kapom*. Sintagme, naslovi, deskripcije, sklopovi i određenja: *jarki tonovi pozadine; sumanuto ukidanje horizonta; materijalnost "Prokrustove postelje"; emotivne koordinate; helenistička misterija. Energetska vrednost starih pejzažnih kompozicija; ekstatična vibrantnost; natkriljenost ostataka mauzoleja i antičkih letnjikovaca; plamteća pokretljivost postistorijskih pejzaža; unesena neoštrina; dionizijska slutnja; petrolejsko plavetnilo neba; crvena erozivna zemlja; vegetacija pod oštećenjem; namerno unesena neoštrina. "Dekadeion", izložba koja je podsetila na paradoksalnu težinu broja deset, na slikama na dasci sadržala je i evokaciju dubrovačkih zidina u jeseni '91. Matrica koju je M. koristio za she-matičnost podele svoje zidne slike naglašene rekvizitske simbolike razlagala je fortifikaciju starinske perspektive u bogatstvu ironije, ponegde sličnu umetnosti razdoblja posle Aleksandra Velikog i gašenja dinastije Ptolomeja. Doktrina dekade ispoljila se u "srećnim i užasavajućim dema-terijalizacijama. Tako su dva tipa numeričke dovršenosti stekla halucinantno dejstvo - okvir je podsetio na čvrstinu nepokolebljive vere, zatvorenost na rešetku neslobode." Svođenje oblika, tela i ratničkih oklopa u razlaganju konstrukcije arhaičnih i simboličkih senki i grbova dospela je u kar-tografski nered dvodimenzionalnog jačanja. Složili smo se da uprkos njegovim narednim reduk-cionim zahvatima slikanja na metalu i školskim tablama daleko od zavičajnog Beograda, nastavi-mo da pripremamo materijal za obuhvatnu celinu umetnost u razdoblju fundamentalizma.*

Nikola Šuica

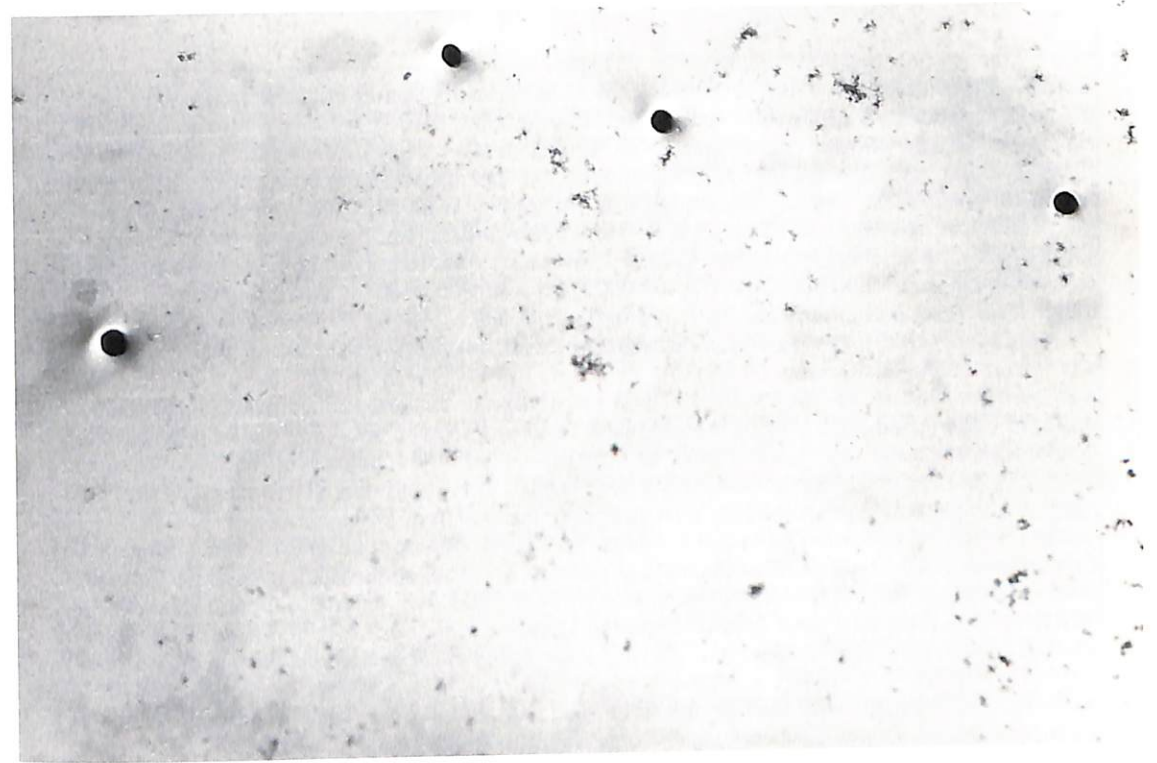
22. MIHAEL MILUNOVIĆ

Born in 1967 in Belgrade. Mastered at the Academy of Fine Arts in 1995. First one man show at "Stara kapetanija" gallery (1992), followed by exhibitions in "Kolarac" gallery (1993), "Zvono" gallery (1994), "12+" gallery and "Zvono" gallery (1995). At the end of 1995, leaves for specialization in Paris where he holds a one man show.

Eurhythmics from the Artist's Life

In a short meeting with M.M. who has just arrived from Paris, we are putting together a list of phenomena and conditions I used both for prefaces to two catalogues of his Belgrade exhibitions in the nineties, and for ambientation, feelings and intensity that, in quite a mythological span, surround his drawings, paintings, objects and sculptures. The look at the inventory is something like this. Cycles on papers: *Birds, Portraits: Murderers and Victims, Titanic Region, Las Lanzas. Paintings - Sanctuary, Tempest, Downfall, Last Emperor's Day, Mystery of the Fig, Red Venus, Rust, Armor-Transformation, Under the Cap.* Syntagms, titles, descriptions, construction and determination: *strong tones in the back; crazy revoking of horizon; materiality of "Procrust's Bed"; emotion; surpassing of the remains of mausoleum and ancient summerhouses; burning movement of post-historic landscapes; introduced bluntness; Dionysian hint; petrol blue sky; red erosive earth; vegetation under damage; intentionally introduced bluntness.* "Decadeion", the exhibition that reminded on the paradoxical significance of the number ten, on paintings on board, also held an evocation of Dubrovnik's fort walls in the autumn of 1991. The matrix M. used for schematics in dividing his mural painting of emphasized requisite symbolic disassembled the fortification of ancient perspective in the richness of irony, sometimes similar to art of the period after Alexander Great and end of the Ptolomei dynasty. The doctrine of a decade was also shown in "happy and terrifying dematerialization. So the two types of numeric completion acquired hallucinating effect - the frame reminded of the firmness of unshakable faith, closeness to the bar of non-freedom". The reduction of shape, body and war armors in disassembling the construction of archaic and symbolic shadows and coats-of-arms reach cartographic disorder of two-dimensional strengthening. We have agreed that despite his following reductionist interventions in painting on metal and school blackboards far away from his Belgrade home, we should continue to prepare the material for a comprehensive union art in the period of fundamentalism.

Nikola Šuica



23. DARKO VLAOVIĆ

23. DARKO VLAOVIĆ

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Rođen je 1959. godine u Herceg Novom. Diplomirao na Pedagoškoj akademiji (likovna grupa) u Nikšiću. Izlagao na više kolektivnih izložbi. Samostalno izlagao u Galeriji "Josip Bepo Benković", Herceg Novi (1989), Prodajnoj galeriji, Beograd (1995), Galeriji "Radost", Prag (1995). Godine 1993. dobio je nagradu za slikarstvo za rad "Odsjaj crvenog ferarija" na kolektivnoj izložbi umetnika iz bivše Jugoslavije.

Januara 1995. godine u Prodajnoj galeriji na Kosačićevom vencu održana je izložba Darka Vlaovića, umetnika do tada nepoznatog beogradskoj publici. Vlaović je rođen i odrastao u Herceg Novom, ali se pre nekoliko godina odlučio da napusti zemlju a za svoje mesto boravka odabrao je Prag. Energija koju je uneo na beogradsku scenu za petnaestak dana boravka bila je dovoljan razlog da žalim što nije češće prisutan i da ga uvrstim u projekat ZID. Pored toga što je na magičan način ubedio malu armiju ljudi koje do tada nije poznavao da se pobrine o propagandi izložbe, ponudio je nešto zaista novo i sveže. Ono što je posebno intrigiralo, pored enformel radova cinično nazvanih "800.000 DEM", "1.000.000 DEM" i sl. jesu objekti - gusle. Gusle za 21. vek ili turbo gusle, kako su odmah nazvane u internim razgovorima, rađene su po uzoru na lokalni narodni muzički instrument i zaista proizvode "električni" zvuk. Bez obzira na to što su u njih ugrađivani delovi poput električne testere.

Kao muzičar, Vlaović se nije zaustavio samo na vizuelnom značenju nacionalnog instrumenta - gusle su tokom promocije izložbe predstavljene i kao specifičan instrument. Pored gusala, ostao je upamćen eksponat "Crnogorska kapa" sa antenom, mikrofonom, dogledom i slušalicama, a kao poseban kuriozitet i rad "Balkanische kunst - slika nastala tehnikom pucanja u metalnu ploču", delo nastalo "zbog domaćeg senzibiliteta, a ne zbog rata" kako je to autor objasnio.

Sljedeći susret sa Vlaovićevim radovima desio se putem kataloga za izložbu "Masterpieces Of Contemporary Art", Dado JX Vlaovića, koja je održana u Pragu, aprila 1995. U katalogu su reprodukovani radovi "United Colors Of Benetton" ("odlivci" ljudskog izmeta u bojama Benetona), "Strokers Of A Genius" ("crtež izrađen drevnom japanskom tehnikom karate - jašimikitu. Tokom crtanja umetnik ispušta borilačke krike. Na izloženom radu nalaze se zvučnici koji emituju te krike"), "Born To Kill" itd.

Sadašnje informacije o Vlaoviću odnose se na njegovu delatnost u Pragu. Radi na pripremi sopstvenog kluba u kome bi glavni enterijer trebalo da bude space shuttle.

Darka Radosavljević

23. DARKO VLAOVIĆ

Born in 1959 in Herceg Novi. Graduated from the Pedagogic Academy (art group) in Nikšić. Had several group shows. One man shows in the Gallery "Josip Bepo Benković", Herceg Novi (1989), Commercial Gallery, Belgrade (1995), "Radost" Gallery, Prague (1995). In 1993 awarded First Prize for Painting for his work "Reflection of the Red Ferrari" at the group show of artists from the former Yugoslavia in Herceg Novi.

In January 1995, Darko Vlaović, an artist unknown to the Belgrade public, had a one man show at the Commercial Gallery in Kosačićev venac. Vlaović was born and raised in Herceg Novi, but a few years ago, he decided to leave the country and choose Prague as his city of residence. The energy he introduced into the Belgrade scene during the fifteen days he spent here was a sufficient reason for my regret of not seeing him more often in Belgrade and a definite reason for including him into the WALL project. Beside magically persuading a small army of people he didn't know before to take care of the exhibition marketing, he also offered something really new and fresh. Also intriguing, apart from enformel works cynically entitled "800,000 DEM", "1,000,000 DEM", are objects-gusle. The gusle for the 21st century or turbo gusle, as they were instantly named in our internal conversations, were made after the local national musical instrument and really do produce an "electrical" sound, regardless of the fact that pieces such as an electrical saw were planted in it...

As a musician, Vlaović did not stop at the visual meaning of the national instrument - after the exhibition, the gusle were presented as a specific instrument. Beside the gusle, also remembered will be the exhibit "Montenegrin Cap". It had an antenna, a microphone, binoculars and earphones, while special curiosity was caused by the work "Balkanische kunst - the painting made in the technique of shooting the metal plate", the work created "after local sensibility, and not the war", as the author explained it.

The next meeting with Vlaović's works happened via the catalogue for the exhibition "Masterpieces of Contemporary Art" by Dado JX Vlaović, which took place in Prague, in April 1995. The catalogue had reproduced works "United Colors of Benetton" ("imprints" of human excrement in the colors of Benetton), "Strokes of a Genius" (The drawing made in an ancient Japanese technique of karate-ridemydick. In the course of drawing, the artist shouts martial arts screams. The exhibited work also has speakers broadcasting the screams), "Born To Kill", etc.

The latest information on Vlaović is related to his activities in Prague. He is working on having his own club which main interior should be a space shuttle.

Darka Radosavljević



24. STEVAN MARKUŠ

24. STEVAN MARKUŠ

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Rođen je 1962. godine u Beogradu. Diplomirao je na FLU u Beogradu 1992. godine. Samostalne izložbe: Galerija ATM, Pančevo (1993), Galerija Doma omladine, Beograd (1994), Savremena galerija centra za kulturu / sa U.Đurićem, Pančevo (1995). Od 1989. godine izlagao je na grupnim izložbama u Beogradu, Briselu, Novom Sadu, Edinburgu, Čačku, Sremskoj Mitrovici, Vršcu, Sremskim Karlovcima. Zajedno sa Urošem Đurićem autor "Manifesta autonomizma".

Razmišljajući o "autonomističkom" slikarstvu, neizostavno nam se nameće, kao jedan od njegovih ključnih aspekata, utisak visokog stepena proračunatosti u slaganju nivoa sadržaja. Izbegavanje slučajnosti ili ad hoc tematike poništava znak jednakosti između "autonomizma" umetnosti Stevana Markuša i automatizma, na koji bi posle letimičnog pogleda bilo moguće pomisliti zbog nerealnog karaktera prizora. Jer, svi njegovi elementi su namerni i namenski, a njihovi koreni duboki u staroj umetnosti.

Podimo od pitanja **Gde?** budući da se pitanje prostora nameće zbog prirode medijuma slike kao nečega što može da da njegovu iluziju, ali i zbog toga što svako dešavanje zauzima određeno mesto. To je neka "druga" sfera po kojoj se kreće samo umetnikova unutrašnja ličnost (zgodno za psihoanalizu ali njoj ovde nije mesto). Nigde travnato tlo nije lepše zeleno, ni nebo čistije plavo. Uz to, izbor boja ne može biti realističniji. Tamo nema saplitanja, ni gužve, ni nedozvoljenog ili nametnutog pristupa. Čak i kada prisutnome zatreba neka pomoć (u odgovaranju na postavljeno pitanje), od njega zavisi da li će nekome dozvoliti da postoji u njegovom ličnom "pejzažu" ili ne. Ulazak je dozvoljen samo izabranima.

Kada? Odgovor se nalazi i dalje u nivou sadržaja koji označava mesto. Uvek. Ili, onda kada je Sunce i onda kada je Mesec. Ipak, ponekad se desi nešto što preseče vreme, a onda se ne zna kada je. Teško je iščitati pravu poruku jer je dvojaka: da li je bolje čuvati se ovakvih rezova ili je bolje da vreme dobije svoje konture da ne bi ostalo bez "lika".

Šta? Nijedno hibridno "biće" nije sastavljeno iz slučajnih delova. Ono se sastoji od naših želja, strahova, molbi, pitanja, odgovora, od onih koji su oko nas i od nas samih. Svako ima svoja "bića". Neka su nam potrebna i ne možemo da ih se zasitimo, druga nas proganjaju a ne možemo da ih se otarasimo. Neka parazitiraju u nama, dok nas druga čuvaju. U svakom slučaju, ni jedno ne postoji bez nas. Mi sami smo njihov predstojnik. Ujedno ih čuvamo, zaustavljamo nasilnike, neupućene i nepozvane - pogledom. "Bića" i umetnikov fizikus čine sledeći nivo sadržaja. Najviši nivo i prvi plan slike sa kojim se susrećemo dok je gledamo jeste pogled. U njemu se nalazi odgovor na pitanje

Zašto? Možemo samo da preporučimo način upotrebe: prevesti svaku rečenicu na jedan strani jezik.

Jadranka Tolić

24. STEVAN MARKUŠ

Born in 1962. in Belgrade. Graduated from the Academy of Fine Arts in Belgrade in 1992. One man shows: ATM Gallery, Pančevo (1993), Dom omladine Gallery, Belgrade (1994), Center for Contemporary Culture Gallery / with U. Đurić, Pančevo (1995). Since 1989, exhibited at group exhibitions in Belgrade, Brussels, Novi Sad, Edinburgh, Čačak, Sremska Mitrovica, Vršac, Sremski Karlovci. With Uroš Đurić author of the "Manifest of Autonomism".

