



mirab**o**rtka

Suzana Vuksanović

MIRA BRTKA

Nestabilne ravnoteže / Unstable Balances



MUZEJ SAVREMENE
UMETNOSTI VOJVODINE

Novi Sad, 2012.

Mira Brtka: Nestabilne ravnoteže
Retrospektivna izložba 1962-2012

Mira Brtka: Unstable Balances
Retrospective 1962-2012

Mesto i vreme održavanja / Venue and time
Muzej savremene umetnosti Vojvodine u Novom Sadu
Museum of Contemporary Art Vojvodina in Novi Sad
Dunavska 37, Novi Sad
3 – 21. oktobar 2012.

Autorka i kustoskinja / Author and Curator
mr Suzana Vuksanović

Dizajn / Design
Mirjana Dušić Lazić

Producent / Producer
Jovan Jakšić

Tehnička služba / Technical Services
Đorđe Popić, Pajica Dejanović

sadržaj

- 7 **Suzana Vuksanović, *Logika i meditacija (u pozadini) umetnosti***
Uvodne napomene
Svetlost mutna. Svetlost blistava: slika
Definitivno bez definicije: skulptura
Skrivena modna marka
Bez zaključka
- 22 **Suzana Vuksanović, *Logic and Meditation (in the background) of Art***
Introductory Remarks
Dim Light. Brilliant Light: Painting
Definitely without a Definition: Sculpture
The Hidden Fashion Brand
Without a Conclusion
- 36 **Nobuja Abe, *Illumination***
- 39 **Sekvence o filmu**
25 pitanja magazina *Praktična žena*
Izvodi iz razgovora Mire Brtke sa Nikolom Majdakom
- 45 **Sequences about film**
25 Questions, *Praktična žena* magazine
Excerpts from Mira Brtka's conversation with Nikola Majdak
- 49 **Radovi 1962-2012 / Artworks 1962-2012**
- 119 **Biografija**
Filmovi o Miri Brtki
- 127 **Biography**
Films on Mira Brtka
- 132 **Samostalne izložbe / Solo Exhibitions**
Grupne izložbe (izbor) / Group Exhibitions (selection)
Likovne kolonije / Art Colonies
Nagrade i priznanja / Awards and Recognitions
Radovi u javnim zbirkama i privatnim kolekcijama /
Artworks in Public and Private Collections
Rad na filmu / Work in Film
- 138 **Bibliografija / Bibliography**



MIRA BRTKA:
NESTABILNE RAVNOTEŽE
(1962–2012)

3-21. OKTOBAR 2012.

autorica i kustoskinja: mr Suzana Vuksanović
AVREME NE UMETNOSTI VOJVODINE

Suzana Vuksanović
Logika i meditacija
(u pozadini) umetnosti

Uvodne napomene

Umetnička i životna sudbina Mire Brtke više od pet decenija odvija se na relaciji Stara Pazova – Beograd – Rim – Novi Sad – Bratislava. Kroz vreme, mesta i događaje – do situacija, susreta i ljudi – Miru su vodili i vode: snažna energija, radoznalost, hrabrost, otvorenost i spontanost, (ne)praktičnost, volja i istrajnost, idejna i telesna vitalnost, (i)racionalnost, rad, ljubav, posvećenost, upornost, izdržljivost...

Prvu (diplomsku) pozorišnu predstavu režira u Subotici 1956.

Prve filmove režira za Zagreb film 1958.

Prvi put samostalno izlaže slike u Rimu 1964.

Prve „Mirine haljine“ Italijanke su prošetale krajem šezdesetih godina 20. veka.

Prve skulpture izlaže u Novom Sadu 1990.

Mira Brtka se umetnički, dakle, okušala na filmu (kao rediteljka, scenaristkinja, asistentkinja režije, animatorka, kostimografkinja, scenografkinja), u modi (kreiranjem odevnih predmeta za žene), ali možda najviše – ili vremenski najduže – trajala su njena istraživanja u slikarstvu. Bavljenja slikom, ispitavanja njenih svojstava, prirode i karaktera odvijala su se uporedo s Mirinim poimanjem umetnosti kao traganjem za vlastitim, unutrašnjim smislom.

Kao mnogo puta pre, Mira Brtka je na kraju 20. i na početku 21. veka, otvaranjem novog polja za istraživanja i eksperimente, ovog puta u oblasti skulpture, postskulpture i skulpturalne instalacije, još jednom pouzdano i znatiželjno proširila delokrug svog umetničkog promišljanja i rada. Istovremeno, njen najnoviji ciklus belih slika-reljefa, koji upućuje na slike nastajale sredinom šezdesetih godina 20. veka, ukazuje na temeljitost i kontinuitet u analiziranju jednom utvrđenih slikarskih problema, što, svakako, predstavlja još nekoliko važnih ličnih i profesionalnih karakteristika Mire Brtke.

Svetlost mutna.

Svetlost blistava: slika

Mira Brtka je u svojim dvadesetim godinama zamenila svet socijalističke obnove i izgradnje tadašnje Federativne Narodne Republike Jugoslavije (FNRJ) svetom obilja ili obilja u najavi, zapadnog (konkretno italijanskog), potrošačkog društva – što je, imajući u vidu podatke iz njene biografije¹, podrazumevalo brojne prilike za upoznavanje, praćenje i uključivanje u važne i zanimljive kulturne/društvene događaje, susrete sa važnim i zanimljivim ličnostima itd., a rezultiralo je Brtkinim brzim umetničkim i slikarskim rastom, razvojem i promenama...

Nakon završenih studija režije na Akademiji za pozorište i film u Beogradu Brtka će u Rimu studirati slikarstvo na Akademiji lepih umetnosti. Godinu dana nakon što je diplomirala, 1964, priredila je svoju prvu samostalnu izložbu u Galeriji Arflex, a ubrzo zatim izlaže u Galeriji Skorpion (Galleria Scorpion) zajedno sa Genčaj Kasapči (Gencay Kasapci) i Antoniom Frankinijem (Antonio Franchini). Marisa Volpi, u tekstu za katalog, jasno je naznačila osnovne premise slikarskih rezultata troje umetnika. Ona je na samom početku naglasila da u radovima ove trojke nema zajedničkih crta ni u prethodnim istraživanjima niti u njihovoj recentnoj produkciji. Smatrala je, pak, da njihov rad proizlazi iz uvažavanja činjenice da slikarstvo više sebe ne potvrđuje u odnosu na reprezentaciju realnosti, već da je to, za ovo troje umetnika, specifična aktivnost koja je definisana iskustvom vizuelnih/vizibilnih ograničenja. Dalje, ukazala je na to da rezultati njihovog slikarstva postavljaju umetnika u relaciju sa *kulturom apstrakcije*, koja se razvila iz tradicionalnih figurativnih pravaca, paralelnih sa enformelom. To je kultura koja je u centar svojih interesovanja postavila značenja vizuelne percepcije i instrumente za njihovu artikulaciju: od Vazarelija (Vasarely) do Doracija (Dorazio), od Akardijeve (Accardi) do Nolanda, od kasne faze Kandinskog (Kandinsky) do Sota, itd.²

1 Videti *Biografiju* Mire Brtke u ovoj publikaciji.

2 Marisa Volpi, *Gencay Brtka Franchini* (katalog izložbe), Galleria Scorpion di Alfonso Leto, Roma, 18. septembar – 10. oktobar 1964.

Ovakav okvir – za potpuno različite karijere i umetnički razvoj usmeren u dosezanju suprotnih slikarskih problema – koji je Marisa Volpi postavila, biće od strane (domaće) umetničke kritike uvažavan i kasnije prilikom razmatranja Brtkinih slikarskih nastojanja i učinaka.

Ubrzo su usledile dve veoma važne *problemske* izložbe u koje je bila uključena, tj. u koje su bile uvrštene Brtkine slike. Te izložbe, računajući i uvodne tekstove za prateće kataloge, kao i odjek u tadašnjoj štampi, predstavljaju možda najjače uporišne tačke za buduće umetničko stvaralaštvo Mire Brtke.

Prva izložba održana je 1965. u Rimu, u već pomenu- toj Galeriji Skorpio pod nazivom *Forme presenti: Brtka – B. Conte – Čubraković – Franchini – Takahashi*. Svega šest meseci nakon što je u istoj galeriji pokazala svoja slikarska istraživanja u duhu enformela, Brtka ovog puta izlaže *bele slike*.

U uvodnom tekstu Đuzepe Gat (Giuseppe Gatt) beleži važne napomene povodom Brtkinog najnovijeg slikarstva:

„U aktuelnoj produkciji ostvaruje se želja za zaustavljanjem elemenata svetlosti: ‘zaustaviti’ u smislu objektivizirati ga tako da mu se oduzme i onaj najmanji impresionistički ostatak koji proizilazi iz pokretljivosti i suštinske nesigurnosti svetlosne percepcije. Takva objektivizacija je posti-gnuta putem plastične linearne forme, morfološki i geometrijski postavljene na principu simetrije, a koncipirane u reljefu – i baš ta ugaona egzaktnost reljefa ostvaruje statičku svetlosnu funkciju, ne-dvosmislenu, objektivnu kao da je u stvari svetlost ostala zarobljena unutar umetničkog objekta koji postaje na kraju krajeva objekat svetlosti ili, bolje rečeno, svetlost – objekat.“³

Markirajući tu važnu i teško odredljivu granicu između svetlosti i senke, Gat je ukazao na nova slikarska istraživačka usmerenja Mire Brtke okrenuta svetlosti kao osnovnoj temi, kojima će se baviti nakon iskustva sa (post)enformelom. Radi se o slikama *Costruzione IV, Konstrukcija V*, kao i monohromije u drugačijem koloritu – *Costruzione XV*, sve iz 1965.

.....
3 Giuseppe Gatt, *Forme presenti: Brtka – B. Conte – Čubraković – Franchini – Takahashi* (katalog izložbe), Galleria Scorpio, Roma, 6. mart 1965.

Druga važna izložba održana je 1967. u Trentu, u Galeriji „L’Ardentario“ (Galleria d’arte „L’Argentario“) pod nazivom *Gruppo Illumination*. Ova izložba predstavlja ujedno i formiranje i početak rada grupe *Illumination* na inicijativu umetnika, učitelja, spritus movensa, mistika i filozofa Nobuje Abea,⁴ čija iznenadna smrt 1971. stavlja tačku i na postojanje i rad grupe. Okosnica uvodnog Abeovog teksta za katalog izložbe bila bi sadržana u jednoj njegovoj rečenici:

„Za savremene umetnike boja treba da bude sama svetlost: boja sama po sebi mora veoma da vodi računa o valeru, boja je svetlost ljudskog duha odvojena od ostatka prirode.“⁵

Grupu je činilo petoro umetnika: Marša (Marcia) Haff (1929), Aldo Šmit (Schmid) (1935), Milena Čubraković (1924), Paolo Pateli (Patelli) (1934) i Mira Brtka (1930). „Program“ ove umetničke grupe, ili pre zajednice, iščitava se zapravo iz pojma *illumination* odabranog nimalo slučajno za naziv grupe. Doslovan prevod sa francuskog bio bi prosvetljenje, a na engleskom jeziku *illumination* ima značenje osvetljavanja, obasjavanja, osvetljenosti... Zapravo, poezija Artura Remboa (Arthur Rimbaud) i njegova zbirka poema *Les Illuminations* predstavljaju za Abea uzor ili *inspiraciju* prilikom odabira naziva, dok je, istovremeno, u katalogu, po Abeovim instrukcijama, objavljena Larusova (Larousse) definicija pojma *illumination*.

Dalje, pojmovi *senzibilno*, *spiritualno* i *sublimno* kao *svojevrсни vizuelni ekvivalent haiku poezije*, ključne su i suštinske odrednice pristupa slikarstvu članova

.....
4 Nobuja Abe (Nigata, Japan, 1913. – Rim, Italija, 1971). Autodikt, počeo da slika sa sedamnaest godina. Bavio se figuralnim slikarstvom, učesnik japanskog nadrealističkog pokreta, akter apstraktnog, enformel i geometrijskog slikarstva, kao i umetničkog aktivizma. Učesnik je nekoliko značajnih međunarodnih konferencija o umetnosti, član žirija Venecijanskog bienala (1954), Bijenala u Sao Paulu (1959) i Ljubljanskog Bijenala grafike (1960). Od poznih pedesetih godina živi i slika u Rimu. Osnivač internacionalne grupe *Illumination* (Abe, Brtka, Čubraković, Haff, Patelli, Schmidt) u Rimu. U nekoliko navrata boravio u Jugoslaviji. Posebno ga je interesovala umetnost bosanskih stećaka. Njegova dela se nalaze u brojnim muzejskim postavkama u Japanu, Italiji i širom sveta. (Biografski podaci N. Abea posredstvom Fondacije Brtka–Kresoja, Petrovaradin.)

5 Nobuya Abe, *Illumination* (katalog izložbe), Galleria d’arte „L’Argentario“, Trento, jun 1967. – Napomena: tekst je u celosti objavljen u ovoj publikaciji.

ove grupe, koji svoja osnovna sredstva izraza nalaze u čistoj formi, čistoj boji i glatkoj površini.⁶ U tom kontekstu, upotreba jezika geometrije predstavlja način za postizanje meditativnih i kontemplativnih stanja i raspoloženja. S tim u vezi, Miško Šuvaković je zapisao: „Naime, u duhu ideja koje propoveda Abe, a što u osnovi prihvataju i njegovi mlađi saradnici, slika, iako lišena svake predmetne referencije i svedena na jednostavne i sažete vizuelne učinke, nije estetska tvorevina nego nastaje i treba da deluje kao znak duhovnog ‘prosvetljenja’ u tradiciji azijskih životnih filozofija.”⁷

Upitana nedavno koja je bila osnovna ideja njihovog okupljanja i povezivanja u grupu, Brtka je odgovorila:

„Ideja je bila – promeniti stvari, ići ka novome. Bilo je to vreme revolucija, i studentskih nemira i vreme dece cveća. Vladao je opšti zamor stanjem stvari u društvu i politici. Naravno, sve to je zahvatilo i umetnost. Rekli smo – ono što je do sada slikano – ne treba tako raditi. Ne predstavljati prirodu onako kako se to do sada radilo. Treba crpiti svetlost iz vlastite duše, iz unutrašnjosti bića. Abe je govorio da se treba suprotstaviti, on je to nazivao *konstantna kriza*, dakle, ubrzanom životu... Zamislite, šta bi tek danas rekao na ovu zahuktanost...

Bili smo u kontrapoziciji toj beskrajnoj krizi. Zato je i uzeo reč *illumination*, baš francusku reč, naravno iz Remboove poezije... isijavati.”⁸

Kada se 1971. godine u kulturnoj i umetničkoj javnosti pojavila sa dve, jednom za drugom, samostalne izložbe u Galeriji savremene likovne umetnosti u Novom Sadu i u Salonu Muzeja savremene umetnosti u Beogradu,⁹

.....
6 Ješa Denegri, Dve srpske umetnice u italijanskoj postenformelnoj slikarskoj situaciji, u: *Teme srpske umetnosti 1945–1970, Od socijalističkog realizma do kinetičke umetnosti*, Vujičić kolekcija / Topy, Beograd, 2009, str. 145–147; videti i: Ješa Denegri, Nova geometrija šezdesetih: Milena Čubraković i Mira Brtka, u: *Šezdesete: Teme srpske umetnosti*, Novi Sad, 1995, str. 172–177.

7 Miško Šuvaković, Granice modernosti ili slučaj Mire Brtke, u: *Evropski konteksti umetnosti XX veka u Vojvodini*, Muzej savremene umetnosti Vojvodine, Novi Sad, 2008, str. 215.

8 Gordana Draganić Nonin, Intervju: Mira Brtka – „DNK” kao horizont vojvođanske ravnice, *Nova misao*, časopis za savremenu kulturu Vojvodine, br. 16, Novi Sad, februar/mart 2012, str. 21.

9 Novi Sad, Galerija savremene likovne umetnosti, *Slike, kolaži, crteži 1963–1971*. (11–21. maj 1971); Beograd, Salon Muzeja savremene umetnosti, *Slike i kolaži* (novembar 1971).

Mira Brtka je iza sebe, pored dva završena fakulteta, imala više realizovanih filmova i saradničkih poslova u žanrovski i tehnički različitim filmskim ostvarenjima (igranim, dokumentarnim, animiranim filmovima, reklamnim spotovima itd.), delovanje u umetničkoj grupi *Illumination* i više zapaženih samostalnih i grupnih izložbi u Italiji i Jugoslaviji (SFRJ).

Pa, iako ne u potpunosti nepoznata, jer je u međuvremenu učestvovala na mnogim godišnjim izložbenim smotrama, poput beogradskog *Oktobarskog salona*, kao i na *III trijenalu likovnih umetnosti*, a imala je i dve, po obimu manje, samostalne izložbe u Sarajevu i Staroj Pazovi, ove izložbe predstavljaju prva ambicioznija i sveobuhvatnija predstavljanja javnosti u sredini iz koje je odsustvovala deset godina, a iz koje je otišla kao mlada rediteljka.

Šta je Brtka pokazala na ovim izložbama i čime je skrenula pažnju šire i stručne javnosti?

Izložba u Novom Sadu predstavlja u neku ruku retrospektivu njenog bavljenja slikarstvom u periodu od 1963. do 1971. Po konceptualnoj i vizuelnoj raznovrsnosti izabranih radova, kao i po obimu – a bila su izložena šezdeset tri rada – izložba je zaista bila velika. Izloženi kolaži, slike i crteži pokazali su pre svega put – za kratko vreme pređen – od studentskih radova u kojima se oslanja na materiju, čiju teksturu i strukturu dodatno vremenom komplikuje i usložnjava vodeći svoju sliku područjem enformela, a onda u pravcu post-enformel apstraktnih tendencija u vidu razrade i organizacije slikanog polja na način suprotan enformelu, da bi se „najednom” potpuno usredsredila na svetlost, na (ne)predvidljivost njenih efekata, eksperimentišući principima simetrije i ravnoteže, geometrije, kao i optičkim i fenomenom svetlosti. Njeno slikarstvo je i tada ocenjivano kao usamljeno po vrsti na tadašnjoj domaćoj umetničkoj sceni i smeštano je u *najširi kontekst pripadanja onim oblastima istraživanja opšte nazvanim nove tendencije*.¹⁰

.....
10 Đorđe Jović, Četvrt veka savremene likovne umetnosti u Vojvodini, u: *Savremeni likovni umetnici Vojvodine*, (monografija), Podružnica ULUS-a za Vojvodinu, Novi Sad 1969. Isto u: Đorđe Jović, *Mira Brtka* (katalog izložbe), Izložbeni paviljon, Sarajevo 7–18. mart 1970.

Njena prvobitna oslonjenost na enformel, kao i nešto malo kasnije insistiranje na problemu svetlosti, govori o ličnom i slikarskom karakteru sklonom iskoracima van predviđenih, predvidljivih ili logičkih smerova i pravaca zarad postizanja novih i unapred nepoznatih slikarskih/umetničkih rezultata. Isto tako, reč je o umetničkoj prirodi koja potom teži uravnoteženju „trenutnih“ snažnih impulsa koji vode u jednu od krajnosti u odnosu *ratio–emocio*.

Od samog početka vidljiv i lako uočljiv Brtkin talent, inteligencija, analitičnost i ženska senzibilnost, omogućavali su joj tokom šezdesetih kretanje u programskom smislu suprotstavljenim tokovima: od otkrivanja strukturalnih elemenata materije i njenog kretanja, preko tretiranja punog i praznog prostora slike, do koncentrisanog i pažljivog posvećivanja plastičkoj teksturi i optičkim efektima, paralelno sa radom na belim bojenim površinama i linearnim, geometrijskim sklopovima, sve do intenzivno bojenih površina sa početka sedamdesetih godina prošlog veka.

Organska forma i geometrijska struktura Brtkinih slika iz perioda grupe *Illumination* (npr. *Senza titolo*, 1966: *K–25 (Moonshine)*, 1967; *Chiaro di luna II*, 1967; i druge) početkom sedamdesetih godina menja svoj suptilni izgled i op-art efekat za intenzivniji kolorit, *krupnije* ovalne, talasaste, zakrivljene, amorfne oblike, najčešće organizovane po preciznom, (a)simetričnom modelu, ali i sa asocijativno-aluzivnim svojstvima. Od simetričnog ustrojstva značajno odstupa jedna od retkih slika pod nazivom *Šuma 8* iz 1971.

Asocijativne forme i veće islikane monohromne površine gde „simetriju forme ne prati simetrija kolorita, crvenu suprotstavlja plavoj, crnu beloj boji nastojeći da kontrastom bojenih površina postigne željeni efekat“¹¹, dovode Brtku do problematike *hard edge* slike, tj. slikarstva tvrdih ivica (*Il flusso orizzontale*, 1967; *Senza titolo*, 1969; *Senza titolo*, 1970; *AL 11*, 1970; i druge). Šuvaković primećuje:

11 Slobodan S. Sanader, *Mira Brtka – slike, kolaži, crteži 1963–1971*. (katalog izložbe), Galerija savremene likovne umetnosti, Novi Sad, maj 1971.

„Brtka pristupa jednoj vrsti simbioze principa organske i geometrijske apstrakcije izuzetno aktivnog kolorita čije su bojene zone odvojene tvrdim ivicama, gradeći tip slike (slike iz ciklusa *Reka 'A'*, 1970, ili *AL 11*, 1970) u duhu osnovnih plastičkih postulata slikarske kulture poznog modernizma.“¹²

A onda, više decenija kasnije – 2009. **Mira Brtka u Istanbulu** u Galeriji Artist izlaže ciklus *Bele slike*, 2005–2009. Povodom izložbe Ješa Denegri piše:

„Posle više decenija, pored i nakon niza drugačijih umetničkih iskustava, Brtka se omedavno ponovo bavi belim slikama-reljefima, naravno dovoljno različitim od onih u šezdesetim godinama, ali ipak njima i dovoljno srodnim da ih je stoga moguće i potrebno sagledavati u kontinuitetu sa prethodnim. Belo je ponovo u ovim slikama njihovo osnovno zajedničko svojstvo, no svaka od ovih slika poseduje drugačiju različitu linearnu razradu dvodimenzionalne površine. Jednom su posredi potpuno egzaktne simetrične strukture, drugi pak put to su slobodnije, no takođe pravilne i pregledne kompozicione celine. Pod dejstvom dnevne ili veštačke svetlosti, reljefni elementi bacaju na podlogu blage senke, pri kretanju gledaoca u ovim delima uočavaju se diskretne promene vizuelnih situacija.“¹³

Brtkina produkcija belih slika ili *belih senki*, kako će ih sama često nazivati, najrazličitijih formata (od 30x30 cm do 150x120 cm), pravougaonog i kvadratnog oblika, grupisanih u kompozicione i vizuelne celine, je neverovatna, enormna. Od 2005. kada je započela rad na njemu do 2009. ciklus je prilično narastao, a raste i dalje.

Ciklus predstavlja svojevrsan umetničin *turn over*, vlastito *ponavljanje s razlikama* ukoliko imamo u vidu, a moramo imati, njene malobrojne slike iz perioda sredine šezdesetih godina 20. veka, koje su tada afirmisale Brtkin radikalni zahvat u plastički i vizuelni sloj slike.

Po Milošu Arsiću, ove slike „svojim fasadnim dejstvom korespondiraju sa izvesnim iskustvima slikarstva mini-

12 M. Šuvaković, *n. d.*, str. 215.

13 Ješa Denegri, *Mira Brtka'y la „Beyaz“ in Serüveni, Artist Actual, Sayi: 19*, Istanbul, februar–mart 2009, str. 22–25.

malne umetnosti, odnosno nove apstrakcije i nekim rešenjima koja je početkom šezdesetih godina ponudio Frank Stela.¹⁴

Značenje ciklusa belih slika-reljefa iz prve decenije 21. veka sadržano je u potrebi za konstrukcijom, za preciznim i stabilnim ustrojstvom, jasnom i čistom formom, rezultatima svetlim i svetlosnim, za jedinstvom, skladom, kao i simbolikom bele različitog tona, različitih nijansi i različitog vizuelnog, pa i spiritualnog dejstva.

Definitivno bez definicije: skulptura

“Ono što mislim da daje skulpturi silu ili moć je tenzija između onoga što možete videti i onoga što ne možete videti, onoga što zamišljate, ili predstavljate sebi, ili što gradite, na šta se pozivate, ili sa čim se povezujete – sve to.” Richard Dikon¹⁵

Rad na kolažima načinjenim od raznih materijala – filmskih plakata, ilustrovanih časopisa, krpa, papirmašea – Brtki krajem osamdesetih kao da donose neku vrstu relaksacije, i putem spontanog (raz)otkrivanja dovode je do nekih skulpturalnih/prostornih rešenja koja će godinama i decenijama kasnije moći da razrađuje i nadograđuje, napušta ili redefiniše... Potreba da se napusti dvodimenzionalnost slike bila je manje-više (ne)svesna. Prvo su to bile poluslike, slike-objekti, reljefni oblici, koji će tek postupnim, pa i obazrivim radom, biti oslobođene u skulpturalne forme i objekte rađene – u tom prvom periodu – i dalje od istog materijala.

Ima nečeg meditativnog u manuelnom radu. Okrepljujućeg i samoobnavljajućeg za Miru Brtku.

14 Miloš Arsić, *Slikarstvo u Vojvodini 1955–1972*, edicija *Likovna umetnost u Vojvodini – XX vek*, Galerija savremene likovne umetnosti, Novi Sad, jun–avgust 1989, str. 67.

15 Richard Deacon u: *Undertermined Pleasure and Unnecessary Beauty*, by Ian Tromp, *Conversations on Sculpture*, eds. Glenn Harper and Twylene Moyer, ISC Press, str. 31.



Postavka retrospektivne izložbe *Mira Brtko: Nestabilne ravnoteže*, MSUV, Novi Sad, oktobar 2012.

Installation view of the retrospective exhibition *Mira Brtko: Unstable Balances*, MoCAV, Novi Sad, October 2012

Brižljivo cepanje, slaganje, lepljenje, ukomponovanje komada i traka raznobojne, šarene, masne hartije i tkanina različitog kolorita i kvaliteta govore o strpljivosti i koncentraciji, koje donose neki unutrašnji mir.

Iako prve skulpture, uz slike-kolaže-reljefe, izlaže već 1990. na izložbi u Novom Sadu,¹⁶ ovaj segment njenog rada ostaje još dugo prilično nepoznat ili skrajnut u odnosu na njenu slikarsku produkciju. Doslovno na samom početku 21. veka, skulpture i Mirin (post) skulptorski rad preovladavaju u njenoj stvaralačkoj i izlagačkoj aktivnosti. Uvidom u podatke o izložbenim prostorima i pokazanim radovima tokom prve decenije 21. veka stiže se kompletan uvid i utisak o intenzitetu Brtkinog bavljenja i „propagiranja“ vlastitog rada u polju skulpture.¹⁷

Skulpturama *Spolja – iznutra*, iz 1999, *Vertikale*, 1999–2000, *Readymade*, iz 2000, kao i ciklusima *Crvena skulptura*, iz 1999–2006.¹⁸ i *Linearna skulptura*, iz perioda 2003–2007, Mira Brtkina istovremeno na više „frontova“, u više pravaca i smerova, otvara novo polje za istraživanja i eksperimente u okrilju skulpture i post-skulpture i još jednom pouzdano i znatiželjno proširuje delokrug vlastitog umetničkog promišljanja i rada.¹⁹

Brtkina produkcija skulptura je naizgled organizovana u grupe ili cikluse, mada nije moguće govoriti o ciklusima kao hronološki i metodološki odvojenim serijama,

16 Izložba pod nazivom *Slike i skulpture* realizovana je u Galeriji Udruženja likovnih umetnika Vojvodine.

17 Npr., 2001. – Novi Sad, Zmaj Jovina ulica, *Skulpture*; 2003. – Sremska Mitrovica, Galerija „Lazar Vozarević“, *Slike i skulpture*; 2007. – Novi Sad, Centar za vizuelnu kulturu „Zlatno oko“, *Crvena skulptura*; ... kao i: 2004. – Bratislava, Staré mesto, Staromestské kultúrne stredisko, Dom umenia, *Socha a object IX / Sculpture and object IX*; 2005. – Kikinda, TERRA, 24. internacionalni simpozijum skulpture; Novi Sad, The Manual Co., *Manual 05: Aspekti savremene skulpture u Vojvodini*; 2006. – Novi Sad, Muzej savremene umetnosti Vojvodine, Master centar Novosadskog sajma, *Nova skulptura u Vojvodini 1980–2000*, itd. Više u: *Samostalne izložbe i Grupe izložbe* u ovoj publikaciji.

18 Kao konceptualna i vizuelna celina, ciklus je pokazan na izložbi u Centru za vizuelnu kulturu „Zlatno oko“ u Novom Sadu 2007.

19 Suzana Vuksanović, *Nova skulptura u Vojvodini 1980–2000*. (katalog izložbe), Muzej savremene umetnosti Vojvodine, Novi Sad, 2006.

jer su nastajali i razrađivani paralelnim misaonim i radnim postupcima. Tačnije, u toku rada na jedan način, poštujući jedan metod i zahteve tehnologije jedne vrste materijala, događala su se vraćanja na prethodni tip rada i slično.

Upotrebom gotovih, uglavnom metalnih proizvoda i poluproizvoda, njihovom montažom, kombinovanjem i aranžiranjem nastaju Brtkine skulpture koje poštuju koncept *ready-madea*, doduše ne sasvim eksplicitno. Stoga naznake i delimična zamisao *ready-madea* njen rad integrišu u prakse nove skulpture osamdesetih i devedesetih godina 20. veka, koju karakteriše izvođenje „narativa“ plastičkim sredstvima, otvaranje skulpture vanskulpturalnom i preobražaj skulpture kao komada u instalaciju komada.²⁰

Radovi strukturirani i načinjeni od raznog metalnog otpada, nađenog materijala, delova pričvršćenih jedan za drugi varenjem, kao da ponavljaju postupak i raspoloženje koje se uočava u prethodnoj fazi bavljenja kolažiranjem šarene hartije ili tkanine.

Za razliku, možda, od ciklusa *Linearna skulptura* (2003–2007) ciklus *Crvena skulptura* upućuje na sadržaje koji ne podležu formalističkoj estetici niti interpretaciji. Svjesna namera umetnice jeste da provocira i izazove neku vrstu katarze (?), kroz humornu, duhovitu asocijaciju... *Anegdotski elementi* sadržani su u simboličkoj vrednosti crvene boje, zvezde petokrake, šestokrake zvezde, zastave na pola koplja, srpa i čekića, ali i *artificijelnosti* alata, odvijača, ključeva, klešta, šrafova, eksera, zavrtnja, čekića, nakovnja itd., koji nedvosmisleno ukazuju na radnička zanimanja, zanate i uopšte težak i naporan fizički, manuelni rad...

O *Crvenim skulpturama*, između ostalog, rečeno je i sledeće:

„Ove ‘ciničke skulpture’ ponuđene su kao nekakav neodređeni i arbitrarni ‘brisani trag’ monumentalnih skulptura iz epohe socijalističkog modernizma. Njihov karakter traga socijalizma pojačan je upotrebom crvenog metalnog rama oko pos-

20 Miško Šuvaković, „Granice modernosti – ili slučaj Mire Brtkine“, u: *Evropski konteksti umetnosti XX veka u Vojvodini*, Muzej savremene umetnosti Vojvodine, Novi Sad, 2008, str. 215.

tamenta i skulpture. Paradoks ovih dela je u tome što ona sugerišu cinički odnos prema lažnosti socijalističkog modernizma i, s druge strane, nekakav setan, gotovo nežan odnos prema artefaktima rada i simbolizacije prošlih utopijskih društava.²¹

„Brтка uspeva da autentičnom plastičkom mišlju iznedri jedan angažovan stav i odnos prema vitalnim životnim manifestacijama. Taj stav je ironijski: ovim pojednostavljenim oblicima samo se 'imitira' grandioznost nećijih ranijih namera.“²²

Raspričanost, narativnost većine Brtkinih skulptura kao da predstavlja antipod njenim svedenim, često suzdržanim i dobrim delom kontrolisanim efektom slika iz perioda šezdesetih i sedamdesetih godina 20. veka.

S druge strane, tišina, racionalnost i logika radova iz *linearnog ciklusa* govori o poretku stvari i sveta na jedan idealan i idealističan način, što je naizgled u suprotnosti jedno sa drugim. Upravo život nas svakodnevno opovrgava u tom nastojanju da stvari i svet dovedemo u red. Brтка je svesna tog nesaglasja između težnje i realnosti i zato takva intrigirajuća stanja i međupodručja često bira za svoj rad.

Dijalog koji Brтка vodi sa svetom kroz svoje skulpture uglavnom je direktan i jasan. Možemo ga pratiti kroz duge, autorefleksivne monologe u kojima *Drugi* odnosno sagovornik ima poziciju potrebnog, aktivnog, ali nemog slušaoca, a onda opet, na drugoj strani, imamo situaciju u kojoj Brtkine skulpturalne (de)konstrukcije ostavljaju veliki prazan prostor za razmišljanje naglas, za pitanja, za čuđenja, pa, i za smeh.

Monumentalnost i „težina“ tih, nešto ranijih, Brtkinih skulptura, kao i monumentalnost i „lakoća“ poslednje skulpturalne instalacije *Odande dovde / Odavde donde*, 2011–2012, prvi put postavljene u izložbenom prostoru Muzeja savremene umetnosti Vojvodine u okviru retrospektivne izložbe, podjednako predstavljaju radove koji uznemiravaju naše iskustvo prostora. Mi smo zapravo u stanju da identifikujemo nove situacije,

21 M. Šuvaković, *n. d.*, str. 215.

22 Sava Stepanov, *Mira Brтка: Crvena skulptura* (katalog izložbe), Centar za vizuelnu kulturu „Zlatno oko“, Novi Sad, 2007.

oblike i događaje na osnovu prethodnog iskustva. Na neki način kao da obavljamo transakciju između novog ili nepoznatog objekta/skulpture i prepoznavanja nečeg što (nam) liči na nešto drugo... Tražeći sličnosti, prepoznajući stvari nalik nekim drugim stvarima, način je na koji se susrećemo sa svetom. Odvojiti sličnost od objekta gotovo je nemoguće. Kod Brtkinog pristupa i tretmana skulptorskog rada prevagu donekle imaju materijal i forma, ali, s druge strane, neizostavno joj je važan susret tela posmatrača sa telom skulpture. Na tom nekom i afektivnom i imaginativnom nivou ili sučeljavanju naizgled različitih pristupa „rade“ Brtkine skulpture, a naročito možda ova poslednja realizovana skulpturalna instalacija u vidu komplikovanih mreža/skeleta od tankih gvozdених šipki obojenih u belo i oblikovanih u visoki stub, kratak prolaz i gomilu okruglastih, nabacanih formi. U svakom slučaju, i one dovršene i one u postupku recikliranja i prerade, skulpture Mire Brtke su samo protagonisti jednog tragalačkog procesa u kome postizanja, rezultati, rešenja, efekti predstavljaju tek stanicu, stepenicu ili odmorište/pauzu, nakon kojih se proces nastavlja i slede nove stanice, stepenice i pauze...

Koristeći nađene predmete, delove, objekte koji su imali prethodnu egzistenciju ili svrhu i njihovo obnavljanje (reciklaža) u novom, svežem kontekstu – poput postupka nadrealista koji su tridesetih godina 20. veka koristili nađeni objekat kako bi naglasili nepodudarnost i razlike između stvari/predmeta i predstave o njima, s tom razlikom što ovde prisustvujemo događanju međusobnog srastanja ili *nalikovanja* stvari/predmeta u zavisnosti od konteksta.

Upotreba *objet trouvé* kao sirovog materijala omogućava Brtkinim skulpturama da sugerišu neku vrstu spontanosti, neposrednosti, iako je ona na kraju krajeva često iluzija i privid. Uvek se nekako radi o načinu na koji prepoznajemo stvari, kako ih identifikujemo i koja značenja smo u stanju da im dodelimo i *zalepimo*.

Da li je zaista ukinuta distanca, jaz, između posmatrača i skulpture? Da li je ukidanje postamenta, kao praga između sveta posmatrača i specijalnog/specifičnog sveta skulpture, pre pola veka učinilo za identitet

skulpture isto onoliko koliko i za njenu formu...? ²³
Dopada mi se pomisao da skulptura više nije ni metaforički ni stvarno odvojena od svakodnevnog života. Fizičko prisustvo skulpture, s kojim suočavamo vlastito fizičko prisustvo, naprosto je nezaobilazna činjenica kojom Brtka vešto barata. Međuprostor između dva sveta tako postaje mesto za promenu raspoloženja, za promenu modaliteta doživljaja i promišljanja skulpturalne situacije pred koju je posmatrač stavljen/doveden. Isto tako, Brtka povremeno ima potrebu da svoju skulpturu negde izdvoji kako bi joj samouvereno potvrdila identitet samosvojnog, jedinstvenog, samostalnog entiteta.

Skulpture Mire Brtke, bez obzira na veličinu i materijal, istovremeno su, dakle, i spomenici i objekti. One korrespondiraju sa vrednostima i značenjem spomenika u onoj meri u kojoj im je potreban prostor da bismo ih sagledali i da bi tom *kreiranom* distancom naznačili svoju različitost od nas. Objekti, s druge strane, ukoliko se mogu držati u ruci, nositi, pomerati – kao da ne zahtevaju dodatni prostor već se prilagođavaju telu (prostoru), uzimaju od tela (prostora) ili daju telu (prostoru) onoliko koliko je ovaj u stanju da im (se) da ili preпусти...

Intuitivno, Brtka dejstvo svojih skulptura dovodi u labavo ravnopravan odnos između apsolutnog i relativnog, univerzalnog i posebnog, vere i razuma, sigurnosti i sumnje. Ona, dakle, time deli opšti stav mnogih savremenih skulptora, proizašao direktno iz filozofije *ready-madea*: "... stvarnost ne obuhvata hipotetičke univerzalije koje se navodno kriju iza pojava. Umesto toga, stvarnost jednostavno *jeste* pojava – pojave su jednake predmetnosti – dok je predmetnost jednaka skulpturi."²⁴

Dinamički karakter Brtkinog pristupanja skulpturalnom izvođenju i prezentaciji poseduje još dva

važna aspekta koji nas vraćaju na početke Mirinog umetničkog i životnog puta.

Reč je o arhitekturi²⁵ i o pozorištu/filmu.

Arhitektura, pojednostavljeno, kao umetnost gradnje, planiranja, oblikovanja i izrade objekata sa različitim funkcijama lako se pronalazi u rešenjima, planovima i dimenzijama nekih od poslednjih Brtkinih radova, a ponajviše u skulpturama *Grad* (2009), *Varijabilno* (2011), kao i nešto ranije nastalim komadima *Bez naziva* (2003). Ako se prihvati teza/ideja da su pobrojani radovi naprosto izrasli iz ciklusa *Linearna skulptura*, proizlazi i da njihova arhitektoničnost i njihova dosegnuta monumentalnost, uz četvrtu dimenziju – vreme, potiču iz razrade i prevazilaženja tog jasnog, preciznog i gotovo konstruktivistički strogog ciklusa.

Istovremeno, ukoliko se na trenutak osvrnemo na Brtkine crteže i uopšte radove na papiru iz šezdesetih godina, rađene temperom na kartonu ili olovkom u boji (npr. *Senza titolo* [1966] i *Senza titolo* [1969]), bivamo zatečeni otkrićem očaravajuće podudarnosti učitane kao kontinuirano kretanje u mirovanju, gde je presudan međusobni uticaj fizičkih elemenata i efekata svetlosti i senke. Različite vizure i osvetljavanja doprinose pojavi senki i senčenja kao sporednih, a opet veoma važnih efekata, kako *linearnih skulptura* s početka 21. veka tako i pomenutih, ali i drugih „linearnih“ radova nastalih pre gotovo pola veka.

Scena, igra, drama, humor, prvo Brtkinih mobila, poput rane *Metamehanike* (1995–1997), rada koji uključuje više figura u pokretu, odnosno figura zavisnih od pokreta, zatim rad *Kolektivno* iz 2000, a naročito ciklus *Crvena skulptura*, gde posebno treba izdvojiti varijacije na temu zvezde, crvene, prelomljene, petokrake, šestokrake – ima nešto od pozorišne scenografije ili filmskih kulisa u smislu narativne strategije. Ima teatra u tim radovima, mogućeg beskrajnog dijaloga, glasnog monologa i brojnih kontradiktornih relacija između svih delova unutar jedne skulpturalne

23 Andrew Causey, *Sculpture Since 1945*, Oxford History of Art, Oxford University Press, 1998, str. 124–125.

24 Thomas McEvilley, *Sculpture in the Age of Doubt*, Allworth Press, New York, 1999, str. 36.

25 Mira je nameravala da studira arhitekturu, međutim, kako sama kaže, *slučajno* se prijavila na Akademiju za pozorište i film i bila među petoro kandidata od šezdeset koji su položili prijemni ispit na odseku za filmsku režiju.

celine/scene/postavke, kao i između pojedinačne skulpture i pojedinca.