Thinking about "autonomistic" painting, we are inevitably faced with one of its key aspects, the impression of high degree of calculation in arranging the levels of contents. Avoiding coincidence or ad hoc themes annuls the equation sign between "autonomism" of Stevan Markuš's art and automatism, which might come to mind after a quick glance because of the unreal character of the scenery. As all his elements are intentional and purposeful and their roots deep in ancient art.

Let us start from the question **Where?** having in mind the fact that the question of space comes forward due to the nature of the medium of painting as something providing illusion of space, but also because any action takes a certain place. This is "another" sphere only the artist's inner per-greener nor the sky bluer. Also, the color choice cannot be more realistic. There is no stumbling, nor throng, prohibited or imposed approach. Even when someone needs help, in replying to the posed question, the artist is the one allowing someone to exist in his personal "landscape" nor not... The entrance is allowed only to the chosen few.

When? The answer is still in the content level designating the place. Always. Or, when there is the Sun and the Moon. However, sometimes something happens which interrupts the time and then we don't know when is. It is difficult to read the real message as it is dual: is it better to take care of these cuts or is it better for time to acquire its contours so that it is not left without "an image".

What? Not a single hybrid "being" is made of incidental parts. It consists of our wishes, fears, pleas, questions, answers, from the ones who are around us and from ourselves. Everyone has his/her own "beings". We need some and we cannot be satisfied, the others haunt us and we cannot get rid of them. Some are living like parasites within us, while the others are looking after us. In any case, they all need us to exist. We ourselves are their foremen. We are both looking after them, stopping the bullies, the ignorant and the unwanted - with our look. "The beings" and the artist's fisticus make the next content level. The top level and the first plane of the painting that we meet while we look at it is the view. And it has the answer to the question **Why?** We can only recommend an instruction for use: to translate each sentence into a foreign language.

Jadranka Tolić



25. JELICA RADOVANOVIĆ i DEJAN ANĐELKOVIĆ

25. JELICA RADOVANOVIĆ i DEJAN ANĐELKOVIĆ

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Jelica je rođena 1957. godine u Dubrovniku. Diplomirala je slikarstvo na Fakultetu likovnih umetnosti u Beogradu. Izlagala je na više samostalnih i grupnih izložbi.

Dejan je rođen 1958. godine u Kraljevu. Izlagao je više puta na samostalnim i grupnim izložbama objavljivao stripove, realizovao nekoliko video radova, bavi se pozorišnom, filmskom i TV scenografijom.

Zajedno rade od 1991. godine. Učestvovali su u "Projektu Galerija", na grupnim izložbama/akcijama "Urbazona" (1993), "Led art" (1993), izložbi Johanne Kandl u Kremsu, u Austriji (1993), ART - VRT (1994), "Na iskustvima memorije" (1994/95), "Unbeliavabele"/Amsterdam - Beograd (1995), "Scene pogleda" (1995), u projektu "Migrative Art", a članovi su grupa Sweet Dreams Baby (sa mađioničarem Radetom Pilipovićem - Griffonyjem) i International Telepathic Group.

Dejan je godine studija slikarstva na beogradskom FLU provodio u prepoznavanju želje, određivanju razloga i pravca usmeravanja svoje energije. To vreme je proticalo od nezainteresovanosti da se završi rad i beskonačnog variranja iste slike, pa, sa prodorom umetnosti nove predstave, do opuštanja i prepuštanja energiji i njenog prevođenja u sliku.

Na postdiplomskim studijama svi radovi, crteži i slike, do tada nastali, postaju materijal za nove radove i to u doslovnom smislu. On ih je sekao, ili cepao, lepio, preslikavao, i tako u krug, a novi radovi su nastajali, izlazeći iz ravni slike u prostor (izložba u Galeriji Doma omladine, 1985).

Druga samostalna izložba (Galerija SKC, 1989) uspostavlja dva uslovljena principa na kojima će počivati celokupna Dejanova (kasnije Dejanova & Jelicina) produkcija. Prvi je princip heterogenosti (kao vrsta otvorenosti rada), a drugi je princip isticanja važnosti koncepta rada i njegovog proizilaženja iz (umetnikovog) misaonog, psihološkog i kritičkog pogleda. Stoga, i sami nazivi radova nisu tek puka obeležja već sasvim namerno izabrane reči i njihova značenja. Nazivi nose onaj ludički elemenat na koji Dejan (Dejan & Jelica) računa(ju) u svom radu. U njima se otkrivaju dosetke, koje leže u osnovi svakog rada, i koje su konstituisane ili na paradoksu, ili konfliktu, pri tom ukazujući na političku ili socijalnu situaciju, ili ličnu ili umetničku poziciju. Sve ovo vidljivo je i na trećoj samostalnoj izložbi (Salon MSU, 1993; uzgred, dva izložena rada bila su izvedena u saradnji sa Jelicom).

Materijali koje Dejan koristi su sirovi, potrošni, obrađeni, u prirodnom stanju, otpadni, preuzeti predmeti ili posebne strukture površina modelovane materije.

Jelica je, pak, svoje studije slikarstva provela u "infantilnoj pobuni protiv autoriteta" manifestovanoj od pronalaženja već pronađenog, korišćenja fluorescentnih boja, do, na petoj godini, totalnog prestanka odlaženja na nastavu i pravljenja džinovskih pilula i kolaža od gipsa i slikanja deterdženata, čarapa i raznih drugih "neestetskih" predmeta. 1981. godine ipak diplomira.

Tada nastaje period u kome koristi krzno, obojena deformisana ogledala, ružino trnje, komade stakla aplicirane u gips, te pravi crvene slike sa perjem i drugim materijalima organskog porekla. Ovi radovi nastajali su kao direktna projekcija emocije, gesta, izvan domena racionalno osmišljenog.

Sledećih pet - šest godina radi gotovo isključivo sa elementarnim, prirodnim materijalima često organskog porekla. U svakom radu iz ovog perioda bila je vidljiva komponenta prirodnog, sirovog, ali je, takođe, svaka od njih umetničkim postupkom bila lišena svoje suštine i pripisana jednom drugom svetu. To je bilo vreme Jelicine opsednutosti procesima u prirodi, transformacijom materije, iskonskim stvaranjem, plodnošću, rađanjem. Ona u to vreme postaje majka, a kako je njen rad u direktnoj vezi sa onim što se dešava u njenom životu i proizilazi iz ličnih iskustava, onda ovo zadiranje u privatnost naprosto je neophodno.

Nakon izložbe ovih radova (Galerija Doma omladine, 1988), njena interesovanja počinju da se kreću u pravcu poigravanja jezičkim paradoksima i osmišljavanju, potom izvođenju rada na principu (ne)očekivanih zapleta, obrta i (bez)raspleta. Mnogi njeni radovi iz ovih perioda uključuju i

fotografiju, a takođe, imaju veze sa književnošću ili filmom.

Druga samostalna izložba (Galerija Doma omladine, 1992) donosi nekoliko ciklusa ("Zapisi u vodopadu", "Bogatstvo jezika = visina civilizacije", "Predlozi za shizofrenu frizuru"), serija auto-portreta, radovi iz žanra komedije. I njena produkcija stvara vrtoglavu situaciju u želji i nemogućnosti da se dve suprotnosti izmire, u pokušaju da se odredi identitet istine - neistine. Izlaže kada u tome vidi "i mrvu smisla".

1+2=3

Zajednički život i usaglašena mišljenja i pristup radovima doveli su do takvog prepleta da je postalo vrlo teško razgraničiti koja je čija ideja. Pre nego što su proizveli zajednički rad kao neku vrstu institucije, 1986 - 87. radili su sa još nekoliko umetnika i studenata FLU na muralu vrtića Leptirić, u Gospodar Jevremovoj 18, poznatijem po sporu oko autorstva proizašlom nakon pojavljivanja omota (i ploče) "Letim, sanjam, dišem" Električnog orgazma.

No, prvi zajednički izvedeni radovi su grafike (koje su se ticale paradoksa oko autentičnosti tiraža) urađene u Grafičkom ateljeu Likovnog susreta, u Subotici 1991. godine. Timski rad, po pravilu, ukida posebnost umetničkih identiteta i ličnih izraza i rukopisa, i individualnost izmešta u jednu novu situaciju. Ali, kada se radi o dvoje ljudi koji su u privatnom životu toliko upućeni jedno na drugo, da se autorstvo u njihovim prvim, pojedinačnim, samostalnim izložbama, upravo zbog preplitanja ideja i intervencija, postavilo kao problem, jedini izlaz je bio u instituciji zajedničkog rada.

Dejan & Jelica su umetnici koji nemaju galeristu te nisu obavezni prema nekom ili tržištu da rade vizuelno prepoznatljive radove, i da rade, u neku ruku, po inerciji. Njihova pozicija je takva da uvek polaze od samog početka, uzimajući onaj likovni jezik koji im se čini najadekvatnijim za oblikovanje određene ideje. Stoga se oni nimalo ne ustručavaju da koriste najrazličitije likovne jezike. Takođe, dosta se služe banalnošću tj. desakralizacijom pozicije rada kao takvog upravo jer u trivijalnosti, smatraju Dejan & Jelica, leži (ne)mogućnost ostvarenja/dolaženja do istine.

Jasmina Čubrilo

25. JELICA RADOVANOVIĆ AND DEJAN ANĐELKOVIĆ

Jelica was born in 1957 in Dubrovnik. She graduated painting at the Academy of Fine Arts in Belgrade. Had several group and solo shows.

Dejan was born in 1958 in Kraljevo. Had several one man shows and group exhibitions. Published comic strips, realized several video works, and is still involved in theater, film and TV set designs.

Working together since 1991. Involved in the "Project Gallery", group exhibitions/actions "Urbazona" (1993), "IceArt" (1993), Johanna Kandl's exhibition in Krems, Austria (1993), "ArtGarden" (1994), "On the Experiences of Memory" (1994/95), "Unbelievable / Amsterdam-Belgrade" (1995), "The Gaze Scenes" (1995), "Migrative Art". Also members of groups Sweet Dreams Baby (with magician Rade Pilipović-Griffony) and International Telepathic Group.

1 Dejan spent his painting studies at the Belgrade Academy of Fine Arts in recognizing will, determining reasons and ways of directing his energy. The time passed from disinterest in finishing the work and endless variations of the same painting, introduction to the art of new presentation, to relaxation and surrendering to energy and its transposition into the painting. At graduate studies, all works, drawings and paintings produced by then, became material for new works in a literal sense. He cut them, or ripped them, glued, repainted, and was doing so in circles until new works were born, leaving the painting's plane for space (exhibition at Dom omladine Gallery in 1985).

The second one man show (SKC Gallery, 1989) imposes two conditional principles on which Dejan's (later Dejan and Jelica's) entire production will lay. The first is the heterogeneity principle (as a means of work's openness), and the second is the principle of stressing the importance of the work concept and its derivation from (the artist's) mental, psychological and critical view. Therefore, the work titles themselves are not only mere labels, but very intentionally chosen words and their meanings. The titles carry the comic element Dejan (Dejan & Jelica) count(s) in his (their) work. The titles disclose jokes, found in the basis of each work, constituted either on paradox, or conflict, pointing to the political or social situation, or personal or artistic position. All this is visible in the third one man show (Museum of Contemporary Salon, 1993; NB. two of the exhibited works have been produced in cooperation with Jelica). The materials Dejan uses are raw, disposable, processed, natural, waste, ready made objects or special structures of the modeled matter's surface.

2 Jelica has, however, spent her painting studies in an "infantile riot against authority", manifested in discovering the already discovered application of fluorescent colors. In her final year, she totally stopped attending lectures and started to make giant pills and collages made in plaster and paint detergents, socks and various other "non-aesthetic" objects. Still, she graduates in 1981. Then, there is a period when she uses fur, colored deformed mirrors, rose thorns, pieces of glass applied into plaster. She makes red paintings with feathers and other organic materials. These works were produced as a direct projection of emotion, gesture, out of a rationally justified domain.

In the next five or six years, she is working almost exclusively with elementary, natural materials, usually of organic origin. Each work from this period has a notable component of the natural, the raw, but also each of these components has been relieved of its essence and attributed to another world, through an artistic process. That was the time of Jelica's obsession with processes in nature, the transformation of the matter, primal creation, fertility, birth. She becomes a mother herself at that time, and as her work is directly linked to what is happening in her life and derives from personal experiences, this encroaching into privacy was simply necessary.

Following the exhibition of these works (Dom omladine Gallery, 1988), her interests started to shift towards playing with linguistic paradoxes and conceptualization and then realization of works based on the principle of (not)expected twists, turns and (non)climaxes. Many of her works from

this period include also photography and are related to literature and films.

The second solo exhibition (Dom omladine Gallery, 1992) offers several cycles ("Notes in a Waterfall", "Richness of the Language = Level of Civilization", "Proposals for a Schizophrenic Haircut"), series of self-portraits, works in comedy genre. Her production also creates a dizzying situation in the wish and impossibility to meet the two ends, in an attempt to determine the identity of truth-falsity.

She exhibits only when she sees a "bit of sense" in it.

1+2=3

The common life and reconciled opinions and access to works have led to such an intermingling that it became very difficult to distinguish which idea was whose. Before they produced joint work as institution, in 1986-87, they have been working with a few more artists and students of the Academy on the mural of the kindergarten "Butterfly", in 18, Gospodar Jevremova Street, more famous for the dispute over following the issue of the art work to the LP "I Fly, I Dream, I Breath" by the rock band Električni Orgazam.

However, the first jointly realized works are prints (dealing with the paradox of authenticity circulation of copies) produced at the Printing Atelier of the Art Meeting in Subotica in 1991. Team work, as a rule, denies the peculiarity of artistic identities and personal expressions and manuscripts, and puts individuality into a completely new situation. However, when two people are so dependable upon each other in their private lives, the authorship in their first, individual, one man shows became a problem precisely due to this intermingling of ideas and interventions. The only solution was through the institution of team work.

Dejan & Jelica are artists without an art dealer, so they are not obliged to such a person or to the small market to produce visually recognizable works and to work, in a way, by inertia. Their position is such that they always start from the very beginning, choosing a visual language most adequate for shaping a certain idea. Therefore, they don't hesitate to use most different visual languages. Also, they often use banality, i.e. desacralization of the working position as such because it is precisely in triviality, according to Dejan & Jelica, that the (im)possibility to realize and come to truth lies.

Jasmina Čubrilo



26. MOCA JEREMIĆ

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Rođen je 1956. godine. Prvi put je javno predstavio svoje radove na grupnoj izložbi "Izbor '91. kolaž - asamblaž" u Umetničkom paviljonu "Cvijeta Zuzorić". Od tada je izlagao na nekoliko grupnih izložbi poput "Urbazona" br.8 u Galeriji Doma omladine (1993), "Crtež i mala plastika" u UP "Cvijeta Zuzorić"(1993), "Art vrt" u Bioskopu REX (1994). Samostalno je izlagao u Galeriji Doma omladine, izložba "Prikaz igre staklenih perli" (1994), nakon čega je usledila grupna izložba u istom prostoru "Prvi izlagači" (1995).