Priča i pričanje priča predstavlja važan aspekt (post) moderne kulture. Stoga teatralizaciju skulpturalnih postavki Mire Brtke treba razumeti upravo kao projektovanje i akciju usmerenu ka kreiranju i rekreiranju ambijenta, odnosno prostora koji je u stanju da produkuje mnoga zanimljiva značenja.

Skrivena modna marka

Kada se čuveni Đermano Čelant (Germano Celant), umetnički kritičar i teoretičar snažne i uticajne umetničke pojave kakva je bila i jeste Arte povera, pojavio u ulozi umetničkog direktora i jednog od kustosa Bijenala u Firenci, koje je održano 1996. pod nazivom *Il Tempo e la Moda (Time and Fashion / Looking at Fashion)*, mnogi su bili iznenađeni. Mnogi i nisu.

Na bijenalu, u okviru sedam izložbenih postavki na raznim lokacijama u gradu, predstavili su se umetnici poput Demijena Hersta (Damien Hirst), Jana Fabrea, Džulijana Šnabela (Julian Schnabel), Kiki Smit (Smith), Roja Lihtenštajna (Roy Lichtenstein), Rozmari Trokel (Rosemarie Trockel) i Tonija Krega (Tony Cragg), pored modnih kreatora i dizajnera kao što su Aleksander Makvin (Alexander Mc Queen), Kelvin Klajn (Calvin Klein), Đorđo (Giorgio) Armani, Đani Versače (Gianni Versace), Žil (Jil) Sander, Karl Lagerfeld, Prada, Vivijen Vestvud (Vivienne Westwood), Joši Jamamoto (Yohji Yamamoto) i Iv Sen Loran (Yves Saint-Laurent). Bijenale je bio zamišljen kao internacionalni umetnički festival, sa interdisciplinarnim pristupom, u rasponu od savremene umetnosti do izražavanja svakodnevice kao što su modni trendovi. Izložba je, zapravo, analizirala složene odnose između mode i umetnosti, sa pregledom koji se kreće od pokreta istorijskih avangardi ka aktuelnim interakcijama između modnih dizajnera i vizuelnih umetnosti...²⁶

Podsećanja radi, Gustav Klimt, Anri Matis (Henri Matisse), Salvador Dali, Aleksandar Rodčenko (Alexander

26 <http://www.contemporaryfashion.net/index.php/none/more/318/uk/exhibition.html> (poslednji pristup 20. septembar 2012).

Dokumentarni materijal vezan za modu na retrospektivnoj izložbi *Mira Brtka: Nestabilne ravnoteže*, MSUV, Novi Sad, oktobar 2012. Documents related to fashion within the retrospective exhibition *Mira Brtka: Unstable Balances*, MoCAV, Novi Sad, October 2012



Rodčenko), Sonja Deloni (Sonia Delaunay), Natalija Gončarova (Natalia Goncharova), Milena Pavlović Barili, pa onda, naravno, Vorhol (Warhol), ali i Lihtenštajn, samo su neki od umetnica/umetnika koji su se od početka 20. veka bavili dizajniranjem odeće, modnom ilustracijom i/ili konkretnom, doslovnom izradom odeće.

S druge strane, američki umetnički časopis *Artforum*, u svom izdanju iz februara 1982. godine, na naslovnu stranu stavlja model u večernjoj haljini koju je dizajnirao Isej Mijake (Issey Miyake):

„Nije bilo neuobičajeno da se modna odeća i modne slike koriste u umetničkom kontekstu, ali ono što je razdvajalo tu sliku od običnog *korišćenja* mode u umetnosti jeste činjenica da je ta haljina predstavljena kao da je *sama po sebi* umetnost.“²⁷

Ono u čemu je Čelant uspeo jeste da unese drugu dimenziju u odnos umetnost – moda, time što je umetnost spustio sa tradicionalnog pijedestala i uveo je u virtuelni prostor za komunikaciju i razmenu i ponudivši modi neočekivanu i neobičnu priliku za uvažavanje.²⁸

Iako preplitanje likovne umetnosti i mode / modne industrije, pa i filma, neće biti ništa novo za Miru Brtku,

27 Laš Fr. H.Svensen, *Filozofija mode*, Geopoetika, Beograd 2005, str. 97.

28 Dr Martina Corgnati, *Dress Code*, Contemporary Practise, Visual Arts from the Middle East, Volume IX, <http://www.contemporarypractices.net/essays/VolumeIX/Dress%20Code%20.pdf> (poslednji pristup 22. septembar 2012).

izgleda da će opšti stav o odnosu umetnosti i mode kao dva suprotna i suprotstavljena sveta – gde efemernost, komercijalnost, konzumerizam mode stoji nasuprot esencijalnosti, univerzalnosti i „večnosti“ umetnosti, neprestano opterećivati Brtku. Otuda njeni modeli nisu potpisani, nemaju etiketu i prepoznatljivu modnu marku. Brtka je radije birala poziciju anonimne, „nepoznate“ kreatorke, koja se od pažnje i odobravanja javnosti (mušterija) radije sklanja i skriva.

Naime, još tokom boravka u Rimu tokom šezdesetih godina Brtkin angažman u proizvodnji žanrovski i tehnički različitih filmova često će biti zasnovan na crtanju, slikanju, kolažiranju itd. – tj. na likovnim umetnostima...

Konačno, stvari će se u modnom pravcu bitnije iskristalirati Mirinim uključivanjem u realizaciju filma *Krilate svinje* (*Porci con le ali*) Paola Pjetrandelija (Pietrangeli) (filmu žanra erotska drama, kako je negde navedeno) iz 1977, uvrštenog u program 27. međunarodnog filmskog festivala u Berlinu, koji se bavi protestom mladih, buntom levo orijentisane omladine sa zahtevima usmerenim više ka političkim, ali i seksualnim slobodama. Mira Brtka je bila zadužena za ženski kostim u filmu.

Kreiranje ženske garderobe za navedeni film Brtka je oslonila na slovenski folklor, sa posebnim akcentom na vezu – karakterističnom za narodnu nošnju gotovo svih naroda koji žive u Vojvodini. Mirin način izrade ovih haljina podrazumevao je variranje ženske duge košulje, koja čini osnovu mnogih narodnih nošnji na Balkanu, sa ručno rađenim vezom „preuzetim“ ponajviše iz slovačke narodne radinosti, ali isto tako i iz srpske, mađarske, rumunske itd. Njihovo ručno i pojedinačno bojenje svaki put je potvrđivalo unikatnost i neponovljivost Mirinih kreacija. Haljine su bile tražene u domaćem, ali i evropskom džet-setu, naročito među filmskim zvezdama.²⁹

.....
29 Mnoge slavne i poznate ličnosti bile su vlasnice "Mirinih haljina". Glumice: Izabela Roselini (Isabella Rossellini), Antonela (Antonella) Lualdi, Marina Vladi (Vlady); zatim supruga italijanskog predsednika Sandra Pertinija i dr. Čuvena manekenka Ljiljana Tica bila je ekskluzivni model u reklamnim kampanjama za brojne modele Brtkinih haljina tokom osamdesetih godina. Za naslovne strane domaćih ženskih listova, poput *Bazara* i *Nade*, u Mirinim haljinama fotografisale su se zvezde tadašnje estrade: Vera Ivković, Lepa Brena i dr.

Nešto kasnije, u italijanskom izdanju modnog časopisa *Vog* (br. 369 iz januara 1981)³⁰ pominju se upravo slovenske košulje (*camicione slavo*), čije vizuelno/estetsko osavremenjavanje i savremena modna upotreba izvorno pripadaju Miri Brtki, koja je još šezdesetih godina uradila prve haljine u tada popularnom hipi stilu.

„Nisam radila modele sa ciljem isticanja folklor, nego je on spontano bio u službi njihovog dekorisanja. Svaki model je za mene novo istraživanje, a za svaku kreaciju sam emotivno vezana gotovo isto kao i za sliku.“³¹

Slovensku košulju bi trebalo sagledati kroz tradiciju i tradicionalno odevanje, koje je izvorno bilo uslovljeno praktičnim razlozima i zahtevima određenih etničkih sredina. Košulja kod slovenskih naroda, u okvirima njihovih narodnih nošnji, deo je folklor a i zapravo predstavlja podlogu, bazu, osnovu na koju se nadograđuju ostali odevni elementi koji imaju svoju funkcionalnu ulogu (da čuvaju, štite telo od spoljnih uticaja), nose svoja značenja (dekorativna, običajna) itd. Preuzimanjem, preradom i uvođenjem košulje (preteče današnje potkošulje) u savremeni svakodnevni život, Miri Brtki pošlo je za rukom ne samo da realizuje modu za mlade, već i modu koja podmlađuje.

To što su te modele ravnopravno nosile pripadnice različitih starosnih grupa, ali i različitih društvenih klasa, *ekonomska elita* kao i devojke/žene iz najširih slojeva, govori u prilog tendenciji stilskog ujednačavanja društva usled veće „demokratizacije“ mode – odnosno prilagođavanja modnog tržišta srednjim i nižim slojevima. Modni sistem sve više je naklonjen potrošačkim masama, a to, na kraju, znači i da je „svako konačno slobodan da se obuče kako hoće“.³²

.....
30 Ubrzo nakon snimanja/prikazivanja filma *Porci con le ali* (*Krilate svinje*), Brtkini modeli su se našli na stranicama mnogih italijanskih i evropskih modnih časopisa, kao što su: *Anabela*, *Amika*, *Mari Kler* i dr.

31 Iz razgovora sa Mirom Brtkom, u: Ljerka Kapetanović, *Naši u svetu*: Rimljanka iz Pazove, *Una*, magazin za žene, Sarajevo, 15. april 1985.

32 Đilo Dorfler, *Moda*, Svetovi, Novi Sad 1986, str. 107.



Otvaranje retrospektivne izložbe *Mira Brtka: Nestabilne ravnoteže*, MSUV, Novi Sad, oktobar 2012.

The opening ceremony of the retrospective exhibition *Mira Brtka: Unstable Balances*, MoCAV, Novi Sad, October 2012

Istovremeno, u Mirinim postupcima *dekontekstualizacije i rekontekstualizacije, mešanju „visokog“ i „niskog“, korišćenju neočekivanih boja i materijala*³³ prepoznajemo strategije avangarde u modi koje potiču od Else Skjapareli (Schiaparelli) i njenih smelih, drskih i *bezobraznih* modnih stajlinga iz prve polovine prošlog veka.

Tokom osamdesetih godina 20. veka Mira Brtka se uglavnom bavi kreiranjem haljina, kao i nešto ekskluzivnijih modela poput venčanic i maturskih haljina. Naročito tražene, unikatne modele „Mirinih haljina“ Brtka kreira za Centar za modu i Jugoeksport, u tadašnje vreme važna i jaka modna/tekstilna preduzeća u Beogradu (i SFRJ). Eksperimentalni rad je uključivao korišćenje zaostavštine iz narodne tradicije i zanatstva.

Krajem decenije Mira u svojim kreacijama počinje da kombinuje neočekivane boje i materijale. Često koristi svilu, ali i materijale poput onih za navlake, jorgane, koje sama boji i kombinuje, tragajući za novim, neobičnim i iznenađujućim efektima i kontekstima.

Ekonomski ili komercijalni momenat u Brtkinom dizajniranju odeće bilo je nešto što ona nikad nije krila:

.....
33 Laš Fr. H. Svensen, *Filozofija mode*, Geopoetika, Beograd 2005, str. 95.

„Kako u slikarstvu nikada nisam želela da pravim kompromis, da slikam slike koje će se dobro prodavati, morala sam od nečeg da živim. A mi nikada nismo prodavali svoje slike, nismo čak ni razmišljali o tome da ih prodajemo! Abe nam je uvek govorio da nikada ne pravimo ustupke, da nikada ne slikamo ono što publika hoće.“³⁴

Duboko svesna (tadašnje) efemernosti mode, Brtka isto tako dobro poznaje i njenu komunikacionu snagu i potencijale. Odeća komunicira vrlo jasno, ali, s druge strane, ne možemo joj u potpunosti verovati *na reč*. Kao nosilac aluzija, dvosmislenosti, (dez)informacija itd. (ženska) odeća je onda, kao i sada, posedovala mogućnost da ponudi simbole ili kvazisimbole, ključne za stvaranje identiteta ili identifikacije.

Iako norme oblačenja više ne postoje a odeća više nije pouzdan pokazatelj ko je neka osoba, i danas na osnovu garderobe, možda više nego ikada ranije, izvodimo zaključke o osobi koja je nosi. Izborom načina odevanja podjednako se pokazuje/simulira željeni identitet, kao i što se namerava/simulira sakrivanje realnog.

.....
34 Mira Brtka u: Gordana Draganić Nonin, Intervju: Mira Brtka – „DNK“ kao horizont vojvođanske ravnice, *Nova misao*, časopis za savremenu kulturu Vojvodine, br. 16, Novi Sad, februar/mart 2012, str. 16–25.

Intuitivno ili ne, Mira Brtka je te simbole prepoznavala i umevala da ih upotrebi.

Čini se da je ključno za Brtkin pristup modi ono što Dorfles naziva fenomenom *revival* u modi.³⁵

Ukratko, takozvani *revival* bi značio ponovnu primenu ili prilagođavanje prošlih stilova u mnogo kasnijim vremenima: „Ovaj fenomen poseduje određenu težinu, pošto dokazuje kako ponekad postoje neiscrpljene stilske konstante kadre da pokrenu nastajanje originalnih umetničkih formi iako se ove zasnivaju na pozajmicama iz epoha različitih po kulturnoj uobličenosti, društvenim pretpostavkama, političkom ustrojstvu“.³⁶ Područje mode stoga se zasniva na obnavljanju i podražavanju, na povezanosti i podeli, razdvajanju među pojedincima i grupama (Dorfles govori o koheziji i diferencijaciji).

Moda jeste, dakle, i sociološki i esetski činilac kojim se dostiže stanje koje je *neobično, privilegovano i izuzetno*.

Krajem osme, tokom devete i desete decenije 20. veka, paralelno sa modnim angažmanom i poslovnom saradnjom sa moćnim beogradskim modnim firmama, započeta su i trajala i Brtkina istraživanja i eksperimenti u oblasti slikarstva, kojem je Mira uvek i do kraja bila odana, makar ga sticajem različitih okolnosti morala naizgled postaviti u drugi plan svojih egzistencijalnih i umetničkih realizacija. Brtka je tokom tih godina često imala potrebu da se negde/nekako distancira od svojih modnih „izleta“, smatrajući da su oni u neku ruku vid izdajstva slikarstva, umetničkog medija kojem je izvorno, dosledno i možda najpotpunije ostala verna i odana:

„Sve čime sam se bavila smatram samo privremenim udaljavanjem od slikarstva, a kreiranje je moja najdugotrajnija digresija.“³⁷

Reč je o tehnici punjenog veza na platnu, gde osnovni crtež-skica potiče od umetnice kao *naručioca*, a izbor boja/kolorita i njegovog rasporeda na datoj površini biva prepušten „izvođačima radova“, odnosno veštim pazovačkim veziljama: „U pitanju je specifičan vid

35 Đilo Dorfles, *Moda*, Svetovi, Novi Sad 1986.

36 *Isto*, str. 67.

37 Iz razgovora sa Mirom Brtkom, u: Ljerka Kapetanović, Naši u svetu: Rimljanka iz Pazove, *Una*, magazin za žene, Sarajevo, 15. april 1985.

mikrosocijalizacije samog kreativnog procesa i njegovog ostvarivanja, u idejnom, estetskom i praktičnom smislu reči“.³⁸ Istovremeno, nastaju trukovani crteži, ali i reljefne slike nastale kolažiranjem delova cepanih sa filmskih plakata, iz ilustrovanih časopisa, kao i sečenih manjih i po obliku različitih komada tkanina raznovrsnih tekstura, sastava, boja i dezena. Veza koja se može (i treba) uspostaviti sa kasnije nastalim „slikama“, rađenim u tehnici punjenog veza na platnu, zasnovana je, koliko na tehničkim, izvedbenim detaljima i zahtevima, toliko, ako ne još i više, na kreativnom, stvaralačkom impulsu sklonom istraživanju i eksperimentu.

Izložbom *Usmerena imaginacija* Brtka je, 1994. u novosadskoj Galeriji savremene likovne umetnosti,³⁹ pokazala ciklus radova rađenih tehnikom punjenog veza na platnu u periodu 1976–1994, nakon koje su, nešto kasnije, usledile i izložbe pod istim nazivom u Bratislavi, Pragu, Budimpešti. Kao da je na neki način želela da pokaže da umetnost/slikarstvo nikada nije ni napuštala. Da su samo forma i sadržaj promenili/menjali svoje oblike pojavljivanja/objavljivanja, dok je suština ili biće njene umetnosti (slikarstva) ostajalo isto i nepromenjeno.

Na nedavno upriličenom (ne)mogućem Brtkinom susretu sa Vorholom – možda se prvi put u fokus javnosti iznosi Brtkino bavljenje modom. Pored isticanja generacijske pripadnosti i sličnog porekla dvoje umetnika, te njihovog bavljenja filmom tokom šezdesetih godina 20. veka, ovom koncepcijom posebno se izdvaja bavljenje modom, koju – kao „sporednu“ umetničku aktivnost – dele oba umetnika.⁴⁰

38 Grozdana Šarčević, *Mira Brtka: Usmerena imaginacija – ciklus likovnih radova punjenim vezom na platnu 1976–1994*. (katalog izložbe), Galerija savremene likovne umetnosti, Novi Sad, jun 1994.

39 *Mira Brtka: Usmerena imaginacija – ciklus likovnih radova punjenim vezom na platnu 1976–1994*, Galerija savremene likovne umetnosti, Novi Sad, jun 1994.

40 Sava Stepanov, *Brtka & Warhol. Jedan (ne)mogući kontakt, u: Andy Warhol / Mira Brtka* (katalog izložbe), ART EXPO, Novi Sad, 24. februar – 1. mart 2011; takođe u: М. Мијушковић, Словенска кошуља Мире Бртке, *Политика*, Београд, 25. фебруар 2011.



Postavka retrospektivne izložbe *Mira Brtka: Nestabilne ravnoteže*, MSUV, Novi Sad, oktobar 2012.

Installation view of the retrospective exhibition *Mira Brtka: Unstable Balances*, MoCAV, Novi Sad, October 2012

Stoga, zbog navedenog, bliska mi je pomisao da su se Brtkina umetnost i Brtkina moda međusobno obuhvatile i prigrlile, možda i mimo umetničine volje, i da zajednički dele Mirinu proizvođačku, manuelnu strast i koncentraciju, kao i imaginaciju, u periodu počev od kraja sedamdesetih do sredine devedesetih godina prošlog veka, ali i danas...⁴¹

.....
 41 Zanimljiva koincidencija je da je upravo u toku izložba (od 8. do 20.10.2012) Otavija Misonija (Ottavio Missoni) pod nazivom *Il genio del colore / Genij boje* u Galeriji Kortil u Rijeci. Nakon prikazivanja u evropskoj prestonici kulture 2012, Mariboru, izložba je pokazana i u Dubrovniku, zatim Kopru i Puli. Misoni je poznata italijanska modna kuća osnovana 1953 u Vareseu, prepoznatljiva po trikotaži dizajniranoj od raznobojnih paterna majstorski složenih boja. Izložba je posvećena sportskim, modnim i umetničkim dostignućima Otavija Misonija, a samo pogled na reprodukciju na koricama pratećeg kataloga vodi ka zanimljivoj i intrigantnoj paraleli sa Brtkinim slikama rađenim tehnikom punjenog veza - naročito ako se ima u vidu da su ikonografski elementi brenda Misoni proizašli iz etničkih arhetipa njegove rodne Dalmacije, kao i da se za najbitniju Misonijevu karakteristiku smatra sposobnost zaobilaženja granice između mode i umetnosti.
http://www.iiczagabria.esteri.it/IIC_Zagabria/webform/SchedaEvento.aspx?id=654&citta=Zagabria
<http://www.culturenet.hr/default.aspx?id=47206>

Bez zaključka

U polučasovnom dokumentarnom filmu *Lice u prolazu* o radu Mire Brtke, koji je 1982. režirao Nikola Majdak, u jednom kadru Brtka, govoreći o sebi, kaže da su njene ključne karakteristike osećanje slobode i izdržljivost, a da su njene vodilje optimizam i život...

Njen prelazak iz sveta filma u slikarstvo posledica je *sudbinskog* susreta sa Japancem Nobujom Abeom ubrzo po dolasku u Rim 1959, što će je, sasvim izvesno, već iste godine, opredeliti za studije slikarstva na rimskoj Akademiji lepih umetnosti.