AUTOBIOGRAFIJA

- Obeleženi dečko odrastao iza gvozdene zavese
- Detinjstvo iza balkonskih rešetaka. Ne pravi probleme. Retko govori. Zbunjuje osmehom.
- Osnovna škola na Zelenom vencu. Do puberteta sve petice. Posle dvojke. Dvojka iz fizičkog da ne ponavlja razred. Ne voli kolektivne igre. Često se tuče. Počinje da puši. Ima svoje drvo na ivici parka. I dalje mnogo čuti. Piše pesme. Pravi crteže. Zbunjenost.
- Srednja zemljopisna škola iza Železničke stanice. Ni sa kim se ne druži. Zna tajnu. Jedva završava školu pomoću prljavih trikova.
- Vojska. Mornarica. Upoznaje katatoniju. Nečasno otpušten.
- Geografski fakultet na brodovima BRATSTVO i SLOBODA. BRATSTVO potonulo. Devetorica mrtvih. Kapetan koji tone sa brodom. SLOBODA prodana. Uspešno. Smrznut napušta more sa ukusom krvi na usnama. Razmišlja o iluziji.
- Kod kuće upoznaje svoju draganu. Otkriva kristalni svet. Pohađa umetničke škole. Oteran iz svake. Ne pokazuje nikakve određene talente. I dalje uglavnom čuti. Razmišlja o drugoj pažnji.
- Na prijemnim ispitima za upis na Likovnu akademiju tri puta odbijen.
- Postdiplomske studije u Bagerskoj Brodarskoj Plovidbi. Učenik četiri godine. Postaje Rukovalac Simulatora Niskog letenja i Vozač Transformera. Jedne godine treći na svetu po količini izbagerovanog šljunka. Milioni tona. Upoznaje beskrajnu traku i monotoniju. Lepi zalasci sunca. Ume da radi u nevidljivom. Postaje majstor.
- Uočava gvozdeni krst i lengerske rogove. I dalje crta, piše, otkriva, stvara. Jednom na Savi, u cik zore, doživljava Veliku Konstelaciju. Polaže za Zapovednika. Zatim sve staje, nema nafte. Čuvar broda u letnjem periodu. Lajanje na lancu na minimalcu. Svega mu je dosta.
- Uči da leti. Prve izložbe. Ne propušta šanse. Gleda rat sa televizije kao sav normalan svet. Diplomira na Likovnoj akademiji samostalnom izložbom u Domu omladine - sjajno vođenom igrom staklenih perli. Ljudi su zgranuti ali ništa ne shvataju. Neki mu ipak nude glupe savete. Uočava prazninu i čutanje. Stiče dobre prijatelje. Voli da zgražava ljude vrcavim komentarima.

Omiljena zabava: Ples sa ventilatorom;

Omiljena igra : Malo prikazati velikim a veliko smestiti u malo;

Najveće nastojanje: Mrtvim stvarima povratiti život;

Najveća strast: Igra staklenih perli;

Najveća radost: Biti živ;

Najveća želja: Da umre nasmejan.

Otkriva značenje Nirvane. Voli Budu. Smatra sebe Bodisatvom. Postaje svestan da je samoubistvo vrhunski nadrealistički čin. Zato se ubija svakog dana i uživa u tome.

*Moca Jeremiću,
Beogradu, aprila 1995. godine*

26. MOCA JEREMIĆ

Born in 1956. Publicly presented his works for the first time at the group show "Selection 91 - Collage Assemblage" at the Art Pavilion "Cvijeta Zuzorić". Since, exhibited at several group shows such as "Urbazona No. 8" at Dom omladine Gallery (1993), "Drawing and Small Plastics" at the AP "Cvijeta Zuzorić" (1993), "Art Garden" at Cinema REX (1994). One man show "Presentation of the Dance of Glass Pearls" at Dom omladine Gallery in 1994, followed by a group show "First Exhibitors" at the same gallery in April 1995.

AUTOBIOGRAPHY

"Marked" boy grew up behind the iron curtain.

Childhood behind balcony bars. Causes no problems. Rarely speaks. Baffles with his smile.

Elementary school in Zelene Venac. Before puberty all A's. After - all D's. A D in physical education saved him from flunking the grade. Doesn't enjoy collective games. Often fights. Starts smoking. Has his own tree at the edge of the park. Still very silent. Writes poems. Makes drawings. Confusion.

Secondary Geography School behind the Railway Station. Stays away from everyone. Knows the secret. Finishes school due to dirty tricks.

Army. Navy. Meets catatonia. Released without honors.

Faculty of Geography on ships "BROTHERHOOD" and "LIBERTY". "BROTHERHOOD" sank. Nine dead. Captain sinking with his ship. "LIBERTY" sold. Successfully. Frozen, leaves sea with the taste of blood on his lips. Thinks about illusion.

At home, meets his love. Discovers the crystal world. Attends art schools. Sacked from all of them. Shows no particular talent. Still mainly silent. Thinks about another attention.

Three times failed the entrance exams to the Art Academy.

Postgraduate studies at the Freight Ship Sail. Studied for four years. Becomes the Manager of Low Flight Simulator and Transformers Driver. One year, third record in the world in the amount of leveled soil. Millions of tons. Meets the endless line and monotony. Beautiful sunsets. Learns how to work in the invisible. Becomes a master.

Notices the iron cross and horns. Still draws, writes, discovers, creates. Once by the Sava river, at the crack of dawn, experiences the Great Constellation. Passes Commander exam. Then, everything stops, no oil. Ship caretaker in the summer period. Barking on the chain on minimal wage. Had enough of it all. Learns to fly. First exhibitions. Doesn't miss his chances. Watches the war on TV just like anybody else. Graduates from the Art Academy with a one man show at Dom omladine Gallery - with a brilliantly led dance of the glass pearls. People are amazed but understand nothing. Some still offer stupid advises. Aware of emptiness and silence. Makes good friends. Likes to shock people by lucid comments.

Favorite entertainment: Dancing with a ventilator

Favorite game: Making the small look big and placing the big into the small

Greatest goal: To bring the dead back to life

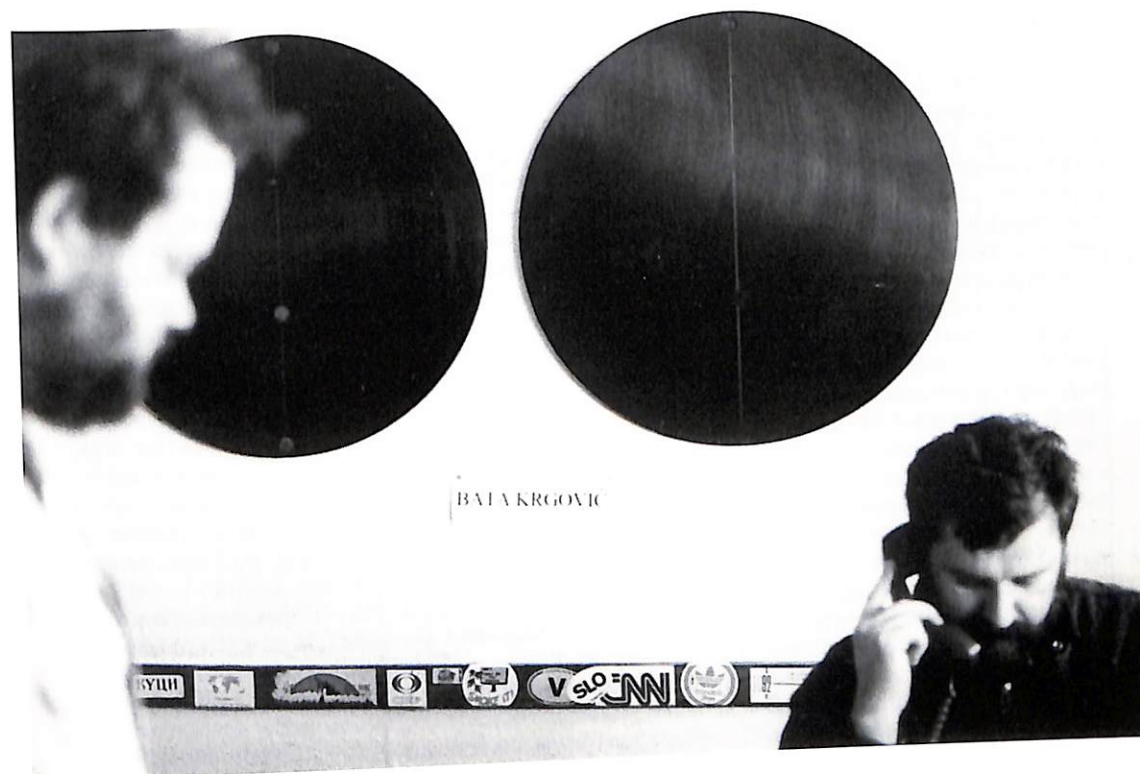
Greatest passion: The dance of the glass pearls

Greatest joy: To be alive

Greatest wish: To die smiling

Discovers the meaning of Nirvana. Likes Buddha. Thinks of himself as Bodhisatva. Realizes that suicide is the greatest surrealist act. Thus kills himself everyday and enjoys it.

*Moca Jeremić
in Belgrade, April 1995.*



27. DOBRIVOJE BATA KRGOVIĆ

27. DOBRIVOJE BATA KRGOVIĆ

Adresa: Dositejeva 47, 11000 Beograd

Rođen je u Peći 1957. godine. Studirao slikarstvo a magistrirao vajarstvo na Fakultetu likovnih umetnosti u Beogradu. Prvi put samostalno izložio u Galeriji SKC - a (1989), zatim u Galeriji Doma omladine (1993). Izlagao na više grupnih izložbi u zemlji i inostranstvu.

Dobrivoje Bata Krgović početkom 1989. godine nastupa prvi put samostalno u Galeriji SKC - a, i od tog trenutka, prostor i zajednička interesovanja su povezala vajarke - aktore Likovne radionice ove galerije, organizovane godinu dana ranije, i ovog umetnika, po obrazovanju slikara. Većina Batinih eksperimenata započeta je negde na drugoj godini studija slikarstva na beogradskom FLU, polovinom prethodne decenije. Svi ti eksperimenti bili su usmereni ka materijalu - radio je sa bitumenom, žicom, peskom, postavljajući ih na dvodimenzionalnu površinu. Boja je bila redukovana, svedena samo na hromatske kvalitete samih upotrebljenih materijala. Dve godine kasnije, započinje eksperimente sa slikarskim platnom, koje ne upotrebljava kao podlogu već kao materijal. Započeo od neklasičnih slikarskih materijala da bi na kraju stigao do klasičnih vajarskih (npr. terakota, metal, drvo). Često je radio sa materijalima koji nisu bili konzistentni, već mekani, tečni kao bitumen, mašinska mast, vosak, ulje, parafin. U stvari, ovakvo interesovanje za raznorodne materijale potiče iz stava da su gotovo svi u određenom kontekstu likovno upotrebljivi. U radovima iz perioda Radionice bilo je karakteristično da je kombinovao klasične vajarske materijale npr. drvo, različite vrste metala, kamen s jedne, i nađene predmete s druge strane. Svi ovi elementi bili su pažljivo uklapani, ali ne po principu srodnosti, već u funkciji nastajanja same skulpture i kao posledica traženja i prepoznavanja likovne mere, nešto poput hemijske reakcije različitih elemenata u kojoj nastaje novo jedinjenje. U njegovom izboru materijala i načinu rada prepoznaje se jedno rigorozno shvatanje skulpture kao sklopa konkretnih formi.

Bata je već prvim nastupom, ambijentalnom postavkom u Galeriji SKC - a koja se sastojala od korišćenih, starih industrijskih cevi postavljenih na podu galerije u određenom ritmu i na način koji upućuje na tok, tečenje, prolaznost, beskonačnost prave, pokazao da je prostor elemenat na koji on računa u svom radu. Na kolektivnoj izložbi "Mladi beogradski skulptori" (Galerija ULUS, početak 1990) umetnik je napravio instalaciju, u kojoj elementi egzistiraju samo u zadanom okviru: pod galerije je bio prekriven metalnim pločama, čineći jednu zasebnu površinu tačno određenih dimenzija. Kada se govori o kasnijim Batinih realizacijama (izložba u Galeriji Doma omladine 1993. i "Skulptura od plafona do poda" iz 1993) može se reći da su to skulpture koje s jedne strane sažimaju prostor, a s druge, ga nagoveštavaju. Ima se utisak da ovi radovi jesu skulpture, ali pod određenim okolnostima, mogli bi se tretirati i kao instalacije.

U radu realizovanom na II cetinjskom bijenalu, (1994) i u instalaciji "Kompozicija I", koju je radio sa Zoranom Naskovskim, u Narodnom muzeju, u okviru projekta "Na iskustvima memorije", (1995) pokazuje neka nova interesovanja. U kom pravcu će se sve to razviti, preostaje nam da sačekamo, jer Bata je umetnik sa velikim brojem ideja, nešto manjim brojem radova (od kojih neki, danas, sticajem raznorodnih okolnosti, postoje samo u dokumentaciji), i vrlo malim brojem izložbi.

Jasmina Čubrilo

27. DOBRIVOJE BATA KRGOVIĆ

Born in Peć in 1957. He studied painting and mastered sculpture at the Academy of Fine Arts in Belgrade. His first one man show was at the SKC Gallery (1989) and was followed by an exhibition in Dom Omladine Gallery (1993). He participated in several group exhibitions in Yugoslavia and abroad

Dobrivoje Bata Krgović held his first one man show at the SKC Gallery in the beginning of 1989. Since that moment, the space and common interests have tied sculptors-actors of this gallery's Art Workshop, organized a year ago, and this artist, painter by education. Therefore, the majority of Bata's experiments commenced somewhere in the second year of painting studies at the Belgrade Academy of Fine Arts, in mid eighties. All these experiments were aimed at material - he worked with bitumen, wire, sand, placing them on a two-dimensional surface. The color was reduced only to chromatic qualities of the disposable materials themselves. Two years later, he started to experiment with painting canvas, which is now not used as foundation but as material. He started from non-classic painting materials only to reach classic sculptural ones (such as terra-cotta, metal, wood). He often worked with non-consistent but soft materials, liquids such as bitumen, machine oil, wax, oil, paraffin. Actually, this interest in various material derives from the attitude that almost all materials are in a certain context visually useful. The works from the Workshop period were characteristic in that he combined classic sculptural material such as wood, different types of metal, stone on one hand with ready made objects on the other. All these elements were neatly fit together, but not according to the principle of relatedness but in the function of a creation of the sculpture itself and as a consequence of searching and recognizing the visual taste, something like a chemical reaction of different elements producing a new compound. In his choice of materials and manner of working, one can recognize a rigorous understanding of the sculpture as a structure of concrete forms.

Already in his first exhibition, an ambiance setting in SKC Gallery, made of used, old industrial tubes placed on the gallery floor in a certain rhythm and in a way pointing to the flow, current, temporality, infinity of the line, Bata has shown that the space is an element upon which he counts in his work. At the group show "Young Belgrade Sculptors" (ULUS Gallery, early 1990), the artist has made an installation, where the elements exist only in a given frame: the gallery floor was covered in metal plates, creating a separate space of precisely set dimensions. When discussing Bata's later realizations (exhibition at Dom omladine Gallery in 1993 and "Sculptures from Ceiling to Floor" in 1993), one can say that these sculptures are on one hand compressing the space, and on the other, indicating it. One has the impression that these works are border cases, they are sculptures, but under certain conditions, they could also be treated as installations.

In the work realized at the II Cetinje Biennial in 1994 and in the installation "Composition I", produced with Zoran Naskovski at the National Museum, within the project "On the Experiences of Memory" in 1995, he shows some new interest. In which direction it will all develop, remains to be seen, as Bata is an artist with many ideas, somewhat less number of works (of which some, today, due to various circumstances, exist only in documentation), and a very small number of exhibitions.

Jasmina Čubrilo

28. GABRIEL GLID



28. GABRIEL GLID

Adresa: Bulevar vojvode Putnika 68a,
tel. (+ 381 11) 651 - 829

Rođen je 1966. godine u Beogradu. Završio FLU i postdiplomske studije u Beogradu. Samostalno je izlagao u Galeriji FLU, Beograd (1991), Galeriji Doma mladih, Sarajevo (1991), Galeriji Kolarčeve zadužbine, Beograd (1993), Savremenoj galeriji centra za kulturu, Pančevo (1994), Galeriji LADA, Beograd (1995) / zajedno sa S. Apostolovićem i T. Ostojić. Izlagao na više grupnih izložbi.

Gospodina Gabriela Glida sam upoznao na Cetinjskom bijenalu 1994. godine, u leto. Izložba umetnika sa prostora bivše Jugoslavije u zgradi srpskog poslanstva, pijani Rusi koji se opijaju za tuđe pare i hotelski bazen pun mladih umetnica - to je sve čega se sećam. Sećam se i bifea. Za nedelju dana smo otkrili svaki bife u tom nevelikom gradu. Ekipa je crnogorsko - ljubljansko - beogradska. Gabriel predsedava. Nije to bilo bog zna kakvo orgijanje. Uvek se puno pilo, mnogo puta se pojelo, ostalo da i ne pričamo... Ali je najvažnije da se sedi. Sedimo satima, ništa naročito ne pričamo - samo uživamo a sve se razumemo.