Abeov nesumnjivo veliki uticaj na Brtku oseća se i danas, kada rado navodi njegove reči i „učjenja“. Težnja ka ravnoteži između emocionalnog i racionalnog, osećanja i mišljenja/ razumevanja – nešto je na čemu je Abe posebno insistirao i što je Brtki i dalje jako važno. Istovremeno, ona je svesna da ravnoteža podrazumeva potencijalno prisustvo središta čiji gubitak dovodi do asimetrije, disonance, disharmonije kao posebne umetničke vrednosti. Po Đilu (Gillo) Dorflesu, upravo umetnost današnjice svesno ili instinktivno izaziva taj potencijalni gubitak središta kako bi produbila ili ojačala svoje *pozicije* i značaj/značenja.

U obilju umetničkog materijala, realizovanih radova, ideja, skica, projekata, koncepata i dokumentarne građe, tokom pripreme retrospektivne izložbe i prateće monografske publikacije nastojala sam da – u realizaciji i jednog i drugog – akcenat bude stavljen upravo na tim **nestabilnim ravnotežama** u umetničkim realizacijama Mire Brtke. Smatrala sam da će na taj način biti vidljivije i ubedljivije činjenice o njoj i njenoj umetnosti, koja se od samih početaka zasniva na nestabilnim, nesigurnim i nestalnim karakteristikama samog života. Brtka je to doživljavala kao prednost i priliku da vlastiti identitet, kao i identitet svoje umetnosti, neprestano potvrđuje kroz stalne promene, kretanje i preokrete. U tom smislu, a Mira Brtka je pravi primer za to, proizlazi da se jedino nakon većih ili manjih poremećaja ravnoteže, naglih iskoraka, iskliznuća, iskoračenja, skokova, nenadanih ili dobrovoljnih (!?) padova i uzleta koji slede, ostvaruju najveći, najsnažniji i najznačajniji (životni i umetnički) rezultati.

Kada Gi Debor piše o *životu kao akumulaciji prizora* – lično, na umu imam upravo Miru Brtku – jedinstvenu, a opet istovremeno i podjednako promenljivu i ne do kraja objašnjenu i definisanu autorsku ličnost.

Najranije datirani radovi predstavljeni u ovoj knjizi i pokazani na retrospektivnoj izložbi potiču iz ranih šezdesetih godina prošlog veka. Poslednji su nastali, doslovno, pre nekoliko dana.

Kroz pet decenija Brtkinog rada, društveno-politički, kao i ekonomski odnosi, kulturna i umetnička scena, više puta su promenili svoj izgled, svoje paradigme, a vodeće ideološke postavke zamenilo je doba lišeno ideologije... Miru Brtku kao da to nije doticalo. Svojom životnom i umetničkom filozofijom, koja je oduvek usmerena na: biti, prisustvovati, izdržati, osetiti, istraživati, eksperimentisati – opstajala je zahvaljujući fascinantnoj energiji, sposobnosti samoostvarivanja, sposobnosti lične i umetničke regeneracije i transformacije i zahvaljujući, naravno, ličnoj hrabrosti i snazi volje.



Suzana Vuksanović

Logic and Meditation (in the background) of Art

Introductory Remarks

For more than five decades, the artistic and life destiny of Mira Brtka takes place between Stara Pazova - Belgrade - Rome - Novi Sad - Bratislava. Through times, places, and events - to situations, encounters, and people - Mira has been led, and is led by: a powerful energy, curiosity, courage, openness and spontaneity, (im)practicality, will and persistence, a conceptual and physical vitality, (ir)rationality, work, love, dedication, perseverance, endurance...

She directs her first (graduate) play in Subotica, in 1956.

She directs her first film for Zagreb film, in 1958.

She stages her first solo painting exhibition in Rome, in 1964.

The first of "Mira's dresses" are worn by Italian women, in the late 1960s.

She exhibits her first sculptures in Novi Sad, in 1990.

Therefore, Mira Brtka had, artistically, ventured into film (as a director, screenwriter, assistant director, cartoonist, costume designer, set designer), into fashion (creating garments for women), and, perhaps, most important - or lasting for the longest period of time- were her studies in painting. Involvements in painting, the investigation of its properties, nature, and character were parallel with Mira's notion of art as a search for personal, inner meaning.

As many times before, at the end of the 20th, and beginning of the 21st century, by opening a new field of study and experimentation, this time within the framework of sculpture, post-sculptural and sculptural installations, Mira Brtka had, once again, confidently and inquisitively expanded the scope of her artistic contemplations and work. At the same time, her latest series of white relief paintings, which references paintings created in the mid-1960s, indicates the thoroughness and continuity in analyzing a set of established problems in painting, which, of course, presents a few more important personal and professional characteristics of Mira Brtka.

Dim Light. Brilliant Light: Painting

In her twenties, Mira Brtka had replaced the world of socialist renewal and construction of the former Federal Republic of Yugoslavia (FRY) with the world of abundance, or indicated abundance, the Western (specifically Italian) consumer society - which had implied, given the details of her biography¹, numerous opportunities for being introduced to, exploring, and involvement in important and interesting cultural/social events, meetings with important and interesting personalities, etc., and had resulted in Brtka's rapid growth, development and changes as an artist and a painter...

After completing her studies in directing at the Academy of Theatre and Film in Belgrade, Brtka would study painting at the Academy of Fine Arts in Rome. Year after she graduated, in 1964, she staged her first solo exhibition at the Gallery Arflex, and soon after would exhibit at the Galleria Scorpio with Gencay Kasapci and Antonio Franchini. Marisa Volpi, in her text for the catalog, clearly indicated the basic premises of the results in painting of the three artists. She pointed out, at the very beginning, that there are no common features in the works of this trio regarding previous research, or in their recent production. She had found, however, that their work stems from the appreciation of the fact that painting does not affirm itself, anymore, in relation to the representation of reality, but that it presets, for these three artists, a specific activity defined by visual experiences/visual restrictions. Furthermore, she indicated that the results of their painting place the artist in a relationship to *the culture of abstraction*, which developed from traditional figurative art movements, parallel to Art Informel. It is a culture that set at the center of its interests the meanings of visual perception and the instruments of their articulation: from Vasarely to Dorazio, from Accardi to Noland, from Kandinsky's late phase to Soto, etc.²

This framework - for completely different careers and artistic development aimed at attaining opposing problems in painting - which was established by

.....
1 See Mira Brtka's *Biography* in this publication.

2 Marisa Volpi, *Gencay Brtka Franchini* (exhibition catalog), Galleria Scorpio di Alfonso Leto, Rome, 18 September - 10 October 1964.

Marisa Volpi, would be appreciated by (local) art critics later on, as well, when considering Brtka's efforts and achievements in painting.

Soon to follow were two very important *problem-solving* exhibitions which she had been a part of, that is, which included Brtka's paintings. These exhibitions, including the introductions to the accompanying catalogs, as well as the response of the press at the time, perhaps represent the strongest cornerstone points of Mira Brtka's future artistic output.

The first exhibition was held in 1965, in Rome, in the already mentioned Galleria Scorpio, entitled *Forme presenti: Brtka - B.Conte - Čubraković - Franchini - Takahashi*. Only six months later, the same gallery presented its artistic research in the spirit of Art Informel, this time, Brtka exhibited her *white paintings*.

In the introduction, Giuseppe Gatt notes important points regarding Brtka's latest paintings:

"The present production achieves the wish to stop the elements of light: "to stop" in the sense of objectifying it so that the smallest Impressionist residue which results from the movability and the essential uncertainty of the perception of light is taken away from it. Such objectification is achieved through plastic linear form, morphologically and geometrically set according to the principle of symmetry, and conceived in relief - and it is this angular exactness of the relief that achieves the static light function, unambiguous, objective, as if actually light itself remained trapped within an art object, which becomes, in the end, an object or light, or, rather a light - object."³

Marking this important boundary, difficult to determine, between light and shadow, Gatt pointed out Mira Brtka's new research in painting aimed at light as the main topic, which she would work on after her experience with (post)Informel. These are the paintings *Costruzione IV*, *Costruzione V*, as well as monochromes in a different color - *Costruzione XV*, all from 1965.

Another important exhibition was held in 1967, in Trento, at the Galleria d'arte "L'Argentario," entitled *Gruppo Illu-*

3 Giuseppe Gatt, *Forme presenti: Brtka - B.Conte - Čubraković - Franchini - Takahashi*, (exhibition catalog), Galleria Scorpio, Rome, 6 March 1965.

mination. This exhibition, simultaneously, represented both the formation and the beginning of the work of the *Illumination* group, at the initiative of the artist, teacher, spiritus movens, mystic, and philosopher, Nobuya Abe⁴, whose sudden death in 1971 had ended the existence and the operation of the group. The framework of Abe's introduction in the catalog of the exhibition could be contained in his one sentence:

"For contemporary artists, color needs to be light itself: particular attention to intensity should exist in the color, in itself; color is the light of human spirit, separated from the rest of nature."⁵

The group consisted of five artists: Marcia Haff (1929), Aldo Schmid (1935), Milena Čubraković (1924), Paolo Patelli (1934) and Mira Brtka (1930). The "program" of this art group, or, rather, community, could essentially be understood through the term *illumination*, which was not randomly selected to be the group's name. The literal translation from French would be enlightenment, and in the English language it means to cast light upon, highlight, light up... In fact, the poetry of Arthur Rimbaud and his collection of poems *Les Illuminations* represented, for Abe, the model or inspiration when choosing the name, while, at the same time, the Larousse definition of the term *illumination* was published in the catalog, according to Abe's instructions.

Furthermore, the terms *sensitive*, *spiritual* and *sublime* as a kind of visual equivalents of haiku poetry, represented vital and essential determinants of the ap-

4 Nobuya Abe (Niigata, Japan, 1913 - Rome, Italy, 1971) An autodidact, he started to paint at the age of seventeen. Engaged in figurative painting, participated in the Japanese Surrealist movement, was an exponent of abstract Informel and geometric painting, as well as artistic activism. Participated in several major international conferences on arts, was a member of the jury of the Venice Biennale (1954), Sao Paulo Biennial (1959), and the Ljubljana Biennial of Graphic Arts (1960). He lived and painted in Rome since the late fifties. The founder of the international group *Illumination* (Abe, Brtka, Čubraković, Haff, Patelli, Schmid) in Rome. Visited Yugoslavia on several occasions. He was particularly interested in the art of Bosnian tombstones. His works are in many museum exhibitions in Japan, Italy and around the world. (N. Abe biographical information courtesy of Foundation Brtka-Kresoja, Petrovaradin.)

5 Nobuya Abe, *Illumination*, (exhibition catalog), Galleria d'arte "L'Argentario," Trento, June 1967 - Note: the text is published in full in this publication.

proach to painting of the members of this group, who found their basic means of expression *in pure form, pure color, and smooth surface*.⁶ In this context, the use of the language of geometry was the way to achieve meditative and contemplative states and moods. In regards to this, Miško Šuvaković wrote:

"Namely, in the spirit of the ideas that Abe preached, and that, fundamentally, had been accepted by his younger associates, the painting, although devoid of any object reference and reduced to simple and concise visual effects, does not represent an aesthetic creation, but is created and should act as a sign of spiritual "enlightenment" in the tradition of Asian philosophies of life."⁷

When asked recently what the main idea behind their gathering and the connections in the group had been, Brtka responded:

"The idea was - to change things, to go towards the new. It was the time of revolutions, and student riots, and the time of flower children. There existed a widespread general fatigue on the state of affairs in society and politics. Of course, all of this had affected the arts. We said - what has been painted up to now- we should not do it that way. Nature should not be presented as was done thus far. Light should be sourced from your own soul, the inner world of your own being. Abe said that one should resist things, he called all that *a permanent crisis*, therefore, an accelerated life ... Imagine, what he would be saying today, regarding all this rushing around... We were in a position counter to this endless crisis. That is why he took the word *illumination*, precisely a French word, from the poetry of Rimbaud, of course ... to glow."⁸

.....
6 Ješa Denegri, Dve srpske umetnice u italijanskoj postenformelnoj slikarskoj situaciji, in: *Teme srpske umetnosti 1945–1970, Od socijalističkog realizma do kinetičke umetnosti*, Vujičić kolekcija / Topy, Belgrade, 2009, pp. 145–147; also see: Ješa Denegri, Nova geometrija šezdesetih: Milena Čubraković i Mira Brtka, in: *Šezdesete: Teme srpske umetnosti*, Novi Sad, 1995, pp. 172–177.

7 Miško Šuvaković, Granice modernosti ili slučaj Mire Brtke, in: *Evropski konteksti umetnosti XX veka u Vojvodini*, Muzej savremene umetnosti Vojvodine, Novi Sad, 2008, p. 215.

8 Gordana Draganić Nonin, *Interview: Mira Brtka – "DNA" as the Horizon of the Vojvodina Plain*, *Nova misao*, magazine for contemporary culture of Vojvodina, No. 16, Novi Sad, February/March 2012, p.21.

When in 1971 she appeared on the cultural and artistic public scene with two solo exhibitions, at the Gallery of Contemporary Art in Novi Sad and the Salon of the Museum of Contemporary Art in Belgrade,⁹ one after another, Mira Brtka had behind her, in addition to two university degrees, several produced films and collaborations in films of different genres and technically varied (fiction, documentary, animated film, commercials, etc.), involvement in the artistic group *Illumination*, and several notable solo and group exhibitions in Italy and Yugoslavia (SFRY).

Although not completely unknown, for in the meantime she had taken part in many annual festival exhibitions, such as the Belgrade *October Salon*, as well as the *Third Triennial of Fine Arts*, and she had two smaller-scale solo exhibitions in Sarajevo and Stara Pazova, these exhibitions presented the first more ambitious and comprehensive public presentations in an environment from which she had been absent ten years, and which she left as a young director.

What did Brtka present at these exhibitions and with what did she draw attention of the wider public and the professional circles?

The exhibition in Novi Sad represents, in a way, a retrospective of her involvement in painting in the period from 1963 to 1971. According to the conceptual and visual diversity of selected works, as well as their scope - and there were sixty-three exhibited artworks - the exhibition was truly vast.

The exhibited collages, paintings and drawings had, most of all, indicted a path - crossed in a short period of time - from student works, in which she relied on matter, whose texture and structure she kept further complicating, making them more complex over time, moving her paintings in the area of Informel, and then in the direction of the abstract tendencies of post-Informel, in the form of elaboration and organization of the painted field in a manner contrary to Informel, so that "suddenly" she would fully focus on light, the (un)

.....
9 1971, Novi Sad, Gallery of Contemporary Fine Art, *Paintings, Collages, Drawings 1963-1971* (11-21 May 1971); Belgrade, Salon of the Museum of Contemporary Art, *Paintings and Collages* (November 1971).



Kolektivno, 2000, bojeno gvožđe, 6x(120x20x30 cm)
Collectively, 2000, coloured iron, 6x(120x20x30 cm)

predictability of its effects, experimenting with the principles of symmetry and balance, geometry, as well as the optical phenomenon of light. Her painting was then, as well, evaluated as isolated in type at the local art scene of the time, and was placed in *the broadest context of belonging to those fields of research generally named New Tendencies*.¹⁰

Her original reliance on Informel, as well as the later insistence on the problem of light, speaks about a personal and artistic character partial to taking steps out the foreseen, foreseeable, or logical courses and directions, as to achieve new and unforeseeable results in painting/art. Also, this is the case of an artistic nature which, then, tends towards balancing the “current” strong impulses that lead to one of the extremes in the relationship of *ratio-emotions*.

Brtka’s talent, visible and readily identifiable from the very beginning, her intelligence, analytical quality, and feminine sensibility, allowed her a movement, during

10 Đorđe Jović, *Četvrt veka savremene likovne umetnosti u Vojvodini*, in: *Savremeni likovni umetnici Vojvodine*, (monograph), Podružnica ULUS-a za Vojvodinu, Novi Sad 1969. Also in: Đorđe Jović, *Mira Brtka*, (exh.cat.), Exhibition Pavilion, Sarajevo, 7-18 March 1970.

the sixties, in opposing directions, in terms of program: from the detection of structural elements of matter and its motion, through the treatment of a full and empty space of the painting, to the concentrated and careful devotion to plastic texture and visual effects, along with the work on white painted surfaces and linear, geometrical structures, all up to the intensely colored surfaces from the beginning of the 1970s.

The organic form and geometrical structure of Brtka’s paintings from the period of *Illumination* (e.g. *Senza titolo*, 1966, *K -25 (Moonshine)*, 1967, *Chiaro di luna II*, 1967, etc.) changed its subtle look and Op Art effect at the beginning of the 1970s, for a more intense color, larger oval, wavy, curved, amorphous shapes, usually organized according to a precise, (a)symmetrical model, but with associative-allusive qualities.

One of the few paintings that significantly deviated from the symmetrical structure was entitled *Forest 8*, from 1971.

Associative forms and larger painted monochrome surfaces, where the “symmetry of form is not followed by the symmetry of color, contrasts the red to the blue, the color black to the color white, attempting to achieve the desired effect with the contrast of painted surfaces,”¹¹ led Brtka to the problem of *Hard-edge painting*, that is, the painting of hard edges (*Il flusso orizzontale*, 1967, *Senza titolo*, 1969, *Senza titolo*, 1970, *AL 11*, 1970, and others). Šuvaković observes:

“Brtka approaches a kind of symbiosis of principles of organic and geometric abstraction of an extremely active color, whose painted zones are separated by hard edges, building the type of painting (paintings from the series *River “A”*, 1970 or *AL 11*, 1970) in the spirit of the basic postulates of plasticity of the painting culture of late modernism.”¹²

Then, decades later - 2009, Mira Brtka in Istanbul, in GalerArtist exhibits the *White Paintings* series, 2005-2009. On the occasion of the exhibition, Ješa Denegri wrote:

11 Slobodan S. Sanader, *Mira Brtka – Paintings, Collages, Drawings 1963-1971*, (exh.cat.), Gallery of Contemporary Fine Art, Novi Sad, May 1971.

12 M.Šuvaković, *n.d.* p. 215.

"After several decades, in addition to, and following a series of different artistic experiences, Brtka recently re-engaged with white relief paintings, of course different enough from those in the 1960s, but still similar enough that they are, therefore, possible to be seen and should be seen in continuity with the past ones. The white in the paintings is, again, their basic common property, but each of these paintings possesses a different linear development of its two-dimensional surface. In one case, there are entirely exact symmetrical structures present, in another, there exist freer, but also straight and clear compositional wholes. Under the impact of daylight or artificial light, the embossed elements project soft shadows on the surface, and while the viewer moves, discrete changes in visual situations become noticeable in these works."¹³

Brtka's production of the white paintings or *white shadows*, as she would often call them herself, of various formats (from 30x30 cm to 120x100 cm), and rectangular and square shapes, grouped into compositional and visual wholes, remains amazing, enormous. Since 2005, when she began her work on the series, until 2009, it has grown, significantly, and continues to grow.

The series represents a kind of *turn over* of the artist, her own repetition, with variations, if we keep in mind, and we should keep in mind, her few paintings from the period of the mid-1960s, which then affirmed Brtka's radical action into the plastic and visual layer of the painting. According to Miloš Arsić, these paintings "with their facade effect, correspond to certain experiences of Minimal Art painting, or, new abstract art, and some of the solutions offered by Frank Stella in the early 1960s."¹⁴

The meaning of the series of the white relief paintings from the first decade of the 21st century is contained in the need for a structure, a precise and stable set up, a clear and pure form, results that are bright and made of light, unity, harmony, as well as the symbolism of different tones of white, different shades, and a different visual, as well as spiritual effects.

13 Ješa Denegri, Mira Brtka`yla "Beyaz" in Serüveni, *Artist Actual*, Sayı: 19, Istanbul, February-March 2009, pp. 22-25.

14 Miloš Arsić, *Slikarstvo u Vojvodini 1955-1972*, Edition *Likovna umetnost u Vojvodini - XX vek*, Galerija savremene likovne umetnosti, Novi Sad, June - August 1989, p.67.

Definitely without a Definition: Sculpture

"What I think gives the sculpture its drive or its potency is a tension between what you can see and what you can't see, what you imagine, or you picture, or you construct, refer to, or associate with - all of those things." Richard Deacon¹⁵

In the late 1980s, working on collages made from various materials - movie posters, illustrated magazines, fabrics, papier-mâchés, seemed to bring a kind of relaxation to Brtka, and through spontaneous (dis)closure has led her to the discovery of certain sculptural/spatial solutions that, years and decades later, she would be able to develop and build upon, abandon or redefine... The need to forgo the two-dimensionality of the painting was, more or less, an (un)conscious one. First, there were the semi-paintings, paintings-objects, embossed forms, that would only through a gradual, as well as cautious work, be freed into sculptural forms and objects made - in the first period - still with the same materials.