Druženje smo nastavili u Beogradu. Gabi živi u sretnoj kući na Senjaku okružen složnom umetničkom familijom. Uronjen u zelenilo i harmoniju. I kućici su im dobri. I to nije sve. Tu su i prijatelji. Družina je to kao iz crtanih filmova o profesoru Baltazaru: umetnici badavadžije, poduzetnici i pijanci, bogougodne kume i kumovi. I zaludne devojke. O umetnosti uvek na kraju priče. Kod Gabija se sve događa u sadašnjosti, oblici su jasni, bez trunja, bez lagarija. On je Beograđanin od glave do pete, ali u njegovim radovima nema noviteta iz velikog sveta kao ni traga od darkerske ushićenosti. I kada filozofira on to čini umereno, čak stidljivo. Stočići i činije, tanjirići, vratnice i radilice. I crna srca. I crteži. Sve je to čovečanski, sve je to za kuću.

Jednog dana ću svakako sagraditi sebi kuću. Napuniću je ovim melanholičnim delikatnim predmetima. Pa kad u leto predveče sednemo da sedimo, prozori su otvoreni, vrata su otvorena i samo se čuje staklo kad se kucamo.

Saša Marković

28. GABRIEL GLID

Born in 1966 in Belgrade. Graduated and obtained his Masters degree from the Academy of Fine Arts in Belgrade. One man shows in FLU Gallery, Belgrade (1991), Youth Center Gallery, Sarajevo (1991), Kolarac Gallery, Belgrade (1993), Center for Contemporary Culture Gallery, Pančevo (1994), LADA Gallery, Belgrade (1995) / together with S. Apostolović and T. Ostojić. Had many group shows.

I met Mr. Gabriel Glid at the Cetinje Biennial in the summer of 1994. The exhibition of artists from the former Yugoslavia in the Serbian Council edifice, drunken Russians drinking on other people's expenses, and a hotel swimming pool full of young female artists - this is all I can remember. I also remember the buffet. In only a week, we have checked out every buffet in this small town. The crowd is mixed: Montenegro-Ljubljana-Belgrade. Gabriel presiding. It wasn't much of an orgy. There was always plenty to drink, much to eat, the rest is better left unsaid... But the most important thing was to sit down. We have been sitting for hours, nothing much to discuss - just enjoy and understand everything. We kept on hanging out together in Belgrade. Gabi lives in a happy house in Senjak surrounded by a harmonious artistic family. Lost in the greenery and harmony. Even their dogs are nice. And this is not all. There are friends as well. It is a company from cartoons about professor Baltazar: lazy artists, entrepreneurs and drunkards, humble friends. And idle girls. Art comes always in the end. When Gabi is in question, everything happens in the present, shapes are clear, no crumbs, no lies. He is a Belgrader throughout, but his works have no innovations from the big world, nor traces from once darker's delight. Even when he philosophizes, he is calm, even modest. Tea tables and pots, plates, gates and crankshafts. And black hearts. And drawings. It is all human, it is all for the house. One day, I shall definitely build myself a house. I shall fill it with these melancholic delicate objects. And when we sit to sit on a summer afternoon, windows open, doors open, the only sound we hear is when we touch our glasses.

Saša Marković



29. MILICA TOMIĆ

29. MILICA TOMIĆ

Adresa: Jovanova 38, 11000 Beograd,
tel. (+ 381 11) 180 - 033

Rođena je u Beogradu 1960. godine. Diplomirala je i magistrirala slikarstvo na Fakultetu likovnih umetnosti u Beogradu. Od 1981. godine izlagala je više puta na samostalnim i grupnim izložbama u Beogradu, Zagrebu, Novom Sadu, Rijeci, Podgorici, Zrenjaninu, Edinburgu, Briselu, Antverpenu...

"Do you feel lucky today?" pita inspektor Harry Callahan nesrećnika zagledanog u cev njegovog revolvera. Dok nesrećnik pokušava da se seti koliko je metaka ispaljeno, crna cev "magnuma" postaje sve veća i veća...

Stvari koje nas plaše imaju običaj da porastu u našoj mašti i snovima. Što ih se mi više bojimo, one su sve veće. Svako od nas ima neki svoj tajni metod "rasplašivanja", manje ili više uspešan privatni magijski ritual oslobađanja od straha. Tako Milica Tomić stalno crta stvari koje je plaše. Povećava ih, smanjuje, manipuliše njima i na taj način ih kontroliše. Slika ogromne predmete koji izgledaju kao da će svakog časa skočiti na vas sa platna i viknuti BU! Džinovske džempere preteče dugih rukava koji mogu da vas stegnu u svoj avetinjski zagrljaj i nikada vas ne puste. Pištolje koji izgledaju kao velike šarene igračke, ali mogu da ubiju. Velike pištolje pored malih ljudi sa velikim prostrelnim ranama na grudima. Male, sasvim male pejzaže nekih dalekih, misterioznih predela. Sve to u nekim veselim, jarkim bojama, bojama iz snova i košmara.

Šta preostaje nama, koji ne možemo kreativno da upotrebimo sopstvene strahove, niti da ih obuzdamo na ovaj način? Ništa, do da svaki dan otpočnemo postavljajući sami sebi ono pitanje sa početka teksta: "Do you feel lucky today?"

Marina Martić

29. MILICA TOMIĆ

Born in Belgrade in 1960. Graduated and mastered painting at the Academy of Fine Arts in Belgrade. Since 1981 had many one man shows and group exhibitions in Belgrade, Zagreb, Novi Sad, Rijeka, Podgorica, Zrenjanin, Edinburgh, Brussels, Antwerp...

"Do you feel lucky today?" asks Inspector Harry Callahan a poor fellow faced with the barrel of his revolver. While the poor guy tries to remember how many bullets have already been fired, the black barrel of a Magnum becomes bigger and bigger...

The things we are afraid of have this habit of becoming bigger in our imagination. The more we are afraid of them, the bigger they are. We all have our own secret method of "defearing", more or less successful private magical ritual of releasing fear. So, Milica Tomić always draws the things she is afraid of. She enlarges, or decreases, manipulates them, and in that way controls them. She paints giant objects which seem as they are about to jump at you from the canvas and shout BOO! The giant jumpers of threateningly long sleeves that can squeeze you into their ghostly embrace and never let go. The pistols that look like big colorful toys, only they can kill. Big pistols next to small people with big bullet wounds on their chests. Small, very small landscapes of some far, mysterious places. And all this in joyful, bright colors, colors from dreams and nightmares.

So, what is left to us, who cannot creatively use our own fears, nor tame them in this way? Nothing, but to begin every new day by asking ourselves the question from the beginning: "Do you feel lucky today?"

Marina Martić

30. TALENT

Born in 1962 in Zemun. Studied at the Faculty of Applied Arts and Design in Belgrade. Had a dozen one man shows and some fifty group shows in the country and abroad. His alias dates from 1985 when he begins to sign his multimedia activity (music, photography, video, installations) as Talent.

IDENTITY - Hidden. Alias. Never in person in the media. Leaves catalogues without his photograph. Gives no statements, interviews (exception: recently published interview in Zoran L. Božović's book "Visual Art in Belgrade in the Eighties and Nineties - Interviews". Haircut short or shaven. Wears black or dark clothes. Wears trainers or tracking shoes - as he spends a lot of time in the field, while in the city crosses long distances. Always loaded - whether with photo equipment, video camera or materials from a junk heap, iron...

ROOM - A fascinating view. Multi-storey building in Zemun. The space of some ten square meters, maximally organized, with systematized materials. Records, tapes, bird feather, fossils, dry roots and plants, music instruments, magazines, tape recorders, computers, photo equipment, iron profiles and pieces from junk heaps, old irons, shells, stones, excavated objects... books about birds, lizards, insects, art, photography... tools, saws, screws, boring machines, tongs, microscopes, binoculars... mobiles on the ceiling... Inventory difficult to count. Something like a cabinet of wonders, WUNDERKAMMER, a secret Middle Age laboratory, alchemic workshop...

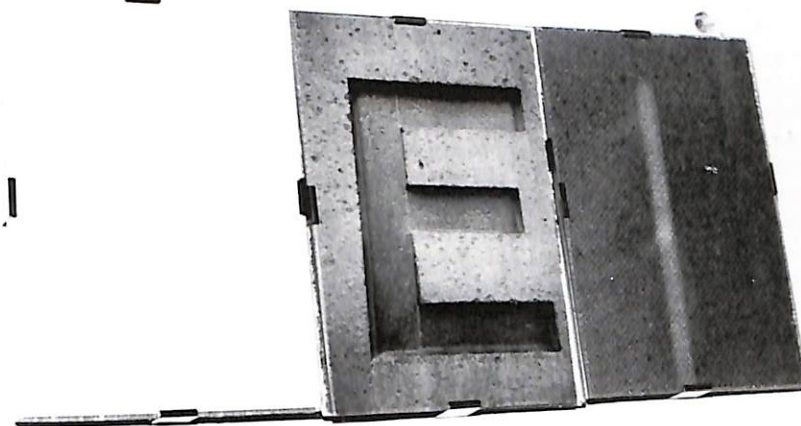
WORK - Objects. Installations. Ambiances. Music. Photographs. Video installations. Design. Typography (I cannot fail to mention Cyrillic and Latin font FeO2 - contains more than 5000 different elements/signs made of found iron pieces)...

Characteristic materials: feathers, pieces of birds' skeletons, cages, skins, furs, waste and rejected industrial materials... Good connoisseur of features of materials and possibilities of their treatment. Likes to explore, combine, process. Works in all media are based on combining and conflicting, on contrasts and conflict of materials or contents. Fragile - Resistant. Light - Heavy. Full - Empty. Organic - Non-organic. Natural - Industrial. Live - Still. Mechanic - Electronic. Analogue - Digital. Static - Dynamic... His entire opus so far Talents calls the analogue phase. In the last few months he has intensively approached the digital phase - he studies computers, INTERNET and designs his own virtual spaces.

On 23 May, 1996, the day of the tenth anniversary of his first public performance, TALENT changed his name into TALENT FACTORY.

N.B. RARA AVIS IN TERRIS

Danijela Purešević



31. SLOBODAN ERA MILIVOJEVIĆ



32. ZORAN NASKOVSKI

32. ZORAN NASKOVSKI

Adresa: Nevesinjska 8, 11000 Beograd,
tel. (+ 381 11) 430 - 217

Rođen je 1960. godine u Izbištu (Vojvodina).
Diplomirao na FLU 1986. Samostalno izlagao:
Likovni salon, Kragujevac (1988), Galerija Doma
omladine, Beograd (1991/2), Centar za kulturu,
Pančevo - galerija SKC - a, Beograd (1982) / sa A.
Dimitrijevićem i N. Pilipovićem, Galerija SKC - a
(1994) i na mnogim grupnim izložbama.

TREĆA KUĆA ZORANA NASKOVSKOG

1. Nema ego
2. Lova do krova
3. Vesnik novog doba
4. Teško detinjstvo
5. Društveno neprilagođen
6. Ima veru
7. Porodica
8. Laka smrt
9. Slab
10. Istrajnost
11. Vizantinac
12. Samopouzdanje

*Olja Bročić
Dejan Sretenović
Nomeansno*

32. ZORAN NASKOVSKI

Born in 1960 in Izbište (Vojvodina). Graduated from the Academy of Fine Arts in 1986. One man shows in Art Salon, Kragujevac (1988), Dom omladine Gallery, Belgrade (1991/2), Cultural Center, Pančevo - SKC Gallery, Belgrade (1982), with A. Dimitrijević and N. Pilipović, SKC Gallery (1994) and many group shows.

ZORAN NASKOVSKI'S THIRD HOUSE

1. No ego
2. Loads of money
3. Herald of a new age
4. Difficult childhood
5. Socially ill-adapted
6. Has faith
7. Family
8. Easy death
9. Weak
10. Persistence
11. Byzantist
12. Self-confidence

*Olja Bročić
Dejan Sretenović
Nomeansno*



33. DRAGAN SRDIĆ

33. DRAGAN SRDIĆ

Adresa: Vlade Zečevića 20,
11000 Beograd,
tel. (+ 381 11) 453 - 532

Rođen je u Beogradu 1958. godine. Studirao istoriju umetnosti. Koristi iskustva rady made umetnosti. Izlaže od 1982. godine: Crveni pisoar, galerija SKC - a, Beograd (1982), Prizori iz moderne umetnosti, različite gradske lokacije, Beograd (1986), Kompozicija za 5 samolepljivih traka i klavir, SKC, Beograd (1988), Rani radovi, SKC, Beograd (1993), Gernika - velika prodajna izložba bombi, SKC (1995). Učestvovao na mnogim grupnim izložbama u zemlji i inostranstvu.

"Moramo se smeјati sebi samima."
Marcel Duchamp

Dragan Srdić je momak koji je oduvek voleo da šeta. Odrastao je u Beogradu, u blizini Studentskog kulturnog centra, tako da su ga njegove šetnje, još u najmlađim godinama, izlagale čudesnim uticajima i zračenjima ove kuće. Tako je mladi Srdić, gotovo još dete, naučio šta je to avangarda, konceptualna, modernizam, performans, hepenining i još mnogo, mnogo drugih zanimljivih stvari. Kada su 70 - te prešle u 80 - te, naš junak, sada već mladi čovek na studijama istorije umetnosti, poželeo je da i sam postane jedan od tih čudnih, egzotičnih ljudi koje svet naziva umetnicima. Ali, 80 - te galerije u pastelne boje, ili u crno, i upšte, izgledali kao da se jako dobro zabavljaju. Srdić je, sa svojim strane, doprineo ovoj zabavi, izguravši svoje prijatelje na ulicu da glume planinu Triglav, ili zastavivši sobračaj u ulici Maršala Tita da bi naslikao meandar na pešačkom prelazu. Na žalost, njegov smisao za humor razumeli su samo oni koji su i sami kao deca šetali istim ulicama. Ostali su morali da u nekim debelim i uglavnom dosadnim knjigama traže objašnjenje za ovako čudno ponašanje tih mladih ljudi.

Godine su prolazile, stigle su i 90 - te, a Dragan Srdić je postao ozbiljan poslovni čovek, ali njegova ljubav prema umetnosti nije nestala. Kao ni ljubav prema dugim, naizgled besciljnim šetnjama. U tim šetnjama on je pronalazio odbačene predmete, stvari koje više niko nije želeo, a koje su u njemu budile neku čudnu nežnost i saosećanje. Ti jadni, napušteni predmeti postali su njegova lična memorabilija, sačinjena, doduše od nečega što je samo malo pre toga bilo "od šireg društvenog značaja". Kako je do toga došlo druga je priča, i ne dotiče se direktno našeg glavnog junaka. Posle toga, Srdić nam je pokazao bombe. One prave, koje ubijaju. On ih je našao na otpadu, odbačene i bezopasne, i stavio ih u svoju omiljenu galeriju. Iako je to vreme kada je bilo puno bombi oko nas, baš ove su nam najefektnije ukazale na vezu između života i umetnosti. A i one su se videti i iz ulice Srpskih vladara.

Dragan Srdić ima jednu veliku ambiciju, san koji ga prati od detinjstva. Pokazujući svoje radove na ulici ili u galerijama u koje se sa ulice lako može zaviriti on želi da ih vidi slučajni prolaznik, neko ko nikada ne odlazi u galerije, neko ko ne zna ništa o svim onim divnim stvarima kojima se bave isključivo kritičari i likovna publika. Najviše od svega, ipak, želi da neki drugi mali dečak iz centra grada, na putu do škole ili fudbalskog igrališta, vidi te čudne stvari i odluči da i sam jednog dana postane umetnik.

Marina Martić

33. DRAGAN SRDIĆ

Born in Belgrade in 1958. Studied history of arts. Dragan uses the experiences of ready-made art. He has brought his works to public since 1982: The Red Urinoir in the SKC Gallery in 1982, Scenes From Modern Art, held on various city locations in 1986, Composition for Five Self-Adhesive Tapes and a Piano (SKC, Belgrade, 1988), Early Works also in SKC (1993), Guernica - A Great Sale Exhibition of Bombs in SKC (1995). Also a participant of many group exhibitions in his country and abroad.

"We must laugh at ourselves."

Marcel Duchamp

Dragan Srdić is a guy who always liked to walk. He grew up in Belgrade, near the Students Cultural Center, so his walks, even at early age, were subjected to strange influences and emanations from this house. So, young Srdić, still a child, learnt what was avant-garde, conceptual art, modernism, performance, happening and much, much more. When the seventies turned to eighties, our hero, now already a young man studying history of art, wished to become one of these strange, exotic people the world calls - artists. But, the eighties were full of girls and boys with similar ambitions. They painted giant, colorful paintings, painted galleries in pastel colors, or in black, and, generally, seemed to be having a great time. Srdić, from his part, contributed to this great time, forcing his friends into the street to perform the mountain of Triglav, or stopping the traffic in Maršala Tita Street so that he could paint a meander on the pedestrian crossing. Unfortunately, his sense of humor was understood only by those who used to walk the same streets as children. The rest had to look for explanations for this weird behavior of young people in thick and mainly boring books.

The years went by, the nineties came, and Dragan Srdić became a serious businessman, but his love for art never went away. Nor did his love for long, apparently aimless walks. In these walks, he founded rejected objects, things nobody wanted any more, but things that aroused strange tenderness and compassion in him. These miserable, rejected objects became his personal memorabilia, created, however, out of something that used to be "of greater public concern" not that long ago. How did this happen is a long story, and does not directly affect our hero. After that, Srdić has shown us the bombs. The real ones, the ones that kill. He found them in a junkyard, rejected and harmless, and put them in his favorite gallery. Although we were surrounded by many bombs at that time, these particular ones were most effectively pointing to the link between life and art. And they could be seen from the Srpskih vladara (Serbian Rulers) Street.

Dragan Srdić has a great ambition, a dream that follows him from his childhood. Showing his works in the street, or in galleries that can easily be peeked at from the street, he wishes them to be seen by an accidental passer-by, someone who never goes to galleries, someone who knows nothing about all these beautiful things only art critics and art public deal with. Most of all, however, he wishes for another small boy from the city center, walking to school or football ground, to see these strange things and decide to become an artist himself one day.

Marina Martić



34. ZDRAVKO JOKSIMOVIĆ

34. ZDRAVKO JOKSIMOVIĆ

Adresa: Bulevar Lenjina 69,
11070 Novi Beograd,
tel. (+ 381 11) 147 - 867

Rođen je 1960. godine u mestu Buče u Crnoj Gori. Diplomirao je 1986. a magistrirao 1989. godine na FLU u Beogradu. Od 1987. godine izlaga je na desetak samostalnih izložbi, uglavnom u Beogradu. Učestvovao je na mnogobrojnim grupnim izložbama u Beogradu, Ljubljani, Lisabonu, Gracu, Budimpešti, Cetinju, Novom Sadu... Asistent je na odseku za vajarstvo beogradskog Fakulteta likovnih umetnosti.

Dobro. On je igrač, ja sam navijač. Bar tako, u jednoj u nizu sportskih metafora kojima je sklon, g. Joksimović vidi odnos umetnika i kritičara (vidi intervju u novoj knjizi Z.L. Božovića, str. 62). Osim što se upušta u stoni tenis (što sam i sam iskusio, a i on), Zdravko je poznat i kao košarkaš, međutim s obzirom da ta astečka igra meni nije bliska mogu pristati na njegov "diskurs" samo u okvirima fudbalskog žargona. U Engleskoj kažu da za razliku od ragbija, koji je igra huligana za pristojni svet, fudbal igraju pristojni ljudi za huligane. U tom svetlu, kakav je to igrač Zdravko Joksimović? Klasičan dribler, tehničar, levo krilo. Igrač koji se odlično snalazi i na malim terenima, ali ima kondiciju i za velike, čovek lakog i mekanog hoda, odličan u eskiviranjima, varkama, pimplovanju, ali i u spretnim zgodicima. Igrač koji vlada situacijom. Analitičan ali svakako i jako tvrdoglav.

S obzirom na to koliko je cenjen na beogradskoj sceni o Zdravku je srazmerno malo napisano. Stvar je u tome što se njegovim radovima u stvari lako prilazi, tako da razlog nije (samo) strah kritičara (tzv. "approach anxiety"), već traženje modusa za pisanje (jer nije reč je o rasejanom lju-bitelju baš svakog hvalospeva o sopstvenom liku i delu - on se već i sam može postarati za to - nego o umetniku koji deklarirano ne trpi "dezinformacije" kojima smo skloni). Ali, ko se može pohvaliti da kao bibliografsku jedinicu ima nadaleko čuvenu parabolu o plusu i minusu, "tajanstvenog" autora Gvida Pretnje, koji, eto, nema sve te inhibicije (vidi Beorama 50). Ako je naš umetnik/igrač do sada i mogao da zameri navijačima što se nisu dovoljno uhvatili u koštac s njegovim radom, on sada može biti srećan zbog stanja stvari, i da čuti i uživa verujući da je ovo bio tek slučajni bljesak novog srpskog *ekfrasisa*.

Zdravkovi radovi funkcionišu na prvi pogled. Oni *stoje*. Ipak tajna prvog pogleda nije samo u "estetskom" uživanju u bez sumnje perfektno izvedenom vajarstvu. Problem pristupa nastaje ako se ostane pri insistiranju na materijalu, sve u skladu s onom modernističkom "istinom (u) materijal(u)", što samo po sebi nije posebno inspirativno. Međutim, Zdravkovi radovi ne beže čak ni od "brbljivosti" koju modernistička dogma satanizuje, ali ne zapadaju ni u simboličko - narativne kliše. Njen "mentalni" značaj nije samo u materijalu i poštovanju njegovih datosti, već u samouverenoj misaonoj utemeljenosti u jednom *materijalističkom* pogledu na svet. Kao dosledno materijalistička umetnost, ona je "sveža", realistična, "prezentna", preko potrebna, odmaknuta od simboličkih težina, mitologije, metafizike, velike istorije duha, otporna kako prema vulgarnim ispoljavanjima materijalizma tako i prema mentalnom zarobljavanju u vekove simboličko - mitoloških tumačenja. Materijalistička je jer se igra sa iskustvima prema kojima su ljudi često slepi, i koja potiču kako od neposrednosti samog kontakta s materijalom, tako i iz jednog pozitivističkog svetonazora po kojem je svet materije realan svet, i po kojem u tom svetu postoji bogatstvo i potencijal koji čini ogromnu, ali vidljivu i nemistifikovanu komunikacionu mrežu, sklopove pojmova i onih neprikriivenih narativa koji nisu i ne mogu biti "knjiški". U svojim najboljim izdanjima Zdravkovi radovi su ono što čini vizuelne umetnosti posebnim, inadžijskim u odnosu na književnost s jedne ili muziku s druge strane, kojima one često robuju. Ona se u svetu materijalnog izborila za svoje mesto, u svetu u kom vladaju fizički zakoni ali i stalno dovode u pitanje, u svetu u kom se stvari imenuju, ali i imena zabravljaju. Uostalom mentalni proces zavisi od kapaciteta i funkcija koja poseduju tela. Gledam često (u) jedan Zdravkov rad. Na njemu su dovedene u vezu "pločice" od raznih materi-

...jala. Neki put mi se čini da su one tu nekim "logičnim" sledom a neki put samo da bi me "lotre-
monski" zbunjivale. Materijali su različiti ali deluju kao da su isti, a i obrnuto. Dok ovo pišem
podsećaju me i na pisanje i na štampanje, iako na njima ništa ne piše niti je išta odštampano.

Branislav Dimitrijević

(*Tekst sadrži bar jednu krupnu dezinformaciju prečutkujući jedan događaj.)

34. ZDRAVKO JOKSIMOVIĆ

Born in 1960 in Buče in Montenegro. Graduated in 1986 and mastered in 1989 at the Academy of Fine Arts in Belgrade. Had a dozen one man shows, since 1987, mainly in Belgrade. Participated in several group shows in Belgrade, Ljubljana, Lisbon, Graz, Budapest, Cetinje, Novi Sad... Assistant Lecturer at the Department of Sculpture at the Academy of Fine Arts in Belgrade.

OK. He is a player, I am a supporter. This is how, in one of the series of sport metaphors he is so fond of, Mr. Joksimović sees the artist/critic relationship (see interview in the latest book by Z. L. Božović, p. 62). Despite engaging in table tennis (which I have personally experienced, and so has he), Zdravko is also a renown basketball player. However, as I am not too familiar with this Aztec game, I can accept his "discourse" in football jargon only. They say in England that, unlike rugby which is the game hooligans play for respectable people, football is played by respectable people for hooligans to watch. In that light, what kind of a player Zdravko Joksimović is? Classic dribbler, technician, left wing. The player with excellent performance on small fields, but also with good condition for big fields, the man with light and soft gait, excellent in avoiding, cheating, "pimpling", but also in clever little incidents. The player in charge of the situation. An analyst, but also very stubborn.

Having in mind how appreciated Zdravko is on the Belgrade art scene, not so much has been written on him. His works are actually easily approachable, so the reason is not (only) the critics' fear (so-called "approach anxiety"), but the search for an adequate writing modus (as it is not a case of an absentminded fan of each and every eulogy written in his honor - he can take care of that himself - but of an artist who has declared himself against "misinformation" we are so familiar with). But who can praise him/herself to have, as a bibliographicentry, the famous parabola on plus and minus, written by a "secret" author Gvido Pretnja who, it seems, doesn't suffer from all these inhibitions (see Beorama 50). If our artist/player could have criticized by now the supporters for not getting enough hand on his work, he can now be happy with the situation, and be silent and enjoy, believing that this was just an incidental sparkle of the new Serbian *ekphrasis*. Zdravko's works are functioning at first glance. They *stand*. However, the secret is not only in the "aesthetic" enjoyment in the, undoubtedly perfectly derived sculpture. The problem of approach becomes apparent only when one focuses on material, and in accordance to that modernistic "truth (in) to material", which in itself is not inspirational enough. However, Zdravko's works don't run away from "garrulousness" the modernistic dogma Satanizes, but they never fall into the symbolic - narrative clichés either. Their "mental" significance is not only its material and respect to its given pre-summptions, but in a self-confident reflective basis in a *materialistic* point of view. As a consistently materialist art, it is "fresh", realistic, "present", very necessary, distanced from symbolic weight, mythology, metaphysics, great history of the spirit, resistant both to vulgar expressions of materialism and mental restrictions of centuries of symbolic - mythological interpretations. It is materialistic because it plays with experiences people are often blind to, and which are derived from immediateness of the contact with material, as well as from a positivistic dogma according to which the world of the matter is a real world, the world of richness and potency, creating a vast, but also visible and non-mystified communication network, constructions of notions and those unhidden narratives which are not and cannot be "bookish". At their best, Zdravko's works are what makes visual arts so special, spiteful in relation to literature or music, they are often enslaved by Visual art has fought for its place in the world of the material, in a world where physical laws rule but are also constantly questioned, in a world where things are named, but names are forgotten. After all, the mental process depends upon the capacity and functions possessed by bodies.

I often look (at) one of Zdravko's works. It links "tiles" made of different material. Sometimes it seems to me that they are put in a "logical" series, and sometimes only there to confuse me. Materials are different, but they seem as they are the same, and vice versa. While I am writing this, they also remind me of writing and printing, although there is nothing written or printed on them.

Branislav Dimitrijević

(*the text contains at least one big misinformation by ignoring an event.)



35. VERA STEVANOVIĆ

35. VERA STEVANOVIĆ

Adresa: M.Tirša 6/7, 11080 Zemun,
tel. (+ 381 11) 106 - 654

Rođena je u Beogradu 1953. godine. Završila je FLU u Beogradu i na njemu postdiplomske studije. Od 1981. godine izlagala je u Beogradu, Rijeci, Sarajevu, Mostaru. Učestvovala na mnogobrojnim grupnim izložbama u zemlji i inostranstvu.

Sakupljanje reka

Loše reke

Iz reke Temze spasilačke ekipe izvade godišnje oko 60 leševa.

Reka Torens, koja se uliva u jezero kod Adelaida, kako otkrivamo svakog leta kada jezero presuši, donese sa sobom desetine ljudskih tela.

Dobre reke

Reka Nil je izvor života celim svojim tokom.

Reka Gang je izvor duhovnog života celim svojim tokom.

Mitske reke

Reku Letu niko ne želi da pređe.

Reku Stiks niko ne želi da pređe.

Sakupljanje reka

Reke koje se poklanjaju i prihvataju, pronalaze i zahtevaju, čuvaju i prosipaju. One znače samo ono što kolekcionar poželi.

Branislava Anđelković

35. VERA STEVANOVIĆ

Born in Belgrade in 1953. Graduated and mastered from the Academy of Fine Arts in Belgrade. Since 1981 exhibited in Belgrade, Rijeka, Sarajevo, Mostar. Participated in numerous group shows in the country and abroad.

Collecting the Rivers

Bad Rivers

Rescue teams take some 60 bodies out of the river Thames each year.

The river Torrence, which empties into a lake near Adelaide, carries dozens of human bodies with it, as we find out each summer when the lake runs dry.

Good Rivers

The river Nile is a source of life along its entire course.

The river Ganges is a source of spiritual life along its entire course.

Mythical Rivers

No one wishes to cross the river Lethe.

No one wishes to cross the river Styx.

Collecting Rivers

The rivers which are given away and accepted, discovered and demanded, preserved and spilt.

They mean only what the collector wishes them to mean.

Branislava Anđelković



36. TANJA OSTOJIĆ

36. TANJA OSTOJIĆ

Adresa: Milentija Popovića 17/12,
11070 Novi Beograd,
tel. (+ 381 11) 147 - 458

Rođena je u Užicu, Srbija, 1972. godine. Diplomirala na FLU u Beogradu 1995. godine nakon čega je upisala postdiplomske studije. Samostalno je izlagala (sa Srđanom Apostolovićem i Gabrielom Glidom) na izložbama u Beogradu - na Sajmu tehnike (1995), u Galeriji Lada (1995) i Smederevu, Dom kulture (1995). Od 1992. godine izlagala na petnaestak grupnih izložbi.

SKICA ZA INTERVJU/TANJA U PRVOM LICU

1. počeci i prvi radovi

ISTRAŽIVANJE
NEOPHODNO JE POSUMNJATI
NIJE DOVOLJNO ČUTATI
PROVOKACIJA
MISAO
Gde je istina?!
Rašomonijada
Šekspir je Japanac
APSURD

2. skulptura

Mislim da je bitno imati jasno globalno poimanje sveta i civilizacijskog ćorsokaka u kojem se nalazimo. Bitno je razjasniti front gubljenja ličnosti, samosvesti i seksualnosti, čiji su opozit odgajanje čiste emocije, realizacija sopstvene mere svesti, ravnoteža i središte unutar sebe. Tako da rad koji stvaramo ima reference u duhu vremena, a nama samima, i (bar) još nekom pored nas, pruža veliko lično zadovoljstvo, usrećuje nas, ispunjava. Principi našeg delanja ne bi smeli da ugrožavaju druge. Umetnik, takođe, ne bi trebalo da dozvoli da bude manipulisan (mada se često okolnosti razvijaju u tom pravcu). Dalje, smatram da, ukoliko je nemoguće izbeći manipulaciju, onda je, bar, treba biti svestan. I to se može nazvati skulpturom?

3. materijal

Materijal je: misao, podsvest, nadsvest, dakle, svest, emocije i osećaj. A realizaciju poveravam materiji jer se njena konzistencija menja bezbolno: mermer - mermerni prah, granit, gлина - terakota, bronza, crtež i sva materija koju on može da podnese, zatim kolaž, fotografija i sopstveno telo.

Radove realizujem ručno ili mašinski, sama ili uz pomoć drugih ljudi, ali se nerado otuđujem od rada u procesu realizacije. Dakle, "materijal", sredstva rada i način prezentacije biram u skladu sa idejom i mogućnostima od rada do rada.