There is something meditative in manual labor. Refreshing and revitalizing for Mira Brtka. The careful tearing, arranging, gluing, and the composing of pieces and of colorful, multicolored, greasy paper and fabrics of various color patterns and quality, speak of the patience and concentration which bring forth a sort of inner peace.

Although she exhibited her first sculptures, along with paintings-collages-embossments, as early as 1990, at her exhibition in Novi Sad,¹⁶ this segment of her work long remained fairly unknown or sidelined in comparison to her fine art production. Literally at the very beginning of the 21st century, sculptures and Mira's (post)sculptural work became predominant in her creative and exhibition activities. Through examination of the showroom data and the exhibited works during the first decade of the 21st century, one could get a

15 Richard Deacon in , by Ian Tromp, *Conversations on Sculpture*, Eds. Glenn Harper and Twylene Moyer, ISC Press, p.31.

16 Exhibition entitled presented in the Gallery of the Association of Fine Artists of Vojvodina.

complete overview and the impression of the intensity of Brtka's involvement and "promotion" of her own work in the field of sculpture.¹⁷

With the sculptures *Outside - Inside*, from 1999, *Verticals*, 1999-2000, *Readymade*, 2000, as well as the series *Red Sculpture*, 1999-2006,¹⁸ and *Linear Sculpture* from the 2003-2007 period, Mira Brtka, simultaneously, on multiple "fronts," in different directions and courses, opened up a new field of research and experiments in the areas of sculpture and post-sculpture, and once more, confidently, with inquisitiveness, expanded the scope of her own artistic reflections and work.¹⁹

Brtka's production of sculptures was seemingly organized into groups or series, although it is not possible to talk about them as chronologically and methodologically separate series, because they were created and elaborated by parallel contemplative and work processes. More specifically, when she operated in a certain manner, respecting a method and technology requirements of one type of material, a return to a previous type of work had also occurred, etc.

Brtka's sculptures that respect the concept of the *readymade*, although not entirely explicitly, were created with the use of already manufactured, chiefly metal products and semi-finished products, their installation, combining and arranging. Therefore, the signs and the partial idea of the *readymade* integrate her work in the practices of new sculpture of the 1980s and 1990s, characterized by the performance of the

.....
17 For example: 2001, Novi Sad, Zmaj Jovina street, *Sculptures*; 2003, Sremska Mitrovica, Gallery "Lazar Vozarević," *Paintings and Sculptures*; 2007, Novi Sad, Center for Visual Culture, "Zlatno oko," *Red Sculpture*; as well as: 2004, Bratislava, Staré mesto, Staromestské kultúrne stredisko, Dom umenia, Socha a object IX / Sculpture and object IX 2005; Kikinda, *TERRA*, 24th International Sculpture Symposium; Novi Sad, The Manual Co., *Manual 05: Aspects of Contemporary Sculpture of Vojvodina*; 2006, Novi Sad, Museum of Contemporary Art Vojvodina, Master Center of the Novi Sad Fair, *New Sculpture of Vojvodina*, 1980-2000, etc. More in: *Solo Exhibitions and Group Exhibitions* in this publication.

18 As a conceptual and visual whole, the series was presented at the exhibition of the Center for Visual Culture "Zlatno oko," Novi Sad, 2007.

19 Suzana Vuksanović, *New Sculpture of Vojvodina, 1980-2000*, (exh. cat.), Museum of Contemporary Art Vojvodina, Novi Sad, 2006.

'narrative' through the means of plasticity, the opening of the sculpture to the non-sculptural and the transformation of the sculpture as a piece into an installation of pieces.²⁰

Works structured and made from various scrap metal, found materials, parts attached to each other by welding, seem to repeat the process and the mood observed in the previous phase of working with collages of multicolored paper or fabric.

In contrast, perhaps, to the *Linear Sculpture* series, 2003-2007, the *Red Sculpture* series refers to contents that are not subject to formalist aesthetics or interpretation. The artist's deliberate attempt was to provoke and cause some kind of catharsis (?), through humorous, witty association ... *Anecdotal elements* are contained in the symbolic value of the color red, the five-pointed, six-pointed star, flags at half mast, the hammer and sickle, as well as *the artificiality* of tools, screwdrivers, wrenches, pliers, screws, nails, bolts, hammers, anvils, etc. which clearly indicate manual laborers' occupations, crafts and, generally, hard and physically strenuous manual work...

The following would be said, amongst other things, of the *Red Sculptures*:

"These "cynical sculptures" were offered as a type of vague and arbitrary "erased trace" of monumental sculptures from the era of socialist modernism. Their characteristic of presenting a trace of socialism is enhanced by the use of the red metal frame around the pedestal and sculpture. The paradox of these works is that they suggest a cynical attitude towards the falsity of socialist modernism and, on the other hand, a wistful, almost affectionate attitude towards the artifacts of labor and the symbolization of past utopian societies."²¹

"Brtka succeeds in bringing forth an engaged position and relationship towards vital life manifestations, through an authentic plasticity of thought.

.....
20 Miško Šuvaković, *Granice modernosti ili slučaj Mire Brtke*, in: *Evropski konteksti umetnosti XX veka u Vojvodini*, Muzej savremene umetnosti Vojvodine, Novi Sad, 2008, p.215.

21 M. Šuvaković, *n.d.*, p.215.

That attitude is ironic: these simplified shapes just “imitate” the grandiosity of someone’s earlier intentions.”²²

A talkativeness, a narrative quality of most of Brtka’s sculptures seems to represent an antipode to the reduced, often subdued and largely controlled effect of her paintings from the 1960s and 1970s.

On the other hand, the silence, rationality and logic of the works from the *linear series*, talks of the order of things and the world in an ideal and idealistic way, two points seemingly at odds with each other. Every day, it is life itself that denies us in this effort of bringing things and the world into order. Brtka is aware of this discrepancy between aspirations and reality, and thus often choses these intriguing states and interspaces for her work.

The dialogue that Brtka has with the world through her sculptures is mostly straightforward and clear. We can follow it through the long, self-reflexive monologues in which the Other, that is, the interlocutor, holds the position of a required, active, however, silent listener, and then, again, on the other side, we have a situation in which Brtka’s sculptural (de)constructions leave a large empty space for thinking aloud, for questions, for wonder, and for laughter.

The monumentality and the “weight” of these early examples of Brtka’s sculptures, as well as the monumentality and “ease” of the latest sculptural installation *From There to Here / From Here to There*, 2011-2012, first presented in the exhibition space of the Museum of Contemporary Art Vojvodina, as part of the retrospective exhibition, equally represent works that disturb our experience of space. We are, in effect, able to identify new situations, forms, and events, based on previous experience. In a way, it is as if we are completing a transaction between the new or the unknown object/sculpture and the identification of something recognizable (to us) as something else... Searching for similarities, identifying things similar to some other

things, represents the way in which we encounter the world. It is almost impossible to separate the similarity from the object. To some extent, material and form prevails in Brtka’s approach and treatment of sculptural work, however, alternatively, the encounter between the body of the observer and the body of the sculpture is of pivotal importance to her. Brtka’s sculptures “work” on this both affective and imaginative level, or the confrontation of seemingly different approaches, and this is possibly particularly the case with latest created sculptural installation in the form of a complicated network/skeleton of thin iron rods painted in white and shaped as a high pillar, a short passage, and a batch of roundish, sprawled forms. In any case, the ones that are completed and the ones in the process of recycling and treatment, the sculptures of Mira Brtka are only protagonists of a process of inquiry in which achievements, results, solutions, effects, represent merely a stage, a step, or a landing/pause, after which the process continues and new stages, steps and pauses follow...

Using found items, parts, objects that have had a previous existence or purpose, and their recovery (recycling) in a new, fresh context - is similar to the procedure of the Surrealists which, in the 1930s, used the found object to highlight discrepancies and differences between things/objects and the ideas regarding these objects - with the difference that here we are witnessing an event of mutual coalescence or likeness of things/objects depending on the context.

The use of the *objet trouvé* as a raw material, enables Brtka’s sculptures to suggest some sort of spontaneity, immediacy, although, after all, it is often an illusion and an apparition. It always has, somehow, something to do with the way in which we recognize things, how we identify them, and what meaning we are able to assign to and label them with.

Is the distance, the chasm between the viewer and the sculpture truly nullified? Did the elimination of the pedestal as a threshold between the world of the observer and the special/specific world of sculpture

.....
22 Sava Stepanov, *Mira Brtka: Red sculpture* (exh. cat.), Center for Visual Culture “Zlatno oko,” Novi Sad, 2007.

achieve for the identity of sculpture as much as it did for its form, half a century ago...?²³

I like the idea that sculpture is no longer metaphorical, nor actually separate from everyday life. The physical presence of sculpture through which we face our own physical presence is simply an unavoidable fact which Brtka skillfully handles. The interspace between the two worlds thus becomes a place for the change of moods, a shift of modalities of experiencing and perception of the sculptural situation, in front of which the viewer has been placed/brought to. Also, Brtka occasionally exhibits the need to isolate her sculpture, as to confidently confirm its identity as an autonomous, unique, independent entity.

Therefore, Mira Brtka's sculptures are, simultaneously, regardless of their size and material, both monuments and objects. They correspond to the values and the meaning of monuments to the extent in which they need space in order for us to assess them and, with this *created* distance, to indicate their difference from us. Objects, however, if they can be held in one's hand, carried, moved - seem not to require additional space, rather they adapt to the body (space), take from the body (space), or give to the body (space) to the extent to which it is capable of receiving or giving (into) them...

Intuitively, Brtka brings the effect of her sculptures into a loosely equal relationship between the absolute and the relative, the universal and the particular, faith and reason, safety and doubt. She, therefore, shares the general viewpoint of many contemporary sculptors, derived directly from the philosophy of the *readymade*: "...reality does not involve hypothetical universals supposedly hiding behind appearances. Rather, reality simply is the appearances - the appearances equal objecthood - and the objecthood equals sculpture."²⁴

.....
23 Andrew Causey, *Sculpture Since 1945*, Oxford History of Art, Oxford University Press 1998, pp.124-125.

24 Thomas McEvelley, *Sculpture in the Age of Doubt*, Allworth Press, New York 1999, p.36.

The dynamic character of Brtka's approach to sculptural performance and presentation possesses two more important aspects that take us back to the beginnings of Mira's artistic and life path.

We are referring to architecture²⁵, as well as theater/film.

Simply put, architecture, as the art of building, planning, designing and production of objects with various functions is easily found in the solutions, plans and dimensions of some of the latest of Brtka's works, mostly in the sculptures *City*, 2009, *Variable*, 2011, as well as some pieces created earlier on, *Untitled*, 2003. If one accepts the thesis/idea that the listed works had simply grown out of the *Linear Sculpture* series, it follows that their architectonic quality and their achieved monumentality, along with the fourth dimension - time, originate from the development and overcoming of this clear, precise and almost strict constructivist series.

At the same time, if we take a moment to look at Brtka's drawings and, generally, works on paper from the 1960s, done in tempera on cardboard or colored pencils (e.g. *Senza titolo*, 1966, and *Senza titolo*, 1969), we are surprised to discover a fascinating similarity embedded as a continuous motion in stillness, for which the interaction between the physical elements and the effects of light and shadow is crucial. Different perspectives and lighting contribute to the appearance of shadows and shading as minor, and yet very important effects in linear sculptures of the early 21st century, as well as the already mentioned and other "linear" works made almost half a century ago.

The stage, dance, drama, humor, firstly in Brtka's mobiles, such as the early *Metamechanics*, 1995-1997, a work which includes several figures in motion, or figures dependent on movement, then the work *Collective*, from 2000, and, particularly, *the Red Sculpture* se-

.....
25 Mira intended to study architecture, however, as she herself has commented, she *accidentally* applied at the Academy of Theatre and Film Arts and was amongst the five candidates that passed the entrance exam of the sixty that applied at the Department of Film Direction.

ries, where the variations on the theme of the star, red, broken, five-pointed, six-pointed, should be singled out - have something of the theatrical scenography or a film set in them, in terms of narrative strategy. There is theatre to be found in these works, a possibility of endless dialogue, a loud monologue, and numerous contradictory relationships between all parts within one sculptural unit/scene/set, as well as between an individual sculpture and an individual.

The story and storytelling is an important aspect of (post)modern culture, and, therefore, the theatricalization of Mira Brtká's sculptural settings should be understood precisely as design and action aimed at creating and re-creating the atmosphere, i.e. space that is able to produce many interesting meanings.

The Hidden Fashion Brand

When the famous Germano Celant, art critic and historian of the powerful and influential artistic phenomenon as was, and is, Arte Povera, appeared in the role of artistic director and one of the curators of the Biennale in Florence, held in 1996, and entitled *Il Tempo e la Moda (Time and Fashion / Looking at Fashion)*, many were surprised. However, many were not.

Artists such as Damien Hirst, Jan Fabre, Julian Schnabel, Kiki Smith, Roy Lichtenstein, Rosemarie Trockel and Tony Cragg were presented within the seven exhibitions at various locations in the city, in addition to fashion designers such as Alexander McQueen, Calvin Klein, Giorgio Armani, Gianni Versace, Jil Sander, Karl Lagerfeld, Prada, Vivienne Westwood, Yohji Yamamoto and Yves Saint Laurent. The Biennale was conceived as an international art festival, with an interdisciplinary approach, ranging from contemporary art to the expressions of everyday life, such as fashion trends. The exhibition had, essentially, analyzed the complex relationships between fashion and art, with a review that ranged from historical avant-garde movements to the current interactions between fashion designers and visual arts ...²⁶

26 <http://www.contemporaryfashion.net/index.php/none/more/318/uk/exhibition.html>

As a reminder, Gustav Klimt, Henri Matisse, Salvador Dali, Alexander Rodchenko, Sonia Delaunay, Natalia Goncharova, Milena Pavlović Barili, and, of course, Warhol, as well as Liechtenstein, are some of the artists who were, since the early 20th century, involved in designing clothes, fashion illustration and/or actual practice of garment manufacture.

On the other hand, *Artforum*, an American art magazine, in its February 1982 issue, published a model in an evening gown designed by Issey Miyake on its front page:

"It was not uncommon for fashion items and fashion images to be used in an artistic context, but what separated that image from the regular use of fashion in art was the fact that this dress was presented as being art in itself."²⁷

What Celant succeeded in was to bring another dimension into the relationship of art and fashion, by taking art down from its traditional pedestal, and bringing it into the virtual space for communication and exchange, offering fashion an unexpected and unusual opportunity for recognition.²⁸

Although the interweaving of art and fashion/fashion industry, including film, would present nothing new for Mira Brtká, it seems that the general attitude on the relationship between art and fashion as two opposed and conflicting worlds - where the ephemerality, commerciality, and consumerism of fashion stands against the essentiality, universality, and "eternity" of art, would constantly burden Brtká. Hence her designs were not signed, did not have a label, or a recognizable fashion brand. Brtká rather chose the position of an anonymous, "unknown" designer, who prefers to remove herself/hide from the attention and approval of the public (customers).

Namely, even during her stay in Rome during the sixties, Brtká's involvement in the production of films of

27 Laš Fr. H.Svensen, *Filozofija mode*, Geopoetika, Belgrade 2005, p. 97.

28 Dr Martina Corgnati, *Dress Code*, Contemporary Practise, Visual Arts from the Middle East, Volume IX, <http://www.contemporarypractices.net/essays/VolumeIX/Dress%20Code%20.pdf>

different genre, technically varied, would often be based on drawing, painting, collages, etc. - i.e. the fine arts ...

Finally, things would become more significantly clarified, from the perspective of fashion, with Mira's involvement in the production of the film *Pigs Have Wings* (*Porci con le ali*), by Paolo Pietrangeli (the film is an erotic drama, by genre, as is noted somewhere), from 1977. It was included in the program of the 27th Berlin International Film Festival, and dealt with youth protest, the rebellion of leftist youth, whose requests were directed more towards political freedoms, but toward sexual ones, as well. Mira Brtka was responsible for the women's costume in the film.

Creating the women's wardrobe for that film, Brtka relied on Slavic folklore, with particular emphasis on embroidery - characteristic for the folk costume of almost all nations living in Vojvodina. Mira's way of making these dresses implied a variation on the women's long shirt, which represents the basis of many folk costumes in the Balkans, with handmade embroidery "taken over" mostly from Slovak folk crafts, as well as from Serbian, Hungarian, Romanian, etc. Their handmade and individual coloring each time attested to the originality and uniqueness of Mira's creations. The dresses were coveted by both the domestic and the European jet-set, especially amongst film stars.²⁹

Somewhat later on, in the Italian edition of *Vogue* fashion magazine (No. 369, dated January 1981)³⁰ it is the Slavic shirts that received a mention (*camicione slavo*), whose visual/aesthetic modernization and their con-

.....
29 Many celebrities and famous people were owners of Mira's dresses. Actresses: Isabella Rossellini, Antonella Lualdi, Marina Vlady; as well as the wife of the then Italian President, Sandro Pertini etc. The famous fashion model Ljiljana Tica was an exclusive model in the advertising campaigns for numerous designs of Brtka's dresses in the 1980s. The stars of the show business scene of the time, Vera Ivković, Lepa Brena etc. were photographed in Mira's dresses for the front pages of national women's magazines, such as *Bazar* and *Nada*.

30 A little earlier on, shortly after the shooting /screening *Porci con le ali* (*Pigs Have Wings*), Brtka's designs could be found on the pages of many Italian and European fashion magazines, such as: *Anabela*, *Amica*, *Marie Claire* and others.

temporary fashion use originally belong to Mira Brtka, who had, as early as the sixties, made the first dresses in the then popular hippie style.

"I did not make the designs with the aim of highlighting folklore, but acted spontaneously, in service of their ornamentation. For me, each design presents new research, and I am emotionally attached to every creation, almost exactly like I am to a painting."³¹

The Slavic shirt should be viewed through the prism of tradition and traditional costume, which was originally determined by practical considerations and the demands of certain ethnic communities. With the Slavic peoples, the shirt as part of their national costumes is part of the folklore, and, essentially, presents the first layer, a base on which to build upon a variety of elements that have a functional role (to shield, protect the body from external influences), bear their meaning (decorative, customary) and so on. Through the acquisition, refinement and introduction of the shirt (the predecessor of the contemporary undershirt) into everyday modern life, Mira Brtka had succeeded not only in creating fashion for the young, but also fashion that rejuvenates.

The fact that these models were equally worn by members of different age groups and different social classes, economic elites, as well as girls/women from all walks of life, speaks in favor of the tendency of stylistic harmonization of society due to a greater "democratization" of fashion - i.e. the adjusting of the fashion market to the middle and working classes. The fashion system was becoming more friendly towards the consumer masses, and that, in the end, meant that "everyone was finally free to wear whatever they wanted."³²

At the same time, in Mira's acts of *decontextualization and recontextualization*, mixing of "the high" and "the low," the use of unexpected colors and materials³³ we

.....
31 From the conversation with Mira Brtka in: Ljerka Kapetanović, *Our Compatriots Around the World: A Roman from Pazova*, *Una*, magazine for women, Sarajevo, April 15, 1985.

32 Đilo Dorfler, *Moda*, Svetovi, Novi Sad 1986, p. 107.

33 Laš Fr. H. Svensen, *Filozofija mode*, Geopoetika, Belgrade 2005, p. 95.

recognize strategies of the avant-garde in fashion, originating from Elsa Schiaparelli and her bold, brazen, *audacious* fashion stylings from the first half of the past century.

During the 1980s, Mira Brtka mainly designs dresses, as well as some exclusive designs, such as wedding and prom dresses. Particularly sought after were the unique designs "Mira's dresses" Brtka creates for the Fashion Center (Centar za modu) and Jugoeksport, important and powerful fashion/textile companies in Belgrade (and Yugoslavia) at the time. The experimental work included the use of the legacy from folk traditions and crafts.

At the end of the decade Mira started to combine unexpected colors and materials in her creations. She often used silk, as well as materials such as the ones used for covers, quilts, which she dyed and combined herself, searching for new, unusual and surprising effects and contexts.

The economic or commercial moment in Brtka's clothes design was something she never concealed:

"As I never wanted to compromise in painting, paint artworks that will sell well, I had to live on something. And we never sold our paintings, we did not even think about selling them! Abe always told us to never make concessions, never paint what the public wants."³⁴

Deeply aware of the ephemerality of fashion (of the time), Brtka was also well acquainted with its power of communication and potential. Clothing communicates very clearly, but, on the other hand, we cannot fully take it at its word. As the bearer of allusions, ambiguities, (dis)information, etc. (female) clothing was then, as it is now, possessed with the ability to offer symbols or quasi-symbols, which are key to creating identity or identification.