4. reagovanje na okolnosti i kontekst

"Reagovati" znači uspostaviti analogije s vrednostima sopstvene svesti. Verovatno takvo postupanje proističe iz budne svesti i nagona da se bude aktivan. Naravno kada smo u stanju da prevaziđemo brojne prepreke lične prirode i barijere koje stvaraju ova sredina i sistem. Proces mišljenja u mojoj svesti ne teče kontinuirano, nužno i neometano. Ubačeni elementi često su prisutni u mojoj sferama. Kada uzvri do ključanja ili se izbrusi do forme rada, jasnog ili naslućenog izraza, onda "reagujem": onda iscrtam zidove izgorele zgrade, postavljam svoju instalaciju kao reakciju na otvaranje izložbe S.G.

5. na čemu sada radiš

Posvećena sam istraživanju teksture jednog manjeg komada belog mermera i belom nekonzistentnom prahu (kalcijum - karbonat) koji udišem i prikupljam prilikom ove

pročišćavajuće bliskosti. U dijalogu sam sa Maljevićem, Dišanom, Rikrimom, Volfgangom Lajbom, Spaletijem... i, naravno, sa samom sobom i sopstvenim telom, a posebno sa Sašom Gajinom sa kojim istražujem na liniji najčistije duhovnosti i najličnijeg osećaja - dakle, nasuprot tehni i diktaturi ma koje vrste.

Beograd, april 1996.
Priredila: Jasmina Čubrilo

36. TANJA OSTOJIĆ

Born in Užice, Serbia in 1972. Graduated from the Academy of Fine Arts in Belgrade in 1995. Enrolled to postgraduate studies at the Academy. One man shows (with Srđan Apostolović and Gabriel Glid) in Belgrade - Technology Fair (1995), Lada Gallery (1995) and Cultural Center, Smederevo (1995). Since 1992 participated in some fifteen group shows.

SKETCH FOR AN INTERVIEW/TANJA IN FIRST PERSON

1. beginnings and first works

RESEARCH
DOUBT IS NECESSARY
SILENCE IS NOT ENOUGH
PROVOCATION
THOUGHT
Where is truth?!
Rashomoniade
Shakespeare is Japanese
ABSURD

2. sculpture

I think that it is important to have a global understanding of the world and the dead end of the civilization we all find ourselves in. It is important to clear the front from losing personalities, self-consciousness and sexuality, which opposites are nurturing pure emotion, realization of one's own measure of consciousness, balance and center within oneself. So the work we create has references in the spirit of the times, and in ourselves, and (at least) somebody else next to us, provides great personal pleasure, makes us happy, satisfies us. The principles of our activities should not endanger the others. The artist, also, should not allow him/herself to be manipulated (although the circumstances are often advancing in that direction). Also, I think that, if it is impossible to avoid manipulation, then one should at least be aware of it. This can also be called sculpture?

3. material

Material is: thought, subconscious, supraconscious, therefore, consciousness, emotions and feeling. And I leave realization to the matter as its consistence is changed painlessly: marble - marble powder, granite, clay - terra-cotta, bronze, drawing and all matter it can support, then collage, photograph and one's own body.

I realize my works by hand or with machine, on my own or helped by others, but I don't like to be alienated from the work in the process of realization. Therefore, I choose the "material", working instruments and the manner of presentation in accordance to the idea and possibilities, from one work to another.

4. reaction to circumstances and context

"To react" means to impose analogies with values of one's own consciousness. Such attitude probably comes from alert consciousness and a drive to be active. Of course when we are able to overcome numerous obstacles of personal nature and barriers created by this environment and system. The thinking process in my consciousness does not flow continuously, necessarily and undisturbed. The elements thrown in are often present in my spheres. When things reach the boiling point or grind to the form of work, clear or ambiguous expression, then I "react": then I paint the walls of the burnt building, or set my installation as a reaction to the opening of S.G.'s exhibition...

5. what are you working on now

I am dedicated to the research of the texture of one smaller piece of white marble and white incon-

sistent powder (calcium-carbonate) which I inhale and collect in the course of this purifying closeness. I am in a dialogue with Malevich, Duchamp, Wolfgang Leib, Spaletti, Rükrim... and, of course, with myself and my own body, and especially with Saša Gajin with whom I explore on the level of purest spirituality and most personal feeling - therefore, in contrast to techno and dictatorship of any kind.

Belgrade, April 1996
Compiled by Jasmina Čubrilo



37. ALEKSANDAR RAFAJLOVIĆ

37. ALEKSANDAR RAFAJLOVIĆ

Adresa: Dubrovačka 16,
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tel. (+ 381 11) 190 - 041

Rođen je u Beranama 1957. godine. Završio je Fakultet likovne umetnosti u Beogradu 1980. i postdiplomske studije na istom fakultetu 1983. Nakon magistrature godinu dana boravi u Parizu gde se specijalizuje u Ecole nationale superieure des Beaux - Arts. Samostalno je izlagao na petnaestak izložbi u Beranama, Podgorici, Beogradu, Nišu, Zagrebu, Kaselu, Lisabonu, Vilamori...

Tokom osamdesetih unutar beogradske umetničke scene dogodio se određeni generacijski iskorak u smeru konkretnog namenskog konzumiranja likovnih ostataka iz bliže ili dalje prošlosti i njihovog prevođenja u sadržaje ovoga vremena. U toj pojavi "neo" determinanti početkom prošle decenije pojavilo se nekoliko mladih umetnika koji su krenuli formalno negde iz pravca "starog" u sadržaje jednog "novog", uslovno rečeno enformela, ili preciznije - gestualne apstrakcije. Jedan od pionirskih protagonista je i beogradski slikar Aleksandar Rafajlović. Njegov jednostavni šarm i duhovna rafiniranost, uočeni već po završetku Akademije, sprečili su ga da zaroni u one tamne i prezasićene egzistencijalističke dubine kojima je /"enformelni"/ gest tako često zavodio. Tako je istraživanje strukture i forme u njegovom slučaju ostalo kontrolisano nekakvim čudesnim optimizmom, čak i u poslednje devijantno vreme kada su velika razočaranja spolja pretila da razore svaki stabilni organizam. Slike Aleksandra Rafajlovića neguju oblik iz jezgra i suštine. Kao vitalna energija neke primalne vere u postojanje, u neuništivost ili bar pomirljivo i večito obnavljanje. Sa racionalnim i pozitivnim odnosom prema svemu što je ekspanzivno, novo i aktuelno, bez bilo kakvih pretenzija da danas po cenu toga ugrozi sopstveni integritet, svojim i dalje aktivnim prisustvom (poslednja izložba u galeriji Doma omladine, decembra '95) dokazuje da njegovo iskustvo postaje svakako deo tradicija predstojećeg vremena.

Gordana Stanišić

37. ALEKSANDAR RAFAJLOVIĆ

Born in Berane in 1957. Graduated from the Academy of Fine Arts in Belgrade in 1980. Postgraduate studies at the same Academy in 1983. Following his MA graduation, spends a year in Paris where he specializes at the École nationale supérieure des Beaux-Arts. Had some fifteen one-man shows in Berane, Podgorica, Belgrade, Niš, Zagreb, Kasel, Lisbon, Villamora...

The eighties in the Belgrade art scene saw a certain generation stepping out in the direction of concrete intentional consumption of art remains from closer or more remote past and their transposition into the contents of the present. In this phenomenon of "neo" determinants, the end of the last decade saw the emergence of a few young artists who formally went from the direction of the "old" towards the contents of a "new", conditionally labeled "enformel", or more precise - gestured abstraction. One of the pioneer protagonists is the Belgrade painter Aleksandar Rafajlović. His unique charm and spiritual refinement, noted already upon his graduation from the Academy, have restricted him from diving into these dark and overly saturated existential depth, so often seduced by the ("enformel") gesture. Thus the studying of structure and form in his case remained controlled by a wonderful optimism, even at these deviant times when great disappointments from the outside threatened to destroy all stable organisms. Aleksandar Rafajlović's paintings nourish the shape out of nucleus and essence. As vital energy of a primal belief in the existence, in indestructibility or, at least, reconcilable and eternal renovation. With rational and positive relation to everything expansive, new and actual, without any pretensions to, by all means, endanger his own integrity, his still active presence (the last exhibition at the Dom omladine gallery in December 1995), proves that his experience is definitely becoming part of the tradition of the times to come.

Gordana Stanišić



38. NINA KOCIĆ

38. NINA KOCIĆ

Adresa: Vukasovićeve 88,
11000 Beograd
tel. (+ 381 11) 595 - 541

Rođena je 1961. godine u Beogradu. Diplomirala vajarstvo na FLU 1992. Izlagala samostalno u Galeriji Doma omladine u Beogradu (1992). 1992. godine dobila je nagradu za eksperimentalni film na beogradskom Festivalu kratkometražnog filma. Dobitnik je Grand - Prix za skulpturu na Bijenalu mladih u Vršcu (1994).

MITOLOŠKO PAMĆENJE NINE KOCIĆ

"... Bogovi se plaše umetnosti zbog njene sposobnosti da potomcima prenese svaki događaj, da ga uzdigne na izuzetni položaj, da mu da snagu mića..."

Zagledati se nad površinu mitološkog jezera, protiv volje bogova, izaziva vrtoglavicu. Svaki pogled povlači nas sve dublje... i dublje... i dublje... Pojavljuju se varljive slike stvari, mesta, bogova i ljudi, pojavljuju se naši mitološki dvojnici. Opasnosti su velike, borba se utvarama iscrpljuje. Samo retki pronalaze ono što traže. To su oni koji stvaraju u najtežem od svih materijala, iz sopstvenog mraka. Pred njihovim radovima stojimo začuđeno i zadivljeno.

"Pred umetnošću se razjapljaju sva usta i ironija bogova je nema."

Za svoj video rad LEDA, Nina Kocić je na Beogradskom festivalu kratkometražnog filma dobila specijalnu nagradu.

"Zeus je proganjao ljubavljvu boginju Nemezu i sjedinio se s njom u vidu labuda. Iz ove veze nastalo je jaje, koje je Nemeza ostavila u šipražju. Hermes je jaje dao Ledi i ona ga je čuvala u kovčežiću sve dok iz njega na svet nije došla Helena..."

Plod božanske ljubavi Nemezino / Ledino jaje ishodište je svake Ninine inkubacije. Iz mitološkog jajeta su se izlegli svi *Mirišljavi portreti* i sve *Infantkinje*.

Susret sa Ninom zahteva posebne veštine. Prepustiti se njenom zavodjenju i istovremeno joj izmicati da bi se potom mogao pronaći sopstveni put, nije ni lako, ni jednostavno. Posebno kada se kroz raspuklu ljusku ukaže...

Delo u kome se ..."sudaraju drevna arhaična i savremena kultura sa umetnikovim senzibilitetom, jer on oseća u sebi mogućnost svih fantastičnih istovremenih postojanja."

Nenad Radić

38. NINA KOCIĆ

Born in 1961 in Belgrade. Graduated sculpture at the Academy of Fine Arts in 1992. One man show in Dom omladine Gallery in Belgrade (1992). In 1992, awarded the prize for experimental film at the Belgrade Short Meter Film Festival. Also awarded Grand Prix for sculpture at the Youth Biennial in Vršac (1994).

NINA KOCIĆ'S MYTHOLOGICAL MEMORY

"... The gods fear art because of its ability to transmit to descendants every event, to elevate it to a special place, to give it the power of a myth..."

Looking at the surface of a mythological lake, against the will of gods, can cause vertigo. Each look draws us even deeper... and deeper... and deeper. We start to see deceitful images, things, places, gods and people, our mythological doubles. Dangers are great, the struggle with ghosts is exhausting. Only the chosen few find what they are looking for. Those are the ones who create in the most difficult material of all, one's own darkness. We stand before their works in wonder and amazement.

"Before art, all mouths are wide open and irony of gods is silent."

For her video work LEDA, Nina Kocić was awarded special prize at the Belgrade Short Meter Film Festival.

"Zeus was tormenting goddess Nemesis with his love and united with her in the shape of a swan. As a product of this union, an egg was created, left by Nemesis in a bush. Hermes gave the egg to Leda and she kept it in her box until it hatched Helena..."

The fruit of divine love, Nemesis/Leda's egg is a point of departure of each of Nina's incubations. This mythological egg hatched all *Smelling Portraits* and all *Infants*.

The meeting with Nina requires special skills. To succumb to her seduction and at the same time step back from her, in order to find one's own way, is neither easy, nor simple, especially when one sees through a broken eggshell...

The work in which... "ancient archaic and contemporary culture collide with the artist's sensibility, as he feels in himself the possibility of all fantastic simultaneous existences".

Nenad Radić



39. DEJAN GRBA

40. ČEDOMIR VASIĆ

Born in Belgrade in 1948. Graduated painting at the Academy of Fine Arts in 1971. Masters degree in 1973. Specialized painting and video art at California University in Santa Barbara and Los Angeles in 1975-76 on a Fulbright Scholarship grant. Apart from many one man and group shows in the country, exhibited at international shows in Paris, Edinburgh, Bari, Pesaro, Naples...

Plant for Klija's Garden

Academy of Fine Arts Gallery, October 1990. Within the Belgrade October Salon, I am curating with Lidija M. the exhibition *Tower - Picturesque Orchestration for the End of the Century*. All paintings and drawings have that same, discrete iconographic denominator. "Pretty pathetic", some said, "uh, there're still ten years to come", the others, "Let's Rock"... Č. V. brings a large format acrylic on canvas *Piranesi in Dorćol*. He shows his version of the tower, derived out of a terrible bareness of apartment building shields. The painting in dark blue, night light, shows barbed signs of a bunker on a terrace with drastic disappearance of Dorćol's pigeons. Although the opening unites different authors, the harmony of collegial team visits is absent. Č. listens while two young and skillful actresses read David's Psalm 127, Solomon's *Song for Climbing*, which begins in "Builders, you are building your tower in vain..." They read the psalm in turns, in Serbian and Croatian translation. Soon, at a session of a professor's committee of the Academy of Fine Arts in 1991, in a corner, away from long speech expositions of mainly bitter and epic, talkative colleagues, Č. is silent and draws into his notebook on his knees. He doesn't raise his head even at moments of the most fierce debate on the problems of art education and general, i.e. professional mental health. Makes several sheets of drawings of a rider's sculpture pointing to Italian renaissance aristocrats. Tomorrow, on a rainy day, I pass by Č's earlier work - a relief historical cross section of the Yugoslav Drama Theater facade, made in the late eighties in an attempt to change the appearances of city buildings. Evoked seducing past of pillars and eaves is a useful facade image, but it doesn't relief you from rainfall. October 1992: in the ambient of his exhibition *Klija's Garden*, Č. realizes his idea with a pop art foundation. He sets an object resembling large hanging public towel with repetitive colored print. This is the same scene as in a Napolitian baroque relief composition *The Fall of the Giants*, a giant musculature cramp of many bodies drawn and sculptured by Fillippo Tagliaone. The same image passes by on a pillar of TV video monitors. The flow of changes in history as an endless cramp of many people or many deities is not enough for him: there are also replicas of fallen kings' heads in the corner of the gallery. In front of the frontal wall, a bluish neon contour of August the Emperor is placed under a steel cloud. Although they can be seen through gallery windows in their regular daily passings through Knez Mihailova Street, the camouflage uniforms are not visiting the exhibition.

Nikola Šuica

SPECIJALNO

SRPSKA AKADEMIJA NAUKA I UMETNOSTI

Odeljenje za međunarodne simpozijume i seminare

poziva Vas

da svojim prisustvom uveličate četvorodnevni međunarodni simpozijum o delima Akademika SANU, redovnog profesora u penziji *Dragoljuba Todosijevića - Raše* koji će se održati od 22. do 25. II 2014. godine u svečanoj sali Akademije.

Program simozijuma:

22. II 2014.

10.00 h

Svečano otvaranje, pozdravna reč akademika Slavka Timotijevića, potpredsednika SANU;

Pozdravna reč ministra za kulturu u vladi Republike Srbije magistra Darke Radosavljević;

11.00 h

- Goran Đorđević, inostrani član SANU (New York): Brotherhood in Arts - some strategies of Belgrade Art in seventies;

- Dr Jean Clair (Paris): Le corps sociale - la place de la figure dans l'ouvre de Rassa

Todosijevic;

- Akademik Đorđe Kadijević SANU (Beograd): Raša Todosijević i svetosavska tradicija;

- Dr Vasilije Sujić, dopisni član SANU (Beograd): Raša Todosijević i novi enformel u

Beogradu;

Diskusija

Pauza za ručak

16.00 h

- Dr Žarko Radaković (Koln): Jezik Getea i Handkea u delu Raše Todosijevića;

- Prof. Dr Nebojša Villik, dopisni član MANU (Skoplje): 1963 - 1968 - 1991, prirodni i obštestveni katastrofi vo deloto na Dragoljub - Raša Todosijevik;

- Prof. Dr Bojana Pejić (Berlin): Zlatna podvezica: erotika i Vizantija u delu beogradskih i berlinskih umetnika tokom osamdesetih i devedesetih godina prošlog veka (sa slajd projekcijama).

Diskusija

23. II 2014.

10.30 h

- Achile Bonito Oliva (Roma): L' ideologia del peccatore - anni novanta in opera dell'

D.T.Rasa;

- Dr Bratislav Ljubišić, dopisni član SANU (Beograd): Vinjak protiv viskija - tradicionalizam

nasuprot avangardi u alkoholizmu beogradskih umetnika kraja prošlog veka (sa degustacijom).

Koktel

- Jean Baudrillard (Paris): Les peintures fatales - les structures fractales.

Koktel

- Prof. Dr Branka Arsić (Beograd): Perjani bič - perverzija i sentimentalnost u delu Dragoljuba

Raše Todosijevića;

- Zoran Markuš (Beograd): Dragoljub Todosijević i pariska umetnost pedesetih i šezdesetih -

kasni Pikaso i Matis;

- Prof. Dr Slobodan Mijušković: Todosijević i Maljević kao antipodi:

Diskusija

Pauza za ručak 16.00

- Dr Petar Čuković, akademik CANU (Podgorica - Cetinje): Epski diskurs u delu Dragoljuba

Todosijevića - Raša - Njegoš kao inspiracija avangardnih umjetnika na kraju XX veka;

- Susan Sontag (New York): In the sign of Raša, emblems of totalitarianism in the work of D.T. Raša;
- Harald Szeeman (Monte Verita): Le sac vomitoire - phantasmes sociales dans l'ouvre de Rasa Todosijevic;
- Diskusija
- 24. II 2014.
- 10.30 h
- Prof. Dr Jerko Denegri (Beograd): Periodizacija rada Raše Todosijevića (1970 - 2010) - faze i promene;
- Akademik Rajko Petrov Nogo, SANU (Beograd): Plastična rukavica na vještačkoj ruci - slika zavičaja u literarnom delu Dragoljuba Todosijevića (sa muzičkim ilustracijama, gusle i sinti-sajzeri);
- Akademik Prof. Dr Miško Šuvaković, SANU (Beograd): Analitički i postanalitički hijavatusi u delu Dragoljuba Todosijevića - primeri Druge postmoderne posle četvrte moderne.
- Koktel
- Kaspar Konig (Koln): Gottesbild - Ein Sturm nach Drang in der Werk des Raša Todosijević;
- Dr Dejan Sretenović, dopisni član SANU (Beograd): Razroki pogled - cinizam u akvarelima, mozaicima, tapiserijama i emajlima Raše Todosijevića.
- Diskusija
- Pauza za ručak
- 16.00 h
- Prof. Dr Slavoj Žižek (Ljubljana - New York): Lacanismo versus localismo - zgodovina in katastrofa v delu D.T. Raše;
- Prof. Mileta Prodanović (Beograd): Strategije narativnosti u likovnom delu D.T. Raše; (sa projekcijama);
- Dunja Blažević (Paris): Revolucija u videu - video u revoluciji - doprinos Raše Todosijevića (sa projekcijama);
- Prof. Dr Branka Anđelković (Beograd): Ambivalentnosti - ljubav i mržnja prema institucijama kao motivacijski horizont dela Raše Todosijevića.
- Diskusija
- 25. II 2014.
- 10.30 h
- Dr Branislav Dimitrijević, upravnik Muzeja savremene umetnosti (Beograd): Kraj milenijuma, sudbina srpstva u delima Raše Todosijevića i Milića od Mačve - komparativni pristup;
- Akademik Jovan Despotović, SANU (Beograd): Recepcija dela Dragoljuba Raše Todosijevića u tekućoj srpskoj kritici 1970 - 2010;
- Lorand Hegyi (Viena - Budapest): Die Kunst der Schlafplage - Rasa Todoszijeveich in der Mitteleuropaische tradition.
- Koktel
- Prof. Dr Lidija Merenik (Beograd): Socijalni alogaritam - čaršijska groteska u delu Raše Todosijevića;
- Dr Nicholas Serotta (London): The mad love of Gods - the theological implications in the work of Raša Todosijević;
- Prof. Dr Nikola Šuica (Beograd): Žrtvovanje šarana kao evokacija smrti - Todosijević naspram Grineveja (sa projekcijama).
- Diskusija
- Pauza za ručak
- 16.00 h
- Christos Joachimides (Berlin): The Greek and Serbian mytology in the work of Rasa

- Todosijevic - ideologies of Uberserbismus;
- Prof. Dr Marina Martić (Beograd): Raspevani fetiši, o draži pop kulture u akvarelima i performansima Raše Todosijevića;
- Akademik Prof. Dr Miško Šuvaković, SANU (Beograd): Analitički i postanalitički hijavatusi u delu Dragoljuba Todosijevića - primeri druge postmoderne posle četvrte moderne (II deo).
- Završna diskusija
- Završna beseda i zaključak: akademik Branimir Stojanović - Trša, sekretar odeljenja za Društvene nauke SANU i doživotni počasni predsednik Srpskog Lakanološkog društva, Beograd.
- 21.00 h
- Svečana večera za učesnike, sala *Beli anđeo* u hotelu HILTON II, Beograd

SERBIAN ACADEMY OF SCIENCES AND ARTS (SANU)
Department for International Symposiums and Seminars
Invites You

to participate in the international symposium dedicated to the works of the SANU academician, retired Professor *Dragoljub Todosijević - Raša*. The symposium will take place on February 22-25, 2014. in the great hall of the Academy.

The symposium program:
22. 02. 2014.

10.00 AM

Official opening, introductory word by the academician Slavko Timotijević, Vice-President of the Academy
Introductory word by the Minister of Culture with the Serbian Government Darka Radosavljević, MA

11.00 AM

- Goran Đorđević, international member of the SANU (New York): Brotherhood in Arts - Some Strategies of Belgrade Art in the Seventies
- Dr Jean Clair (Paris): Le corps sociale - la place de la figure dans l'oeuvre de Raša Todosijević

- Academician Đorđe Kadijević SANU (Belgrade): Raša Todosijević and the Tradition of St. Sava in Belgrade
- Dr Vasilije Sujić, part-time member of the SANU (Belgrade): Raša Todosijević and New Enformel

Discussion
Lunch break

4.00 PM

- Dr Žarko Radaković (Cologne): The Language of Goethe and Handke in the Work of Raša Todosijević
- Prof. Dr Nebojša Vilić, part-time member of the MANU (Skopje): 1963-1968-1991, Natural and

General Catastrophe in the Work of Dragoljub-Raša Todosijević
- Prof. Dr Bojana Pejić (Berlin): The Gold Garter: Eroticism and Byzance in the Work of Belgrade and Berlin Artists in the Eighties and Nineties of the Last Century (with slide projections)

Discussion
23. 02. 2014.

10.30 AM

- Achile Bonito Oliva (Rome): L'ideologia del peccatore - anni novanta in opera dell' D.T. Raša.
- Dr. Bratislav Ljubišić, part-time member of the SANU (Belgrade): Brandy Against Whiskey -

Traditionalism Against Avant-Garde in the Alcoholism of Belgrade Artists of the Late Last Century
Cocktail
- Jean Baudrillard (Paris): Les peintures fatales - les structures fractales

Cocktail

- Prof. Dr Branka Arsić (Belgrade): The Feather Whip - Perversion and Sentimentality in the Work of Dragoljub Raša Todosijević
- Zoran Markuš (Belgrade): Dragoljub Todosijević and Paris Art of the Fifties and Sixties - Late

Picasso and Matisse

- Prof. Dr Slobodan Mijušković, Todosijević and Maljević as Antipodes
Discussion
Lunch break

4.00 PM

- Dr. Petar Ćuković, academician CANU (Podgorica - Cetinje): Epic Discourse in the Work of

Dragoljub Todosijević - Raša - Njegoš as Inspiration of Avant-Garde Artists at the End of the 20th Century

- Susan Sontag (New York): In the Sign of Raša, Emblems of Totalitarianism in the Work of D.T. Raša

- Harald Szeeman (Monte Verità): Le sac vomitoire - phantasmes sociales dans l'oeuvre de Raša Todosijević

Discussion

24. 02. 2014.

10.30 AM

- Prof. Dr Jerko Denegri (Belgrade): Periodization of Raše Todosijević's Works (1970 - 2010) - Phases and Changes

- Academician Rajko Petrov Nogo, SANU (Belgrade): Plastic Glove on an Artificial Hand - Image of Homeland in the Writings of Dragoljub Todosijević (With Music Illustration, Gusle and Synthesizers)

- Academician Prof. Dr Miško Šuvaković, SANU (Belgrade): Analytic and Postanalytic Hiatuses in the Work of Dragoljub Todosijević - Examples of Another Postmodern After the Fourth Modern
Cocktail

- Kaspar König (Cologne): Gottesbild - Ein Sturm nach Drang in dem Werk des Raša Todosijević
- Dr. Dejan Sretenović, part-time member of the SANU (Belgrade): Cross-eyed View - Cynicism in

Watercolors, Mosaics, Tapestries and Emails by Raša Todosijević

Discussion

Lunch break

4.00 PM

- Prof. Dr Slavoj Žižek (Ljubljana - New York): Lacanisms versus localisms - Happening and Catastrophe in the Work of D. T. Raša

- Prof. Mileta Prodanović (Belgrade): Strategies Narrative in the Visual Work of D. T. Raša
- Dunja Blažević (Paris): Revolution in Video - Video in Revolution - Contribution of Raša

Todosijević (with projections)

- Prof. Dr Branka Anđelković (Belgrade): Ambivalences - Love and Hate Towards the Institutions as a Motivational Horizon of Raša Todosijević's Work

Discussion

25. 02. 2014.

10.30 AM

- Dr. Branislav Dimitrijević, Manager of the Museum of Contemporary Art (Belgrade): The End of the Millennium, Serbian Destiny in the Works of Raša Todosijević and Milić of Mačva -

Comparative Approach
- Academician Jovan Despotović, SANU (Belgrade): Reception of Dragoljub Raša Todosijević's

Works in the Current Serbian Critique 1970-2010
- Lóránd Hegyi (Vienna-Budapest): Die Kunst der Schlaflege - Raša Todosijević in der

Mitteleuropäische tradition

Cocktail

- Prof. Dr Lidija Merenik (Belgrade): Social Algorithm - Downtown Grotesque in the Work of Todosijević

- Dr. Nicholas Serotta (London): The Mad Love of Gods - Theological Implications in the Work of Raša Todosijević

- Prof. Dr Nikola Šuica (Belgrade): Sacrificing Carp as an Evocation of Death - Todosijević Versus Greenaway (with projections)

Discussion

Lunch break

4.00 PM

- Christos Joachimides (Berlin): The Greek and Serbian Mythology in the Work of Rasa Todosijevic
- Ideologies of Überserbismus

- Prof. Dr Marina Martić (Belgrade): Singing Fetishes, Representations of Pop Culture in Watercolors and Performances of Raša Todosijević

- Academician Prof. Dr Miško Šuvaković, SANU (Belgrade): Analytic and Postanalytic Hiatuses in the Work of Dragoljub Todosijević - The Examples of the Second Postmodern After the Fourth Modern (Part II)

Closing discussion

Closing Speech and Conclusion: Academician Branimir Stojanović - Trša, SANU Department of Social Sciences Secretary, and lifelong honorary president of the Serbian Lacanologic Society, Belgrade

9.00 PM

Dinner for Participants, banquet room *White Angel* at the HILTON II Hotel, Belgrade

M.P

RADIO B92: PRODUKCIJA UMETNIČKIH PROJEKATA

Radio B92 je počeo sa emitovanjem programa 15. maja 1989. godine. Od tada pa do danas neprekidno deluje kao svojevrsno informativno, kulturno i demokratsko žarište. Osim redovnog radio programa, B92 je proširio svoju delatnost i na druga područja kulturnog, umetničkog i prosvetiteljskog angažmana. Ovo je izbor iz produkcije umetničkih projekata Radija B92.

IZLOŽBE

THE ALIENS

decembar 1993. godine.

Izložba crno - belih polaroida Vladimira Radojičića, Galerija Sebastijan.

"Urbazona"

1993 - 1995.

Na osnovu ideje Miomira Grujića Fleke, kultne ličnosti beogradske underground scene, pod pokroviteljstvom Radija B92 se od 1993. godine odvija projekat "Urbazona". Projekat je od 1993. do danas producirao šezdesetak akcija od izložbi u različitim formalnim i neformalnim prostorima, modnih revija, performansa, koncerata, do izdavanja muzičkih kaseti.

TRIVIA ART&RAT

avgust 1994.

Autorska izložba Dragana Todorovića, galerija Kulturnog centra Beograda. Izložba trivijalnih predmeta koji su podsticali nacionalizam i ratnu euforiju.

SOBA S MAPAMA

Galerija Doma omladine, novembar 1995. godine.

autori: Branislava Anđelković i Branislav Dimitrijević.

izlagači: Jovan Čekić, Martin Erdeš, Zdravko Joksimović, Nina Kocić, Dragoslav Krnjski, Era Milivojević, Mihael Milunović, Zoran Naskovski, Neša Paripović, Branko Pavić, Talent, Mileta Prodanović, Vera Stevanović.

BIOSKOP REX

Jevrejska 16, Beograd

Početak tridesetih godina ovoga veka, po projektu arhitekta Samuila Sumbula, u Jevrejskoj ulici broj 16 u Beogradu sagrađena je zgrada koja u gotovo neizmenjenom obliku postoji i danas. Kuća je građena za potrebe društvenog doma jevrejskog društva "Oneg Sabat i Gemulat Hasadim". Dom je posle Drugog svetskog rata bio nacionalizovan, da bi vremenom bio korišćen u različite svrhe. Za potrebe snimanja jednog urbanog filma, početkom devedesetih na fasadi je ispisan naziv: BIOSKOP REX. Krajem leta 1994. godine Radio B 92 je od opštine Stari grad iznajmio ovaj prostor sa namerom da od njega napravi novi kulturni centar. Zatečeni naziv na fasadi spontano je postao i zvanični BIOSKOP REX.

IZLOŽBE

ART VRT

septembar - oktobar 1994. godine
autor: Darka Radosavljević

izlagači: Moca Jeremić, Marija Dragojlović, Zoran Naskovski, Mileta Prodanović, UTIL, ŠKART, KLI-PANI U PUDINGU, Nenad Racković, Predrag Nešković, Dejan Anđelković i Jelica Radovanović, Željka Momirov, Milan Atanasković, Saša Marković, Uroš Đurić, Era Milivojević, Talent, Jovan Čekić, Ivan Šijak, Talent, Vera Stevanović, Dragoslav Krnajska, Srđan Apostolović, Dragan Srdić, Nikola Džafo.

UNBELIEVABLE

februar - mart 1995. godine

Zajednički projekat umetnika iz Amsterdama i Beograda.

izlagači: Pol Vendel, Stiven Šanabruk, Žan Bernar Koeman, Karolajn Bone i Anamari van Varmerdam, Saša Marković, ŠKART, Uroš Đurić, Stevan Markuš, Talent, Jelica Radovanović i Dejan Anđelković.

RADIONICA 301 - EKSPERIMENT

jun 1995. godine

Prezentacija likovnih radova studenata Arhitektonskog fakulteta.

SCENE POGLEDA

oktobar 1995.