.....
34 Mira Brtka in: Gordana Draganić Nonin, Interview: Mira Brtka – "DNA" as the Horizon of the Vojvodina Plain, *Nova misao*, magazine for contemporary culture of Vojvodina, No. 16, Novi Sad, February/March 2012, p. 16–25.

Although dressing norms do not exist anymore, and clothing is no longer a reliable indicator of who a person is, even today, based on somebody's wardrobe, maybe more than ever before, do we draw conclusions about the person who wears it. By choosing the way of dress, one equally presents/simulates a desired identity, as well as attempts/simulates the concealment of the real.

Intuitively or not, Mira Brtka recognized these symbols and was able to use them. It seems that crucial to Brtka's approach to fashion is what Dorfles calls the phenomenon of *revival* in fashion.³⁵

In brief, the so-called revival would mean the renewed application or adaptation of past styles in much later times: "This phenomenon has a certain weight, because it proves that sometimes there exist untapped stylistic constants capable of initiating the formation of original art forms, although they are based on loans from eras different in cultural shaping, social implications, and political organization."³⁶

Thus, the field of fashion is based on reviving and imitating, connection and division, the separation between individuals and groups (Dorfles talks about cohesion and differentiation).

Fashion is, therefore, a sociological and aesthetic factor that facilitates reaching a state that is *unusual, privileged, and exceptional*.

During the eighth and ninth decade of the 20th century, along with her fashion engagements and business relationship with powerful Belgrade fashion houses, Brtka's research and experiments in the field of painting, which Mira had always and ultimately been loyal to, ensued and endured, even if, due to various circumstances, she had to seemingly push it in the background of her existential and artistic activities. During those years, Brtka often had the need to somewhere/somewhat distance herself from her fashion "excursions," considering them to be, in a way, a kind of betrayal of painting, the artistic media to which she had been and remained originally, consistently, and perhaps most comprehensively faithful and loyal to:

.....
35 Đilo Dorfles, *Moda*, Svetovi, Novi Sad 1986.

36 *Ibid.*, p. 67.

"Everything that I did I consider only a temporary move away from painting, and designing is my longest digression."³⁷

We are referring to the technique of filled embroidery on canvas, where the main drawing-sketch originates from the artist as purchaser, and the choice of colors/palette and their arrangement on a given area is left to the "performers of the work" or skilled embroiderers from Pazova: "It is a specific form of microsocialization of the creative process itself, and its implementation, in the conceptual, aesthetic and practical sense of the word."³⁸ At the same time, the drawings of traced patterns on fabric appeared, as did the embossed paintings created by collages from parts of torn film posters, from illustrated magazines, as well as small cutout pieces of cloth, different in shape, of various texture, composition, color, and design. A connection that can (and should) be established with the subsequently created "paintings," made in the technique of filled embroidery on canvas, was based as much on technical, operational details and requirements, as on, if not more so, the creative, the artistic impulse inclined towards research and experimentation.

At the exhibition *Directed Imagination (Usmerena imaginacija)* in the Novi Sad Gallery of Contemporary Art,³⁹ in 1994, Brtka exhibited a series of works created in the technique of filled embroidery on canvas, in the period between 1976 and 1994, and, after a short period of time, exhibitions of the same title followed in Bratislava, Prague and Budapest. As if, somehow, she wanted to show that she never left art/painting. That only the form and content changed /were changing their shapes of appearance/manifestation, while the essence or inner being of her art (painting) remained the same and unchanged.

37 From the conversation with Mira Brtka in: Ljerka Kapetanović, *Our Compatriots Around the World: A Roman from Pazova, Una*, magazine for women, Sarajevo, 15 April 1985.

38 Grozdana Šarčević, *Mira Brtka: Directed Imagination – series of artworks with filled embroidery on canvas 1976–1994* (exhibition catalogue), Gallery of Contemporary Art, Novi Sad, June 1994.

39 *Mira Brtka: Directed Imagination – series of artworks with filled embroidery on canvas 1976–1994*, Gallery of Contemporary Art, Novi Sad, June 1994.



Billboard ispred Muzeja savremene umetnosti Vojvodine, Novi Sad, oktobar 2012.

Billboard in front of the Museum of Contemporary Art Vojvodina in Novi Sad, October 2012

At the recently organized (im)possible encounter of Brtka and Warhol - Brtka's engagement with fashion was brought into the spotlight, perhaps for the first time. Along with highlighting the generational affiliations and the similarity of backgrounds of the two artists, and their practice in film during the 1960s, this concept, particularly emphasized their involvement with fashion, which - as a "supporting" artistic activity - was shared by both artists.⁴⁰

Therefore, because of all of the above, I am inclined towards the conclusion that Brtka's art and Brtka's fashion embraced and entwined each other, possibly against the will of the artist, and that they share Mira's productive, manual passion, concentration, and

40 Sava Stepanov, *Brtka & Warhol. An (im)possible encounter*, in: Andy Warhol / Mira Brtka (exhibition catalogue), ART EXPO, Novi Sad, 24 February - 1 March 2011; also in M. Mijušković, *Mira Brtka's Slavic Shirt*, *Politika*, Belgrade, 25 February 2011.

imagination, in the period from the late 1970s to mid-1990s, as well as today⁴¹ ...

Without a Conclusion

In *A Face in Passing*, a half hour documentary on the work of Mira Brtka, directed by Nikola Majdak, in 1982, in one scene, Brtka, speaking of herself, says that her key characteristics are her sense of freedom and endurance, and that she is guided by optimism and life... Her transition from the world of cinema into fine art was the result of a *fateful* encounter with the Japanese artist Nobuya Abe, soon after arriving in Rome, in 1959, which would, the same year, most certainly influence her to study painting at the Academy of Fine Arts.

Abe's undoubtedly significant influence on Brtka is felt even today, when she readily quotes his words and "teachings." Striving for balance between the emotional and the rational, feelings and opinions/understandings - represents something which Abe especially insisted on, and which is still very important to Brtka. Simultaneously, she is aware that balance implies the potential presence of the center, whose loss leads to asymmetries, dissonance, disharmonies, as specific artistic values. According to Gillo Dorfles it is precisely the art of today that consciously or instinctively causes that potential loss of center, as to deepen or strengthen its *positions* and meaning/meanings.

In an abundance of artistic material, produced works,

.....
41 An interesting coincidence is that the Ottavio Missoni exhibition, entitled *Il Genio del colore / Color Genius* is currently underway at the Kortil Gallery in Rijeka (8-20 October 2012). Following its viewing in Maribor, the European Capital of Culture 2012, the exhibition has been shown in Dubrovnik, as well as Koper and Pula. Missoni is a famous Italian fashion house founded in 1953, in Varese, known for its colorful knitted designs of masterfully combined color patterns. The exhibition is dedicated to Ottavio Missoni's sport, fashion and artistic achievements, and a mere glance at the cover of the accompanying catalogue leads us to an interesting and intriguing parallel with Brtka's paintings done in the technique of filled embroidery- especially if one takes into account that the iconographic elements of the Missoni brand originated from ethnic archetypes of his native Dalmatia, and that Missoni's most essential characteristic is considered to be the ability to circumvent boundaries between fashion and art. http://www.iiczagabria.esteri.it/IIC_Zagabria/webform/SchedaEvento.aspx?id=654&citta=Zagabria
<http://www.culturenet.hr/default.aspx?id=47206>

ideas, sketches, designs, concepts, and documentary material, during the preparation of the retrospective exhibition and the accompanying monograph, I endeavored - in the realization of both - to emphasize precisely these **unstable balances** in the artistic creations of Mira Brtka. I believed that facts about her and her art, which was based, from the very beginning, on unstable, uncertain, and inconsistent characteristics of life, itself, would thus be made more visible and compelling. Brtka had experienced this as an advantage and an opportunity to repeatedly confirm her own identity, and the identity of her art, through constant change, movement, and reversals. In that sense, and Mira Brtka is the perfect example of this, it appears that only after major or minor disturbances of balance, sudden breakthroughs, slips, steps, leaps, unexpected or voluntary (!?) falls and ascents that follow, does one achieve the greatest, most powerful, and most important (life and artistic) results.

When Guy Debord writes *about life as an accumulation of scenes* - personally, I have precisely Mira Brtka in mind - a unique, and yet simultaneously and equally fluctuating and not fully explained and defined auteur personality.

The earliest dated works presented in this book, and shown at the retrospective exhibition, date from the early 1960s. The latest ones were created, literally, a few days ago.

Throughout the five decades of Brtka's work, sociopolitical, as well as economic relations, the cultural and artistic scene had repeatedly changed its appearance, its paradigms, while leading ideological postulates had been replaced by an age devoid of ideology...

Mira Brtka seemed not to be touched by this. With her artistic and life philosophy, which always focused on: to be, to attend, to endure, to make feel, to explore, to experiment - she survived due to fascinating energy, a capacity for self-realization, a capacity for personal and artistic regeneration and transformation, and, of course, due to personal courage and willpower.



Članovi grupe *Illumination*: Mira Brtko, Marša Hafif, Aldo Šmit, Milena Čubraković i Paolo Pateli, Trento, 1967.
Members of the *Illumination* group: Mira Brtko, Marcia Hafif, Aldo Schmid, Milena Čubraković and Paolo Patelli, Trento, 1967.

Nobuja Abe
ILLUMINATION

Imati svest je čudna stvar.

Pre oko trideset godina, u Japanu, bio sam deo grupe zvane *ILLUMINATION*.

Illumination je reč koju je neko iz ondašnje naše grupe preuzeo iz Remboove poezije. Koristili smo ovu reč koju smo već naučili u japanskom i znali smo da je njeno značenje – u korenu reči – bilo slično reči *enluminure* (iluminacija).

Etimološki, obe reči, *enluminure* i *illumination*, imaju isti smisao: odnose se na umetnost (pr)osvetljavanja proze i poezije.

Danas ove reči imaju isto značenje kao i reč *minijatura*.

Ako pitamo nekoga ko ne poznaje etimologiju, primetićemo da minijaturu pogrešno shvata kao sliku malog formata. Međutim, minijum je bila jarkocrvena boja koju su koristili srednjovekovni umetnici za bojenje inicijala rukopisa. Takođe, u slikanju minijatura, štaviše, upravo u ovoj delatnosti, otkriva se tok apstrakcije srednjovekovne Evrope. Kasnije, u Italiji, u renesansnim knjigama crkvenih pesama pojavljuje se mnoštvo ljudskih figura zajedno sa floralnim motivima koji se nadovezuju na prvobitnu srednjovekovnu tradiciju.

Moji prijatelji iz grupe *ILLUMINATION* obrazovali su u Japanu jednu avangardnu struju. U grupi su istovremeno postojale dve tendencije, jedna pod uticajem nadrealizma, koja je istraživala duboke slojeve ljudske psihologije, a druga – kojoj sam pripadao – bila je inspirisana organskom apstrakcijom. U to vreme, u kom su rat i nacionalizam vršili veliki pritisak na mlade, ja sam već počinjao da se interesujem za geštalt.

U Italiji sam šest ili sedam godina: imao sam i imam mnogo mladih prijatelja, talentovanih umetnika. Primećio sam da neki od njih slede moj put; to me ponovo vraća u vreme mladosti i živahnosti iz vremena grupe *ILLUMINATION*.

Oduvek postoji ideja da je boja svetlost; eto smisla apstraktnog rada koji ukrašava početna slova gotičkih rukopisa. Svako slovo alfabeta je samo po sebi apstraktno, potrebno je dati liniju, boju, strukturu njegovoj funkciji. Minijature su ispunjavale ovaj zadatak. Čini mi se da apstraktni slikari i danas imaju svaki svoje početno slovo: potom dolazi momenat za (pr)osvetljavanje tih njihovih početnih slova.

Renesansna minijatura je odbacila apstraktnu strukturu donoseći naturalističke tendencije i zbog toga je srednjovekovna minijatura izgubila svoj smisao – da je preobražaj crvene boje jednak svetlosti ljudskog duha. Renesansni umetnici su koristili boje kako bi objasnili određeno stanje predmeta i osećanja. Bili su potrebni vekovi da bi slikari ponovo pronašli suštinu i srž boje.

Od impresionizma, koji se temeljio na pozitivističkoj filozofiji, do Gogena, koga su inspirisale grafike slikarske škole Ukijo-e; od srednjeg veka pa sve do njih, boja se zadovoljavala jednom sporednom ulogom, ulogom tumača prirode. Za savremene umetnike boja treba da bude sama svetlost: boja sama po sebi mora veoma da vodi računa o valeru, boja je svetlost ljudskog duha odvojena od ostatka prirode.

Živeći u Italiji postao sam ponovo svestan reči *illumination*: tako se oformila ova grupa. Slediti put ovih mladih umetnika je za mene uzbudljiva pomisao.

Biti svestan je čudna stvar. Ali činjenica da čovek ima svest znači da je on uvideo stanje svog vremena.

Svetlost mutna. Svetlost blistava.

Svaki od ovih umetnika stvara različito, ali svi oni tragaju za preobražajem boje u savremenoj apstraktnoj umetnosti. Upravo ovaj element je u osnovi njihovog rada.

Iz: *ILLUMINATION* (Abe, Brtka, Čubraković, Haff, Patelli, Schmid), Galleria d'arte „L'Argentario“, Trento, jun 1967.

(Prevod sa italijanskog: Tatjana Panić)

LAROUSSE:
ILLUMINATION
Action d'illuminer.
Lumières disposées avec symétrie
à l'occasion d'une fête.
Relig. Lumière soudaine et extraordinaire
cue Dieu répand quelquefois dans l'âme.
Fig. Lumière subite dans l'esprit.



Nobuja Abe Illumination

It's a strange thing to have a consciousness.

About thirty years ago, in Japan, I was part of a group called *ILLUMINATION*.

Illumination is a word that someone from our group at the time took from the poetry of Rimbaud. We used this word, which we had already learnt in Japanese, and we knew that its meaning- its etymology - was similar to the word *enluminure* (illumination).

Etymologically, both words, *enluminure* and *illumination*, have the same meaning: they are referring to the art of *illumination* of prose and poetry.

Today, these words have the same meaning as the word *miniature*.

If we would ask someone who did not know etymology, we would notice that they would wrongly associate this word with a small-scale image. However, minium was a bright red color used by medieval artists for painting the initial letters of manuscripts. In the painting of miniatures, moreover, particularly in this discipline, the current of abstraction of medieval Europe is revealed. Later on, in Italy, in the Renaissance books of sacred choral music, a multitude of human figures appeared, along with floral motifs, as a continuation of this, initially, medieval tradition.

My friends from the group *ILLUMINATION* formed an avant-garde movement in Japan. Two tendencies coexisted in the group, the first one was influenced by Surrealism, which explored deep levels of human psychology, and the second one - to which I belonged to - was inspired by organic abstraction. At this time, when war and nationalism were creating a very strong pressure on young people, I was already beginning to develop an interest in *Gestalt*.

I have lived in Italy for six or seven years: I had and still have many young friends, talented artists. Some of them, I have noticed, are following my path; and that takes me back to the youth and vitality of my *ILLUMINATION* days.

The idea that color is light had always existed; therein lies the significance of the abstract works which adorn the initial letters of Gothic manuscripts. Every letter of the alphabet, by itself, is an abstraction, it is necessary to give a line, color and structure to its function. The miniatures fulfilled this goal. It seems to me that the abstract painters also have each their own initial letter even today: then comes the moment of *illumination* of these initials.

The miniature of Renaissance rejected the abstract structure, bringing forth naturalistic tendencies, this is why medieval miniature lost its meaning - the transformation of red color being the equivalent of light of the human spirit. The artists of the Renaissance were using colors to explain a particular state of objects and sentiments. Many centuries were to pass before painters would recover the essence and the core meaning of color.

From Impressionism, which was based on positivist philosophy, to Gauguin, who was inspired by *Ukiyoe* prints; from the Middle Ages, through to these times, color had to satisfy itself with a supporting role, which is to interpret nature. For contemporary artists, color needs to be light itself: particular attention to intensity should exist in the color, in itself; color is the light of human spirit, separated from the rest of nature.

Living in Italy, I again became conscious of the word *illumination*: thus this Italian group had been formed. I find it to be an exciting thought, to follow the path of these young people.

To be conscious is a strange thing. However, the fact that a man has a consciousness means that he became aware of the state of his times.

Dim light. Brilliant light.

Each of these artists creates differently, but all of them are searching for the transformation of color in contemporary abstract art. It is precisely this element that is the basis of their work.

From: *ILLUMINATION* (Abe, Brtka, Čubraković, Haff, Patelli, Schmid), Galleria d'arte *L'Argentario*, Trento, June 1967

Mira Brtka na snimanju filma Otokara Vavre
Protiv svih (Proti všem), Filmski studio Barandov, Prag, 1956–1957.

Mira Brtka on the set of Otakar Vávra's film
Against All (Proti všem), Barrandov Film Studios, Prague, 1956–1957





sekvence
o filmu
sequences
about film

25 pitanja magazina Praktična žena Odgovara: Marija Brtka

Praktična žena, br. 83
Beograd, 20. avgust 1959, str.22–25



Ovoga puta naša redakcija postavlja 25 pitanja mladom beogradskom filmskom reditelju Mariji Brtka. Diplomirala je na beogradskoj Akademiji za pozorišnu umetnost – otsek filmske režije. Napisala je scenarije i režirala dva kratkometražna filma u koloru. Prvi – *Svijet maraka* – prikazan je i u Parizu, u okviru proslave Dana Ujedinjenih nacija. Drugi – *Prozori u daljinu* – doživeo je svoju prvu javnu projekciju u Puli, na Šestom filmskom festivalu.

- Kad ste počeli da se bavite filmskom delatnošću?
– *Već pune dve godine radim samostalno. To nije bogzna kakav staž za jednog filmskog radnika. Pre toga bila sam asistent režije. Moj bilans dosad: dva dokumentarna filma.*
- Kakvi su izgledi na uspeh žene, filmskog reditelja?
– *Ne postoji naročita razlika u tretmanu žene ili muškarca koji se bavi filmskom režijom. Možda stoga što je veoma mali broj žena koje su se opredelile za ovaj poziv. Ono čemu me je dosadašnje iskustvo naučilo, to je da se mora biti istrajan.*
- Kako je došlo do vaše prve samostalne režije?
– *Napisala sam scenario koji je u svojoj osnovi sadržavao želje svih ljudi. Tema: mir i solidarnost među ljudima.*
- Na koji ste način želeli to da saopštite?
– *Pisma putuju s kraja na kraj sveta i donose onima kojima su upućena radosti, ponekad patnje, u svakom slučaju izazivaju u čoveku izvesna raspoloženja. Jednom sam posle čitanja nekog pisma upućenog meni, čija me sadržina nije naročito ni iznenadila ni obradovala – razmišljala držeći u rukama koverat. Ko zna kako, moje interesovanje odjednom bilo je usredsređeno na – poštansku marku. Mala slika jedne žene s turbanom koja u rukama drži dete i srećno se osmehuje dala mi je ideju da slike s poštanskih maraka ustvari ljudima govore svojim jezikom, ispredaju priče o zemlji u kojoj su štampane, a da je svima zajednički cilj da ljude zbliže, zbrišu nepeljivosti i granice veštački stvorene.*
- Jeste li odmah naišli na razumevanje producenta?
– *Tada sam bila na početku karijere i sasvim je razumljivo što sam ovaj scenario morala dva puta da prerađujem. Producentu se ideja svidela, a postavljane primedbe od-*

nosile su se, uglavnom, na tehničku stranu. Tih nekoliko meseci rada na scenariju višestruko su mi koristili.

- Posle je sve išlo lakše?
– *S realizacijom drugog filma nisam imala teškoće. Možda i zato što je tema bliska svima nama, jer je u središtu pažnje jedno dete.*

- Vaše se ime pominjalo u vezi s realizacijom filma o partizanskim bazama u Sremu?
– *Srem dobro poznajem, jer sam u njemu odrasla. Rat sam ovde preživljavala, a poznato mi je kako se na ovom ravničarskom terenu, strateški najnepovoljnijem za ratovanje, vodila istrajna i uspešna borba. Baze sremskih partizana – u bunarima, ispod temelja kuća u koje se ulazilo na najneobičnije načine, spuštalo se konopcem ili preko ragastova okana – predstavljale su temu dosad neobrađivanu i malo poznatu javnosti. Napisala sam scenario, ali do njegove realizacije nije došlo ove godine zbog nepovoljnih vremenskih prilika.*

- Kako ste zamislili da filmskim sredstvima saopštite priču o partizanskim bazama?
– *Ne putem retrospekcije kako se praktikuje prilikom ostvarivanja ovakvih tema, nego kao doživljaj čoveka naših dana koji obilazi baze, spušta se u njih, evocira sve teškoće tog načina ratovanja.*

- Da niste i vi učestvovali u borbama ili bili očevidac?
– *Bila sam tad još dete, ali su mi ostale urezane u sećanju priče odraslih koji su sami živeli, skrivali se i štampali ilegalni materijal po mnogobrojnim bazama u Sremu.*

- Jeste li često putovali u inostranstvo?
– *Odmah posle završetka studija отпуtovala sam na praksu u Čehoslovačku, u čuvene filmske studije na Barendovu kod Praga.*

- Kod koga ste radili?
– *Poznati čehoslovački reditelj Otokar Vavra u vreme mog boravka snimao je tamo trilogiju o husitskom pokretu. Radila sam u njegovoj ekipi kao asistent režije.*

- Koliko vam je koristio rad uz Vavru?
– *Naučila sam o filmskom zanatu ono što nisam mogla na akademiji. Uostalom, smatram da učenje može mno-*

go da koristi, ali da rad na jednom filmu pruža daleko veća i konkretnija iskustva.