Godišnja izložba SCCA - segment *camera obscura*.

autor: Dejan Sretenović

izlagači: Saša Marković, Talent, Dejan Anđelković i Jelica Radovanović, Nina Kocić, Ivan Šijak, Aleksandar Davić.

TEME ZA VELIKE GRADOVE

Galerija centra za savremenu kulturu Pančevo
Bioskop REX, april 1996.

Autorska izložba grafika Branka Pavića i projekcija tri video rada nastala namenski za ovu priliku (autori: Ivan Kucina, Čedomir Vasić, grupa ŠKART).

TEATAR

PPP FEST

Tokom leta '95 u organizaciji Preduzeća za pozorišne poslove organizovan je PPP FEST. Dve predstave su u produkciji Radija B 92 premijerno izvedene u Bioskopu REX.

LJUDI ZA STOLOM

Predstava je premijerno izvedena avgusta 1995. godine.

glumci: Filip Gajić, Bojan Ivić, Daniel Fisić, Sandra Ilić, Darko Đorđević.

režija i adaptacija: Irena Ristić

tekst: Srđan Valjarević

FILIPOKTET I ČAROBNA TRUBA

Predstava je premijerno izvedena avgusta 1995. godine.

glumci: Bojan Žirović, Boris Milivojević, Miloš Samolov, Nikola Bulatović, Marko Živić, Darko Inđić.

režija: Darijan Mihajlović

tekst: Pavao Marinković

scenografija: Martin Erdelj

DAH TEATAR

LEGENDA O KRAJU SVETA

Predstava premijerno izvedena oktobra 1995. godine

glumci: Maja Mitić, Sanja Krsmanović - Tasić, Valentina Milivojević

scenarijo i režija: Jadranka Anđelić i Dijana Milošević

scena i kostim: Antonella Diana

muzika: Nenad Jelić

PLAVO POZORIŠTE

SONET BEZ NASLOVA

Predstava je premijerno izvedena decembra 1995. godine.

glumci: Tatijana Pajović i Nenad Čolić

režija: Masimo Đaneti

scena i kostim: Ivana Čolić

umetnički i tehnički saradnik: Saša Stajić

muzika: V. Visotskim B. Holiday, N. Jelić, Idoli, Šaper - Divljan

BASTIEN I BASTIENA

Opera je premijerno izvedena maja 1996. godine.

muzika: V.A. Mocart

dirigent: Premil Petrović

inscenacija: Bojana Cvejić i Igor Vasiljev

Bastien: Dejan Maksimović

Bastiena: Katarina Jovanović

Kolas: Nikola Aleksandrov

kostim: Jelena Stefanović i Jelena Nikolić

orkestar: FMU, Beograd

RING - RING

Međunarodni festival nove muzike
maj 1996.

umetnički direktor: Bojan Đorđević

učesnici: Chris Cutler / Ernő Kórály / Stevan Kovač Tickmayer (GB/YU), Floros Floridis / Miloš Petrović / Papa Nik (GRE / YU), Tom Cora (USA) / Boris Kovač & Ritual Nova (YU), Pierre Bastien Mecanum (FR), Ferus Mustafov (MK), DUNAJ (CZ), FASTILIO (I).

VIDEO FILMOVI O UMETNIČKIM PROJEKTIMA

PARALELNI SVET (beogradski underground)

scenario i režija: Janko Baljak

kamera: Vesna Pavlović

montaža: Aleksandra Virijević

trajanje: 6.34 minuta

godina proizvodnje 1993.

Iz Beograda, sa ivice rata na Balkanu, u svet polaze slike gladi, jada, siromaštva, redova i bez-nadežnosti svakodnevice. Većina ljudi razmišlja samo o preživljavanju, apatija se širi kroz sve sfere života, čak i kroz kulturu. Paralelno sa sivom realnošću postoji alternativni svet, svet ljudi, ideja i svet underground kulture. To je sudbina onih koji su uprkos svemu ostali u svojoj zemlji odlučni da suprotstave svoju sopstvenu kreativnost situaciji. Ovo je priča o nekima od njih.

ARMATURA

scenario i režija: Nenad Jovanović

tekst: ŠKART

kamera: Nikola Majdak jr.

montaža: Suzana Stevanović

kompozitor: Ana Karapešić i grupa URGH!

izvođači: hor muzičke škole "Josip Slavenski", Urgh, dirigent Lambra Dimitrijević

glumi: Stevo Žigon

trajanje: 6.00 minuta

godina proizvodnje 1994.

Grupa Škart u saradnji sa Anom Karapešić i grupom URGH pripremila je neobičan projekat pod nazivom ARMATURA - ljubavno tehnička pesma (arhitektonska himna). Muzičko scenski projekat je izveden u učionici Arhitektonskog fakulteta krajem 1993. godine. Tek nakon toga dobili su mogućnost da ARMATURU snime u profesionalnom studiju. Ovo je priča o stvaranju i snimanju ARMATURE.

BEOGRADSKI RADIO MLADOŽENJA

režija: Janko Baljak

scenario: Janko Baljak i Saša Marković

kamera: Dejan Jovanović

montaža: Aleksandra Virijević

glume: Saša Marković i saradnici radio emisije "Ritam srca"

trajanje: 10.48 minuta

godina proizvodnje 1994.

Saša Marković - Bambus, Meksikanac, Mikrob, Mladoženja - jedna je od najautentičnijih ličnosti beogradske alternativne scene. Svoju umetničku karijeru započeo je sredinom osamdesetih kada se bavio stvaranjem ogromne kolekcije fotografija iz automata koju je sam organizovao u nekoliko podgrupa. Nakon višegodišnjeg rada on svoju kolekciju prvi put izlaže tek 1992. godine i od tog trenutka ulazi na likovnu scenu kao izuzetno zanimljiva pojava. Od 1994. godine aktivno učestvuje u programu Radija B92 pišući svojevrstne komentare o proteklim događajima i emitujući ih jednom nedeljno u kulturnoj emisiji "Ritam srca", povremeno učestvujući i u emisijama noćnog programa. Ovo je film o njemu.

ZOMBIETOWN

Film je rađen za britansku TV stanicu Channel Four

režija: Marc J. Hawker

kamera: Vesna Pavlović i Grant Gee

montaža: Alan Robertson

trajanje: 26 minuta

godina proizvodnje 1995.

Zombitaun je "dokumentarac" u klasičnom smislu. Uz gostovanje disk džokeja sa Radija B92 ovaj film prikazuje Beograd, grad o kome smo mnogo slušali ali smo ga retko viđali. U jednoj urbanoj psihodeliji u kojoj je sve moguće i sve se i dešava, disk džokeji su izabrali da žive u sopstvenoj dimenziji grada. Odsečeni od ostatka sveta, rođeni kao Jugosloveni sada su Srbi koji biju lične bitke za očuvanje sopstvenog razuma usred bezumlja koje ih okružuje.

DOKUMENTARNI FILMOVI O PROJEKTIMA:

ART VRT, UNBELIEVABLE, RADIONICA 301, SCENE POGLEDA, TEME ZA VELIKE GRADOVE,
SOBA S MAPAMA, BASTIAN I BASTIANA, POGLED NA ZID

RADIO B92: ART PROJECTS PRODUCTION

Radio B92 started to broadcast on May 15th, 1989. Since then, this radio has incessantly acted as an information, cultural and democratic center. Beside its regular radio program, B92 has broadened its activity to other fields of cultural, artistic and enlightenment engagement. This is a selection from Radio B92's art production.

EXHIBITIONS

THE ALIENS

December 1993

An exhibition of black and white Polaroid photos by Vladimir Radojčić, Sebastian Gallery.

URBAZONA

1993 - 1995

Based on an idea by Miomir Grujić Fleka, a cult figure of the Belgrade underground scene, Radio B92 sponsored the project URBAZONA which is an ongoing project since 1993. The project has produced some sixty actions, from exhibitions in various formal and informal venues, fashion shows, performances and concerts to releases of music tapes.

TRIVIA ART & RAT (ART & WAR)

August 1994

Exhibition initiated by Dragan Todorović, Cultural Center Gallery, Belgrade. The exhibition of trivia that encouraged nationalism and war euphoria and could be bought at improvised stalls across the city.

THE MAP ROOM

Dom omladine Gallery, November 1995

authors: Branislava Adelković and Branislav Dimitrijević
exhibitors: Jovan Čekić, Martin Erdeš, Zdravko Joksimović, Nina Kocić, Dragoslav Krnajiški, Era Milivojević, Mihael Milunović, Zoran Naskovski, Neša Paripović, Branko Pavić, Talent, Mileta Prodanović, Vera Stevanović

CINEMA REX

Jevrejska 16, Beograd

Back in the early thirties, a building was erected in 16, Jevrejska Street in Belgrade, based on architect Samuil Sumbul's design. The building has remained almost unchanged to this day. The building was erected for the purposes of the Social Activities Home of the Jewish Society "Oneg Sabat and Gemulat Hasadim". After the Second World War, the Home was nationalized and was later used for various purposes. In the early nineties, the inscription CINEMA REX was written on the facade during the shooting of an urban film.

By the end of summer 1994, Radio B92 has hired this venue with the intention to make a new cultural center out of it. The inscription found on the facade has spontaneously become the official name - CINEMA REX.

EXHIBITIONS

ART GARDEN

September - October 1994

author: Darka Radosavljević

exhibitors: Moca Jeremić, Marija Dragojlović, Zoran Naskovski, Mileta Prodanović, UTIL, ŠKART, KLIPANI U PUDINGU, Nenad Racković, Predrag Nešković, Dejan Anđelković i Jelica Radovanović, Željka Momirov, Milan Atanasković, Saša Marković, Uroš Đurić, Era Milivojević, Talent, Jovan Čekić, Ivan Šijak, Talent, Vera Stevanović, Dragoslav Krnajiški, Srđan Apostolović, Dragan Srdić, Nikola Džafo.

UNBELIEVABLE

February - March 1995

Joint projects of artists from Amsterdam and Belgrade.

exhibitors: Paul Vendel, Stephen J. Shanabrook, Jean Bernard Koeman, Caroline Bonet and Anamarie van Varmerdam, Saša Marković, ŠKART, Uroš Đurić, Stevan Markuš, Talent, Jelica Radovanović i Dejan Anđelković.

WORKSHOP 301 - EXPERIMENT

June 1995. Presentation of art works by students of the Faculty of Architecture.

THE GAZE SCENES

October 1995

Soros Center for Contemporary Arts annual exhibition - segment *camera obscura*.

authors: Dejan Sretenović

exhibitors: Saša Marković, Talent, Dejan Anđelković i Jelica Radovanović, Nina Kocić, Ivan Šijak, Aleksandar David.

THEMES FOR BIG CITIES

Center for Contemporary Culture Gallery, Pančevo

REX Cinema, April 1996

Exhibition of prints by Branko Pavić and the projection of three video works produced for this exhibition (authors: Ivan Kucina, Čedomir Vasić, ŠKART group).

THEATER

PPP FEST

In the summer of 1995, PPP FEST was organized by the Company for Theater Activities. Two performances produced by Radio B92 had their premieres at the Cinema REX.

PEOPLE AT A TABLE

Opening show in August 1995.

Actors: Filip Gajić, Bojan Ivić, Daniel Fisić, Sandra Ilić, Darko Đorđević

Directed and adapted by: Irena Ristić

Play by: Srđan Valjarević

PHILOCTET AND THE MAGIC FLUTE

Opening show in August 1995.

Actors: Bojan Žirović, Boris Milivojević, Miloš Samolov, Nikola Bulatović, Marko Živić, Darko Inđić

Directed by: Darijan Mihajlović

Play by: Pavao Marinković

Stage design: Martin Erdelj

DAH THEATER

THE LEGEND ABOUT THE END OF THE WORLD

Opening show in October 1995.

Actors: Maja Mitić, Sanja Krsmanović-Tasić, Valentina Milivojević

Written and directed by: Jadranka Anđelić and Dijana Milošević

Stage design and costume: Antonella Diana

Music: Nenad Jelić

BLUE THEATER

A SONNET WITHOUT A TITLE

Opening show in December 1995.

Actors: Tatijana Pajović and Nenad Čolić

Directed by: Masimo Đaneti

Stage design and costume: Ivana Čolić

Art and technical assistant: Saša Stajić

Music: V. Visotsky, B. Holiday, N. Jelić, Idoli, Šaper - Divljan

BASTIAN AND BASTIANA

Opening opera show in May 1996.

Music: V.A. Mozart

Conductor: Premil Petrović

Stage adaptation: Bojana Cvejić and Igor Vasiljev

Bastien: Dejan Maksimović

Bastiana: Katarina Jovanović

Kolas: Nikola Aleksandrov

Costume: Jelena Stefanović and Jelena Nikolić

Orchestra: FMU, Beograd

RING RING

International New Music Festival

May 1996

Participants:

Chris Cutler / Ernő Kórály / Stevan Kovač Tickmayer (GB/YU), Floros Floridis / Miloš Petrović / Papa Nik (GRE / YU), Tom Cora (USA) / Boris Kovač & Ritual Nova (YU), Pierre Bastien Mecsnium (FR), Ferus Mustafov (MK), DUNAJ (CZ), FASTILIO (I).

VIDEO FILMS ON ART PROJECTS

THE PARALLEL WORLD (Belgrade Underground)

Written and directed by: Janko Baljak

Camera: Vesna Pavlović

Edited by: Aleksandra Virijević

Running time: 6.34 minutes

November 1993

From Belgrade, on the edge of the war in Balkans, into the world, go pictures of hunger, misery, poverty, queues and gloomy everyday life. Most of the people think only about survival, apathy is penetrating all spheres of life, even culture.

But parallel to general gray reality, there is also an alternative world, a world of people, ideas, a world of underground culture. It is the destiny of those who, despite all, stayed in their country determined to confront this situation with their own creativity. This is the story about some of them.

ARMATURE

Screenplay and directed by: Nenad Jovanović

Written By: ŠKART group

Camera: Nikola Majdak Jr.

Edited by: Suzana Stevanović

Composer: Ana Karapešić and URGH!

Performers: "Josip Slavenski" Music School Choir, Urgh, conductor Lambra Dimitrijević

Actor: Stevo Žigon

Running time: 6.00 minutes

1994.

The ŠKART group, with Ana Karapešić and the band URGH has prepared an unusual project called ARMATURE - a love technical song (architectonic anthem). The musical-stage project was performed at the Faculty of Architecture in 1993. Only then have they got the possibility to record in a professional studio. This film is the story on the creation and recording of ARMATURE.

BELGRADE RADIO GROOM

Directed by: Janko Baljak

Written by: Janko Baljak i Saša Marković

Camera: Dejan Jovanović

Edited by: Aleksandra Virijević

Actors: Saša Marković and contributors of the radio show "Rhythm of the Heart"

Running time: 10.48 minutes

1994.

Saša Marković - Bamboo, Mexican, Microbe, Groom is one of the most authentic figures of the Belgrade alternative scene. Started his art career in the mid eighties, when he created a huge col-

lection of photographs from photo machines and which he himself organized in several subgroups. After many years of art activities, he has exhibited his collection for the first time in 1992, thus entering the art scene as a very interesting phenomenon. Since 1994, actively involved in the programs of Radio B92, writing commentaries on current events and broadcasting them once a week in a cult show "Rhythm of the Heart", occasionally also engaging in night shows. This is a film about him.

ZOMBIETOWN

A Flipside Film Commissioned for Channel Four
 Director: Marc J Hawker

Camera: Vesna Pavlović and Grant Gee
 Editor: Alan Robertson

Running time: 26.00 minutes

Zombietown is a "rockumentary" in a classic sense. Featuring Djs on Radio B92, the film shows Belgrade, a city we hear so much about, but have rarely seen. In an urban psychodelia where anything can and does happen, the Djs have chosen to live in their own town against the odds. Cut off from the rest of the world, they were born Yugoslavs and are now Serbs, fighting their own battles to remain sane in all this insanity.

DOCUMENTARY FILMS ON PROJECTS:

ART GARDEN, UNBELIEVABLE, WORKSHOP 301, THE GAZE SCENES, THEMES FOR BIG CITIES, THE MAP ROOM, BASTIAN AND BASTIANA, A LOOK AT THE WALL

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