- U kojoj meri vas interesuju žene i njihovi problemi kao filmska tema?

- *Odgovoriću vam pitanjem: šta je to ženski problem? U našem društvu koje je ženi priznalo da je ravnopravna sa svojim muškim partnerom na svim poljima, problemi žena mogu posmatraču izgledati i rešivim i nerešivim. Međutim, smatram da svaka žena ima nekakve svoje probleme koji se, kad se posmatraju sa strane, mogu učiniti opštim. Ustvari, žena koja je rešila svoje lične nesuglasice (ili nazovimo ih problemima) ne raspravlja uopšte o specifičnim ženskim problemima, jer ih nema.*

- S obzirom da imate vrlo određen stav, jeste li pokušali da to filmski obradite?

- *Scenario je napisan, a njime smo pokušale da obuhvatimo sve situacije kroz koje žena mora u toku dana da prođe (pisala sam ga u zajednici sa Marijom Majdak,*



Mira Brtka i Karlo Ripa di Meana, Beograd, kraj 60-ih godina 20. veka
Mira Brtka and Carlo Ripa di Meana, Belgrade, late 1960s



Kadar iz dokumentarnog filma *Partizanske baze*, 1969. (Scenario i režija: Mira Brtko) / Still from documentary *Partisan Bases*, 1969 (Screenplay and directed by Mira Brtko)



Kadar iz animiranog filma *Solista*, 1963. (Režija: Nikola Majdak, Scenario: Mira Brtko i Nikola Majdak) / Still from animated film *The Soloist*, 1963 (Director: Nikola Majdak, Screenplay by Mira Brtko and Nikola Majdak)

novinarom). Isto tako mi je poznat i napor žene da sve probleme dočeka s osmehom na usnama.

- Zašto baš sa osmehom?
 - Možda to neće zvučiti najuverljivije, ali srećan osmeh jedne žene koja radi u svojoj kancelariji, kući, preduzeću, čini mi se da rezultira osećanjem i udobnosti i mira i samopouzdanja koje joj ranije nije bilo svojstveno.
- Koliko nam je poznato, vi ste radili u Italiji?
 - Da, provela sam tamo preko šest meseci.
- Nije li tako dug boravak bio vezan uz rad na filmu?
 - Razume se. Više od polovine toga vremena radila sam u jednoj italijanskoj ekipi, prešavši put od volontera preko glumice (naravno, ništa ozbiljno) do sekretara režije što je i bio cilj mog boravka u Italiji.

- U kojim ste sve gradovima bili?
 - U Veneciji, Firenci, romantičnom Arecu, Napulju punom kontrasta i većitom Rimu. Najviše sam se zadržala u Rimu u čijoj se bližjoj okolini snimao film na kome sam radila.
- Ko je režirao taj film?
 - Pjetro Ćermi. Veliki glumac (opaska redakcije: gledali smo ga kao oca u italijanskom filmu *Železničar*) i izvanredan reditelj.
- Iskustva?
 - Ćermi je veliki umetnik i radeći u njegovoj ekipi i, najzad, kao sekretar režije naučila sam mnogo novih stvari i uverena sam da će mi sve to itekako koristiti.
- Jeste li pomišljali na mogućnost samostalne režije u Italiji?
 - Sa jednim mladim italijanskim scenaristom, takođe ženom, napisala sam scenario čije je glavno lice – jedna lutka.
- Šta mislite o filmovima sa lutkama?
 - Oni imaju svoju namenu i publiku. Kod dece razvijaju fantaziju i govore im jezikom njima bliskim. Nažalost, kod nas se snima ograničen broj filmova tog žanra, ali postoje mogućnosti da se dobre ideje plasiraju i realizuju.
- Verujete li da će i vaša tema prodreti?
 - Kad čovek ne bi verovao ne bi imao razloga ni da živi.
- Vaša najveća želja?
 - Želela bih da snimam film u kome bih u dokumentarnom okviru mogla da koristim ljude i njihove krupne planove. Da u filmu koji govori, recimo, o partizanskim bazama u Sremu težište bude na ljudima koji su u tim bazama živeli. Veza čovek – ravnica morala bi biti izražena i vizuelno. Kada je u pitanju šta bih želela da režiram, uvek kažem ono što me momentalno najviše okupira, jer sam zaljubljena u svoje teme. Bilo bi, mislim, veoma tragično kad ne bih mogla da ih menjam.

Napomena urednice:

Tekst prenosimo bez lektorskih intervencija – onako kako je objavljen u Praktičnoj ženi, u skladu sa tadašnjim pravopisnim pravilima.

Izvodi iz razgovora Mire Brtke sa Nikolom Majdakom

Beograd, leto 2012.



Mira Brtka sa Nikolom Majdakom i Krstom Škanatom na Filmskom festivalu u Puli, 1965. / Mira Brtka with Nikola Majdak and Krsto Škanata at Film Festival in Pula, 1965

MB: Nikola, period mog života i rada u Beogradu prilično je bio vezan za Vas, gotovo sve što sam radila na filmu u Beogradu bilo je vezano za Vas... Radili smo *Svet maraka* (1958), *Prozori u daljinu* (1959), *Solistu* (1963)... Isto tako, sve ono drugo što sam radila na filmu Vama je poznato, zato bih volela da mi pomognete da osvežimo zajedno neka sećanja...

O Beogradu i *Svetu maraka*

MB: Taj period u Beogradu pre mog odlaska u Rim 1959–60; sećam se da smo neverovatno mnogo projekata imali, strašno mnogo ideja, scenarija... Na sedeljkama u Bezistanu raspravljali smo o raznim idejama koje bismo realizovali... Bilo je to drugo vreme...

NM: To vreme je bilo puno potencijala, guralo je ljude da razmišljaju, da stvaraju... Vreme nas je guralo da nešto radimo, svi smo govorili o projektima, o idejama i kako da dođemo do sredstava... To je bio neki pozitivan talas...

MB: Ja imam neobične kontakte sa različitim medijima, ali kada se radi o filmu, o eksperimentalnom filmu, uvek je nekako to vezano za Vas, za Nikolu Majdaka. Kada smo radili film o poštanskim markama morali smo da koristimo neke objektivne koje ste Vi izmislili jer nije bilo jednostavno te detalje sa maraka izvući, nije bilo jednostavno to snimiti...

NM: Za taj film o markama, zahvaljujući Zagreb filmu koji nam je dao šansu da ga uradimo, vrsni poznavaoци tehnologije iz Zagreb filma su nam rekli da u našim tehničkim uslovima to nije moguće napraviti. Za tako mali format, makrosnimak je nemoguće napraviti... Ja sam rekao da može da se napravi – snimao sam u vožnji, ili u pokretu, ne gledajući uopšte u ekran, znači naslepo sam radio... i nigde nismo napravili tehničku grešku, nigde nismo izašli u prostor onih perforacija oko maraka, nego se sve kretalo unutar marke – zato što sam sve prethodno izmerio, izvežbao, isplanirao...

MB: Da li se sećate da je *Svet maraka* (sa podnaslovom *Porodica čoveka*) dat kao poklon Hajlu Selasiju koji je došao da poseti Tita. Pošto su tu bile marke iz celog sveta, pa i iz Abisinije, i pošto su govorile o pri-

jateljstvu među narodima, smatralo se da će biti prigodan poklon...

NM: ...

O Partizanskim bazama

MB: Na beogradskom Festivalu kratkog filma 1969. prikazan je i moj film *Partizanske baze*, u produkciji Neoplante...

NM: Da, ima tu nešto zanimljivo... Svetski poznatog dokumentaristu u to vreme, posle rata, zvezdu u filmskom svetu, Krisa (Chris) Markera, na Jugoslovenskom festivalu dokumentarnog i kratkometražnog filma u Beogradu, nakon što je video filmove sa programa, jedino je zainteresovao taj Vaš film o bazama. Izjavio je da je to najzanimljiviji film na festivalu... Impresionirala ga je priča o bazama u ravnici, smatrao je da je to jedna za Evropu nepoznata stvar, taj vid ilegalne borbe i otpora okupatoru. Po njemu, još su jedino u Francuskoj zabeleženi slični metodi suprotstavljanja

nemačkom okupatoru kroz akcije i diverzije Nacionalnog antifašističkog fronta...

O Lice u prolazu

MB: Došli ste u Rim 1982. da snimate deo filma o meni, rimsku epizodu za *Lice u prolazu*... To ste radili za TV Novi Sad... Hodali smo po Rimu snimajući *Lice u prolazu*, a onda smo rešili da napravimo neke projekte vezane za Rim i Italiju. Međutim, život i neke druge okolnosti odvele su nas u drugom pravcu, tako da to nismo realizovali...

NM: Film *Lice u prolazu* je imao veliki broj vrlo lepih epizoda. U Vašoj kući u Pazovi napravili smo izvanrednu parisku modnu izložbu... Kresoja nam je pomogao... Koristili smo one stare ormane, pa smo, između ostalog, improvizovali Rambaldijeve lutke, koje su oživele... Bilo je dobro.

Ekipa filma *Partizanske baze*, 1969. (režija: Mira Brtka, snimatelj: Petar Latinović) / The cast and crew of the film *Partizanske baze* (Partisan Bases), 1969 (Director: Mira Brtka, Cinematographer: Petar Latinović)



25 Questions, Praktična žena magazine Answers: Marija Brtko

Praktična žena, No. 83
Belgrade, 20 August 1959, pp. 22–25

This time our editorial staff posed 25 questions to the young Belgrade film director, Marija Brtko. She graduated at the Belgrade Academy of Theatre Arts - Department of Film Direction. She scripted and directed two color short films. The first - *The World of Stamps (Svet maraka)* - was also screened in Paris, within the United Nations Day celebrations. The second one - *Windows into the Distance (Prozori u daljinu)* - received its first public screening in Pula, at the Sixth International Film Festival.

- When did you start working in film?
– *I have been working independently for a full two years now. This is not a great deal of experience for a film worker. Before that, I was an assistant director. My balance so far: two documentaries.*
- What are the chances of success for women film directors?
– *There is no particular difference in the treatment of a man or a woman working in film directing. Perhaps because there are very few women who have chosen this profession. What I have learnt from my experience so far is to be persistent.*
- How did you first venture into solo directing?
– *I had written a script which, at its core, consisted of the desires of all humanity. The topic: peace and solidarity amongst people.*
- In which way did you plan to deliver this message?
– *Letters travel across the world, and bring joy to those whom they are addressed to, sometimes they bring suffering, in any case, they cause certain moods in a person. Once, after reading a letter addressed to me, the contents of which I was not particularly surprised, nor delighted by*

- I started pondering on this, holding that envelope. Who knows why, but my interest was suddenly focused on the postage stamp. A small image of a woman wearing a turban, holding a baby, and smiling happily, gave me the idea that images on stamps actually communicate with people, speaking their own language, telling the stories of the country which they were printed in, and that their common goal is for people to come together, to wipe away bigotry and artificially created borders.

- Did you immediately meet with an understanding from the producers?
– *I was at the beginning of my career, and it's quite understandable that I had to rewrite this script twice. The producer liked the idea, and the remarks he had were mainly related to the technical side of things. Those few months working on the script were useful, in many ways.*
- After that, everything became easier?
– *I had no problems in making the second film. Maybe because its topic was close to all of us, as it focuses its attention on a child.*
- Your name was mentioned in connection with the making of a film about partisan bases in Srem?
– *I know Srem well, because I grew up in it. I survived through the war here, and I know how, on this flat terrain, strategically the most unfavorable for war, a persistent and successful fight had been fought. The bases of the Srem partisans- in wells, under the foundations of houses, which had to be entered in the strangest of ways, by rope or through jamb shafts - they represented a theme that was not dealt with so far, little known to the public. I had written the script, but its production did not come about this year, due to unfavorable weather conditions.*
- How did you envision telling the story of partisan bases through the language of film?
– *Not through flashbacks, which is the practice in dealing with these subjects, but through an experience of a contemporary man visiting the bases, being lowered into them, thus evoking all the difficulties of this manner of warfare.*
- Did you take part in battles yourself, were you a witness to them?

– I was just a child then, but the stories of grown-ups who lived, hid and printed illegal material in numerous basements remained engraved in my mind.

- Did you travel abroad often?

– Immediately after graduation, I went to work practice in Czechoslovakia, at the famous Barrandov Film Studios, near Prague.

- With whom did you work?

– During my stay there, the well-known Czechoslovakian director Otakar Vávra was filming his trilogy on the Hussite movement. I worked as an assistant director in his crew.

- How much was working with Vávra useful to you?

– I've learnt things about the craft of filmmaking that I could not learn at the Academy. After all, I believe that studying can be of great use, but work on a film provides a greater and a far more hands-on experience.

- To what extent are you interested in women's issues, and their problems, as topics for a film?

– I will answer this with a question: what is a woman's issue? In our society, which recognizes the equality of women with their male partners, in all areas, the problems of women can seem, to an observer, both solvable and unsolvable. However, I believe that every woman has problems of her own, which, when viewed from the outside, can seem common to all. Actually, a woman who has resolved her own personal disagreements (let's call them problems) does not address women's issues, specifically, because she does not have them.

- Given your very particular attitude, have you tried to address this in film?

– The script is written, and with it, we tried to cover all situations that a woman has to pass through during the day (I wrote it in collaboration with Marija Majdak, a journalist). I am also well acquainted with the efforts of women in meeting problems with a smile on their face.

- Why with a smile?

– Perhaps this won't sound too convincing, but a happy smile of a woman who works in her office, her home, a company, it seems to me that this results in a feeling of

comfort and peace, and a confidence that, previously, was not characteristic of her.

- As we know, you worked in Italy?

– Yes, I spent more than six months there.

- Wasn't such a long stay associated with work in film?

– Naturally. More than half of the time I worked with an Italian crew, moving from intern to acting (nothing serious, of course) to assistant director, which was the purpose of my stay in Italy.

- What cities have you been to?

– Venice, Florence, the romantic Arezzo, Naples, full of contrasts, and eternal Rome. I stayed in Rome the most, a film I worked on was shot in its immediate vicinity.

- Who directed the film?

– Pietro Germi. A great actor (editorial note: we watched him as the father in the Italian film *The Railroad Man*) and an outstanding director.

- Your experience?

– Germi is a great artist, and working in his crew, and, finally, as his assistant director, I learnt many new things, and I am sure that it will all be of great use to me, indeed.

- Have you thought about the possibility of working as an independent director in Italy?

– Together with a young Italian scriptwriter, also a woman, I wrote a script whose protagonist is a doll.

- What do you think about films with puppets?

– They have their own purpose and their own audience. They develop imagination in children, and speak to them in a language that is close to them. Unfortunately, a limited number of films of this genre are shot here, but there are opportunities to promote good ideas, and to implement them.

- Do you believe that your topic will be of interest, as well?

– If one did not believe, one would have no reason to live.

- Your greatest wish?

– I'd like to make a film in which, within a documentary

framework, I would be able to use people and their close-ups. So that in a movie which deals with the partisan bases in Srem, for example, the focus would be on people who lived in these bases. The connection of man and the plain would have to be expressed visually, as well. When it comes to what I would want to direct, I always say that which currently occupies me the most, because I am in love with my topics. It would, I think, be very tragic if I could not change them.

Editors Note: We present the text without editorial interventions, as it had been published in *Praktična žena*, according to the grammatical rules of the period.

Excerpts from Mira Brtka's conversation with Nikola Majdak

Belgrade, Summer 2012



MB: Nikola, a period of my life and work in Belgrade was quite connected to you, almost everything I've worked on in Belgrade, in film, was related to you... We worked on *The World of Stamps* (Svet maraka, 1958), *Windows into the Distance* (Prozor u daljinu, 1959), *The Soloist* (Solista, 1963)... Also, you are acquainted with everything else that I've worked on, in film, and this is why I would like you to help me revive some of those memories together...

On Belgrade and *The World of Stamps*



MB: That period in Belgrade, before my departure to Rome 1959-60; I remember that we had an unbelievable number of projects, an amazing amount of ideas, scripts... At house parties on Bezistan we discussed various ideas that we wanted to produce... It was a different time...

NM: That time was full of potential, it pushed people to think, to create... The times were impelling us to do something, we all talked about projects, ideas, and on how to obtain funding... It was one positive wave...



MB: I have unusual contact with various media, but when it comes to film, experimental film, it's somehow always related to you, Nikola Majdak. When we were making a film about stamps we had to use some lenses that you invented, because it was not easy to draw out the details of the stamps, it was not easy to capture them...

Kadrovi iz dokumentarnog filma o Miri Brtki *Lice u prolazu*, 1982. (Režija: Nikola Majdak, Produkcija: TV Novi Sad)
Stills from documentary about Mira Brtka *A Face in Passing*, 1982 (Director: Nikola Majdak, Production: TV Novi Sad)

NM: Regarding that film on stamps, owing to Zagreb film, which gave us the chance to do it, technology experts from Zagreb film told us that in our technical conditions this cannot be done. For such a small format, it is impossible to do a macro shot... I said that it can be done - I was filming while driving, or on the go, without looking at the screen at all, so I was working blind... and we didn't make a single technical mistake, nowhere did we go into the space of those perforations around stamps, everything moved within the stamp- because I took all measurements in advance, practiced, planned...

MB: Do you remember that *The World of Stamps* (with the subtitle, *The Family of Man*) had been given as a gift to Haile Selassie, who came to visit Tito. Since it presented stamps from all over the world, as well as from Abyssinia, and as it spoke about the friendship between nations, it was considered to be an appropriate gift...

NM: ...

On the Partisan Bases

MB: My film *Partisan Bases* was screened at the Belgrade Short Film Festival in 1969, and produced by Neoplanta ...

NM: Yes, something interesting happened there... A world famous documentary filmmaker after the war, Chris Marker, a star at the time, was only interested in your film on the bases, after seeing all the films from the program of the Yugoslav Festival of Documentary and Short Film in Belgrade. He remarked that it was the most interesting film of the festival... He was impressed by the story of the bases beneath the plain, he thought it was unknown in Europe, this kind of underground struggle and resistance to the occupier. According to him, similar methods of opposing the German occupiers through actions and sabotage of the anti-fascist National Council of the Resistance were also recorded only in France...

On A Face in Passing

MB: You arrived in Rome in 1982, to shoot a part of the film about me, the Roman episode of *A Face in Passing*... You did that for TV Novi Sad... We walked around Rome filming *A Face in Passing*, and then we decided to do some projects connected to Rome and Italy. However, life and some other circumstances have led us in a different direction, so we did not realize that...

NM: The film *A Face in Passing* had a number of very beautiful episodes. In your house in Pazova we made an outstanding Paris fashion show... Kresoja helped us... We used those old cabinets, and we had, amongst other things, improvised Rambaldi's puppets, that came to life ... It was good.

Mira Brtka u Fondaciji Brtka-Kresoja,
Petrovaradin, septembar 2012.
Mira Brtka in Foundation Brtka-Kresoja,
Petrovaradin, September 2012

* Radovi za koje nije posebno navedeno
u vlasništvu su umetnice.
If not stated otherwise, the artworks are
property of the artist.



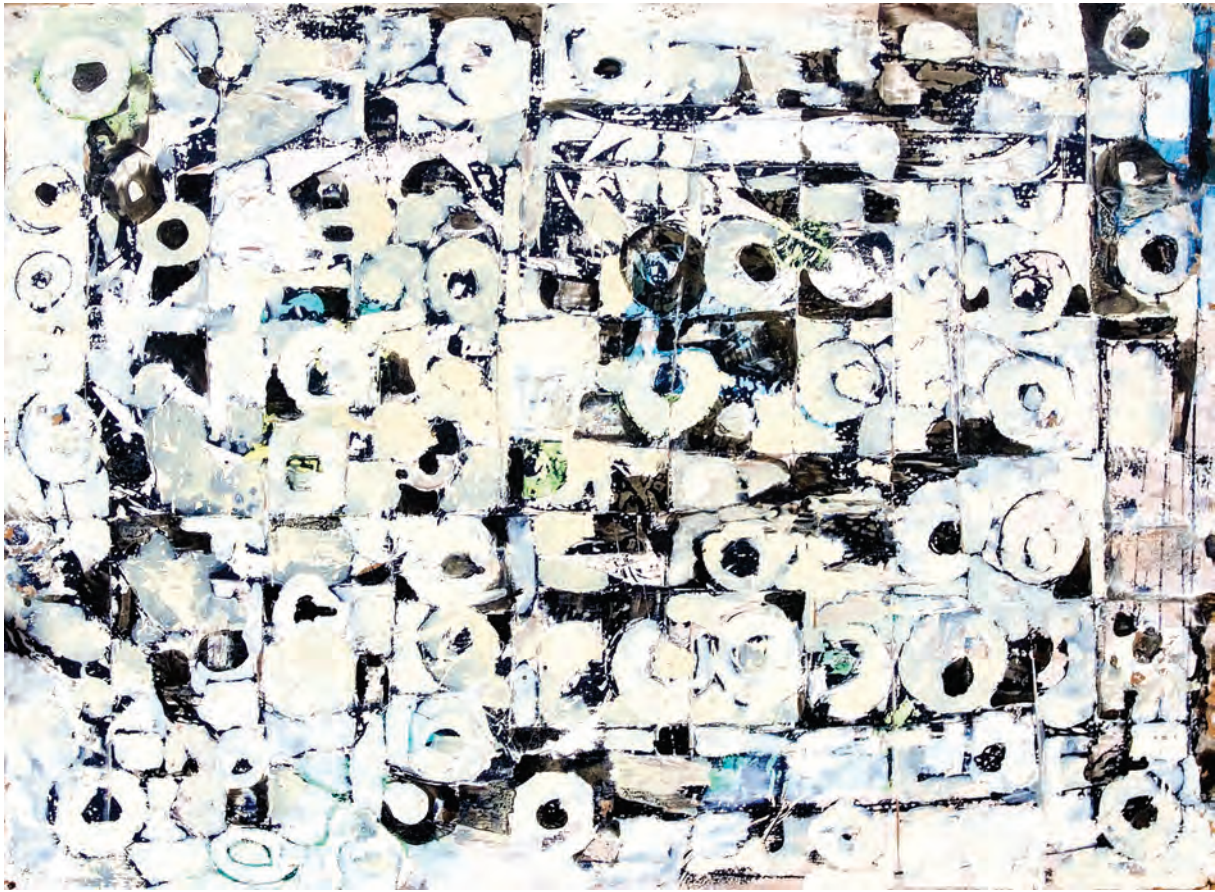
radovi*
artworks
1962-2012



Omaggio a Pop (Omaž pop-artu), 1962, ulje na platnu, 35x25 cm, vl. Muzej Macura, Novi Banovci
Omaggio a Pop (Homage to Pop Art), 1962, oil on canvas, 35x25 cm, owner: Macura Museum, Novi Banovci



Omaggio a Pop (Omaž pop-artu), 1963, ulje na platnu, 60x50 cm
Omaggio a Pop (Homage to Pop Art), 1963, oil on canvas, 60x50 cm



Vitraž (Il riflesso / Refleksija), 1962.
kombinovana tehnika, 70x50 cm
vl. Fondacija Brtka–Kresoja, Petrovaradin

Stained Glass (Il riflesso / The Reflection), 1962
mixed media, 70x50 cm
owner: Foundation Brtka–Kresoja, Petrovaradin



La superficie (Površina), 1963, kombinovana tehnika, 50x70 cm, sign. dd: MIRA
vl. Fondacija Brtka–Kresoja, Petrovaradin

La superficie (The Surface), 1963, mixed media, 50x70 cm, sign. br: MIRA
owner: Foundation Brtka–Kresoja, Petrovaradin



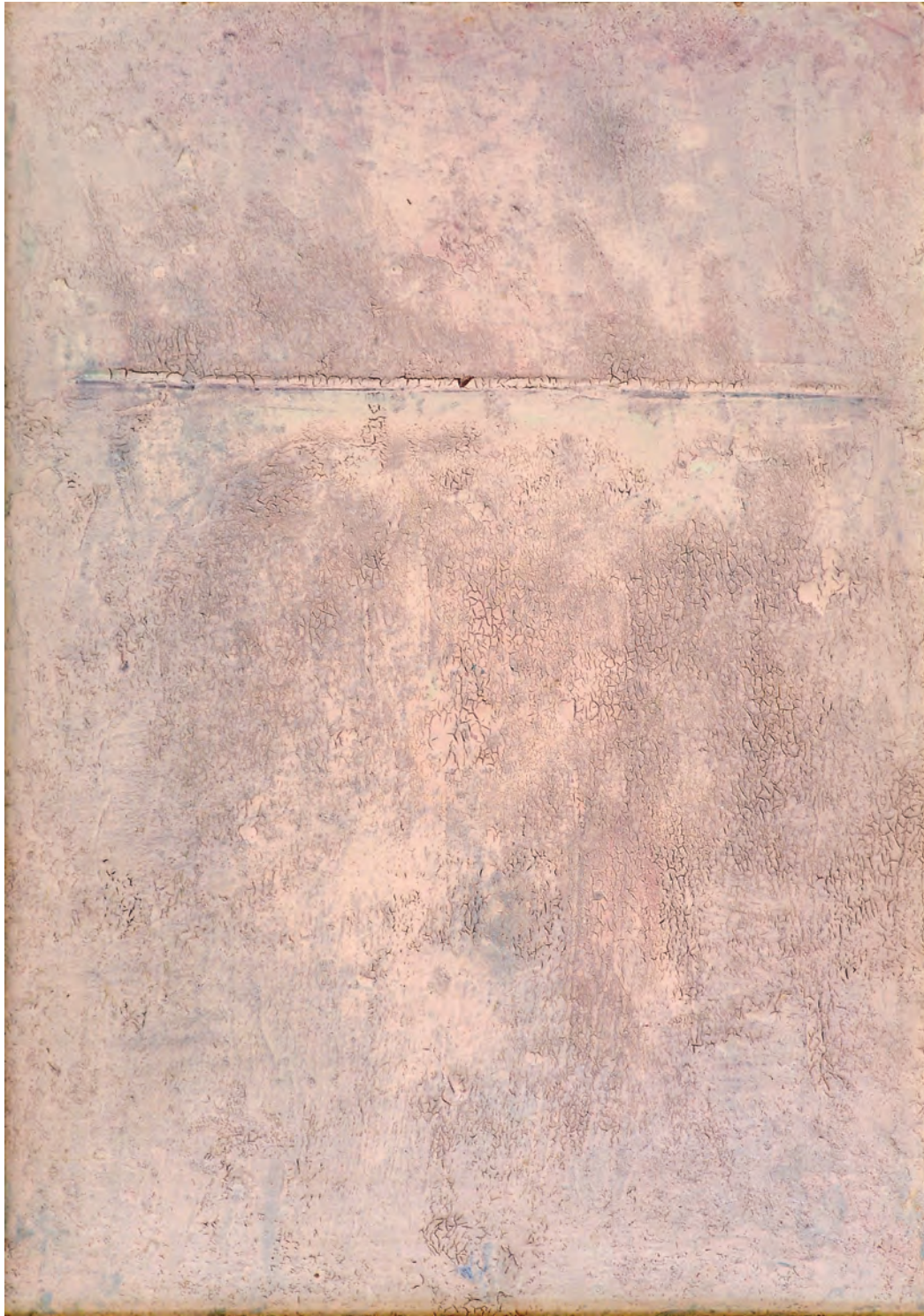
Eco ghiacciato (Ledeni odjek), 1963.
kombinovana tehnika, 50x70 cm

Eco ghiacciato (Frozen Echo), 1963
mixed media, 50x70 cm



Eco dorato (Zlatni odjek), 1963.
kombinovana tehnika, 100x80 cm

Eco dorato (Golden Echo), 1963
mixed media, 100x80 cm



Il paesaggio cinese (Kineski pejzaž), 1963, kombinovana tehnika, 70x50 cm, vl. Fondacija Brtka–Kresoja, Petrovaradin
Il paesaggio cinese (The Chinese Landscape), 1963, mixed media, 70x50 cm, owner: Foundation Brtka–Kresoja, Petrovaradin



Fatamorgana, 1964, kombinovana tehnika, 70x62 cm, sign. dl: Mira Brtko-64

Mirage, 1964, mixed media, 70x62 cm, sign. bl: Mira Brtko-64



Aria nativa (Vazduh rodnog kraja), 1964, kombinovana tehnika, 70x60 cm, sign. dd: MIRA-64, vl. Muzej Macura, Novi Banovci
Aria nativa (Native Air), 1964, mixed media, 70x60 cm, sign. br: Mira Brtko-64, owner: Macura Museum, Novi Banovci



Eco celeste (Svetloplavi odjek), 1964, kombinovana tehnika, 90x75 cm, sign. dl: Mira Brtko

Eco celeste (Lightblue Echo), 1964, mixed media, 90x75 cm, sign. bl: Mira Brtko



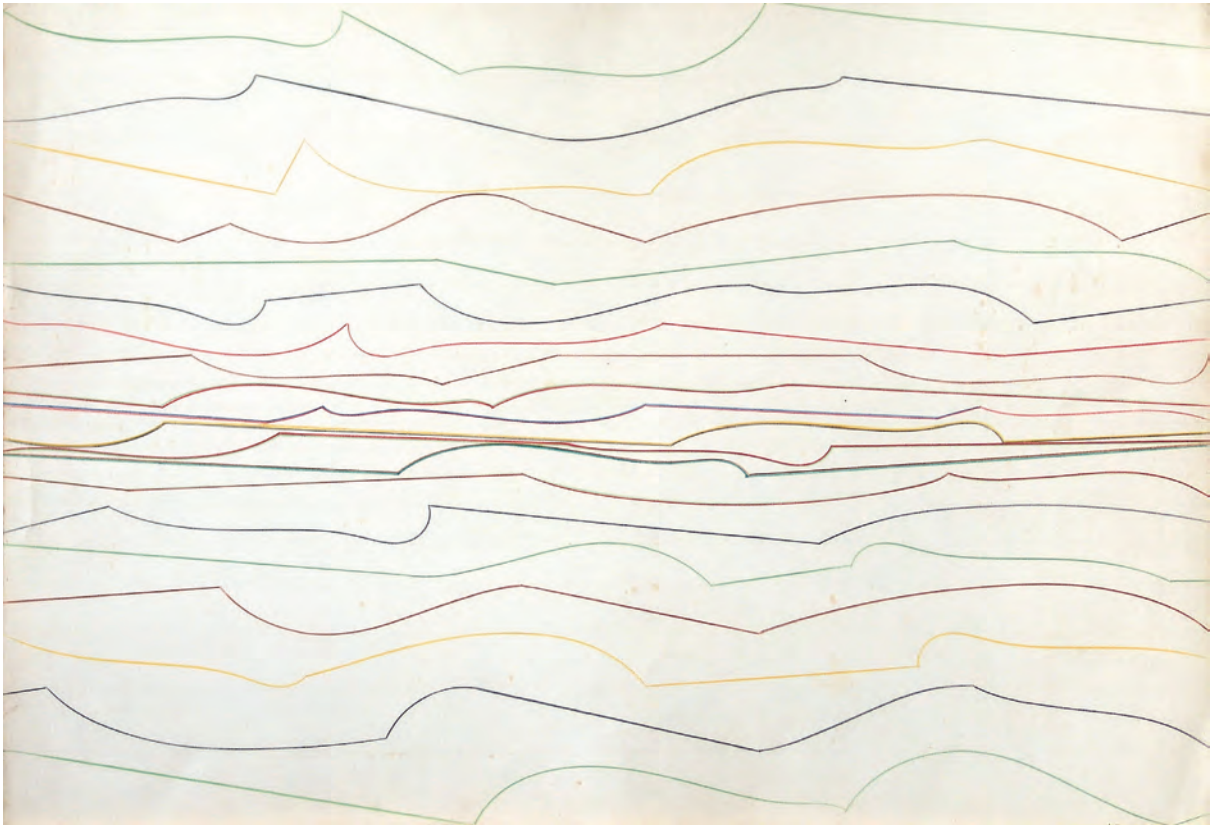
Strawberry Jam (Džem od jagoda), 1964, kombinovana tehnika, 100x80 cm

Strawberry Jam, 1964, mixed media, 100x80 cm



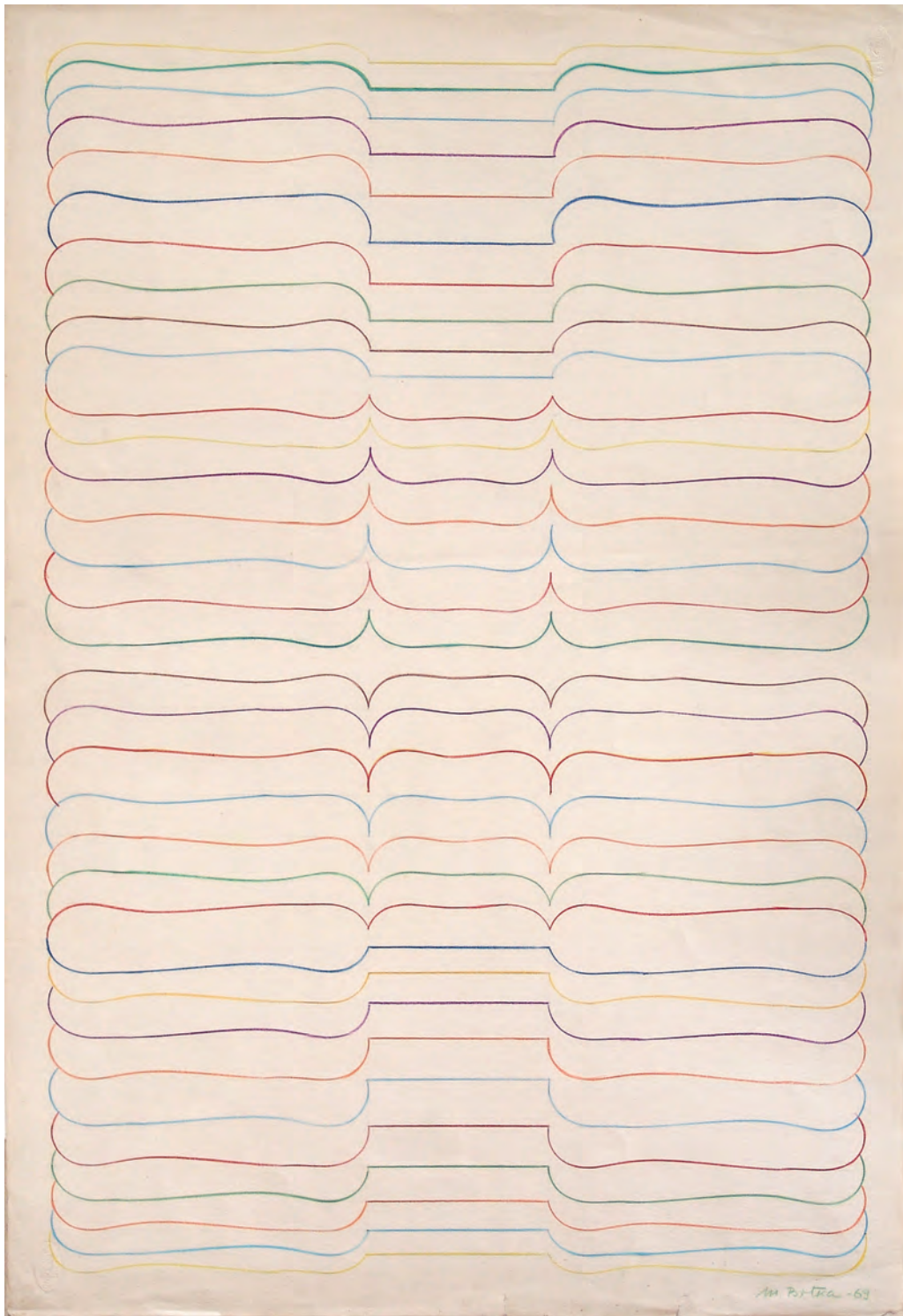
Lo specchio rugginoso (Zarđalo ogledalo), 1964, ulje na lesonitu, 100x80 cm, sign. dd: MIRA 64
vl. Muzej savremene umetnosti Vojvodine, Novi Sad

Lo specchio rugginoso (The Rusty Mirror), 1964, oil on hardboard, 100x80 cm, sign. br: MIRA 64
owner: Museum of Contemporary Art Vojvodina



Senza titolo (Bez naziva), 1966.
olovke u boji na papiru, 50x70 cm

Senza titolo (Untitled), 1966
colored pencils on paper, 50x70 cm

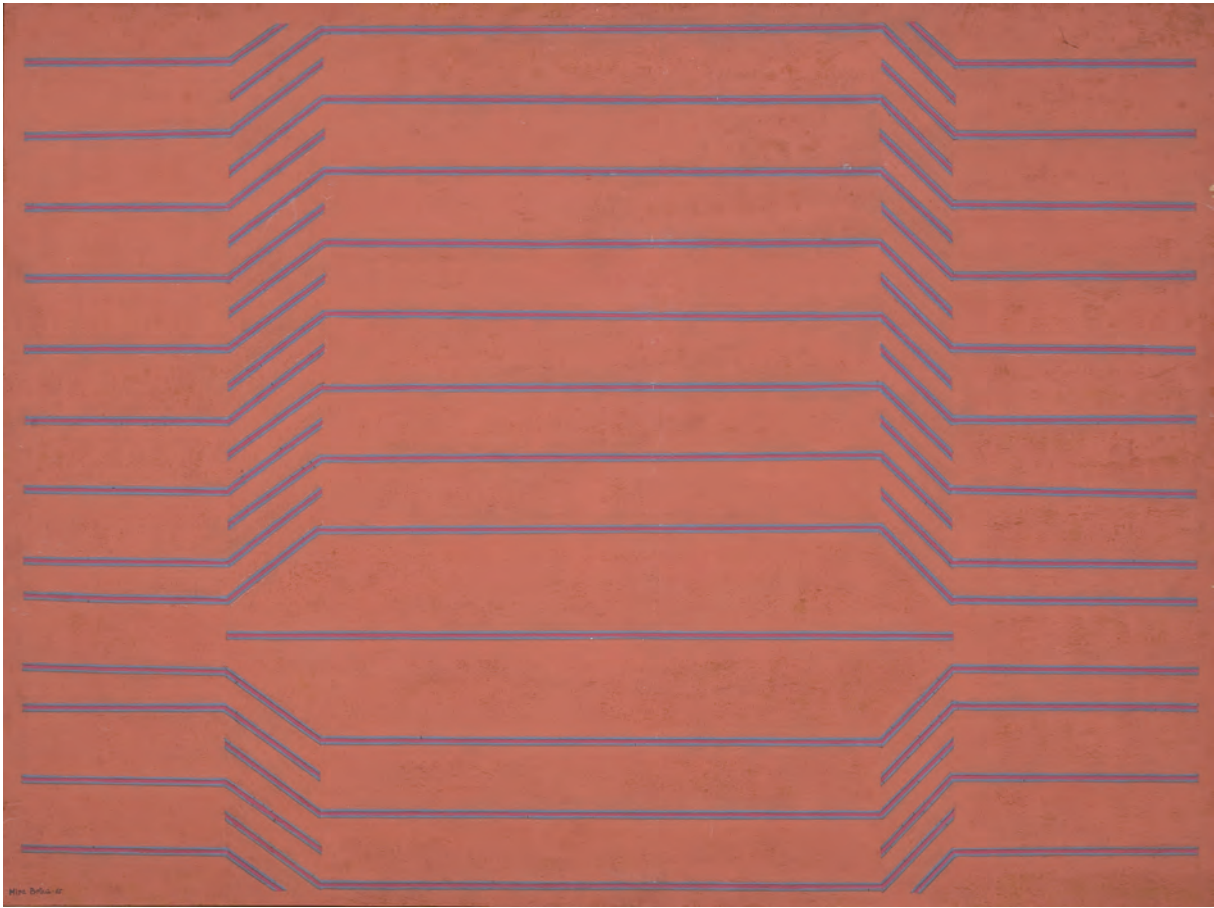


Senza titolo (Bez naziva), 1969, olovke u boji na papiru, 70x50 cm, sign. dd: M Brtka 69
Senza titolo (Untitled), 1969, colored pencils on paper, 70x50 cm, sign. br: M Brtka 69



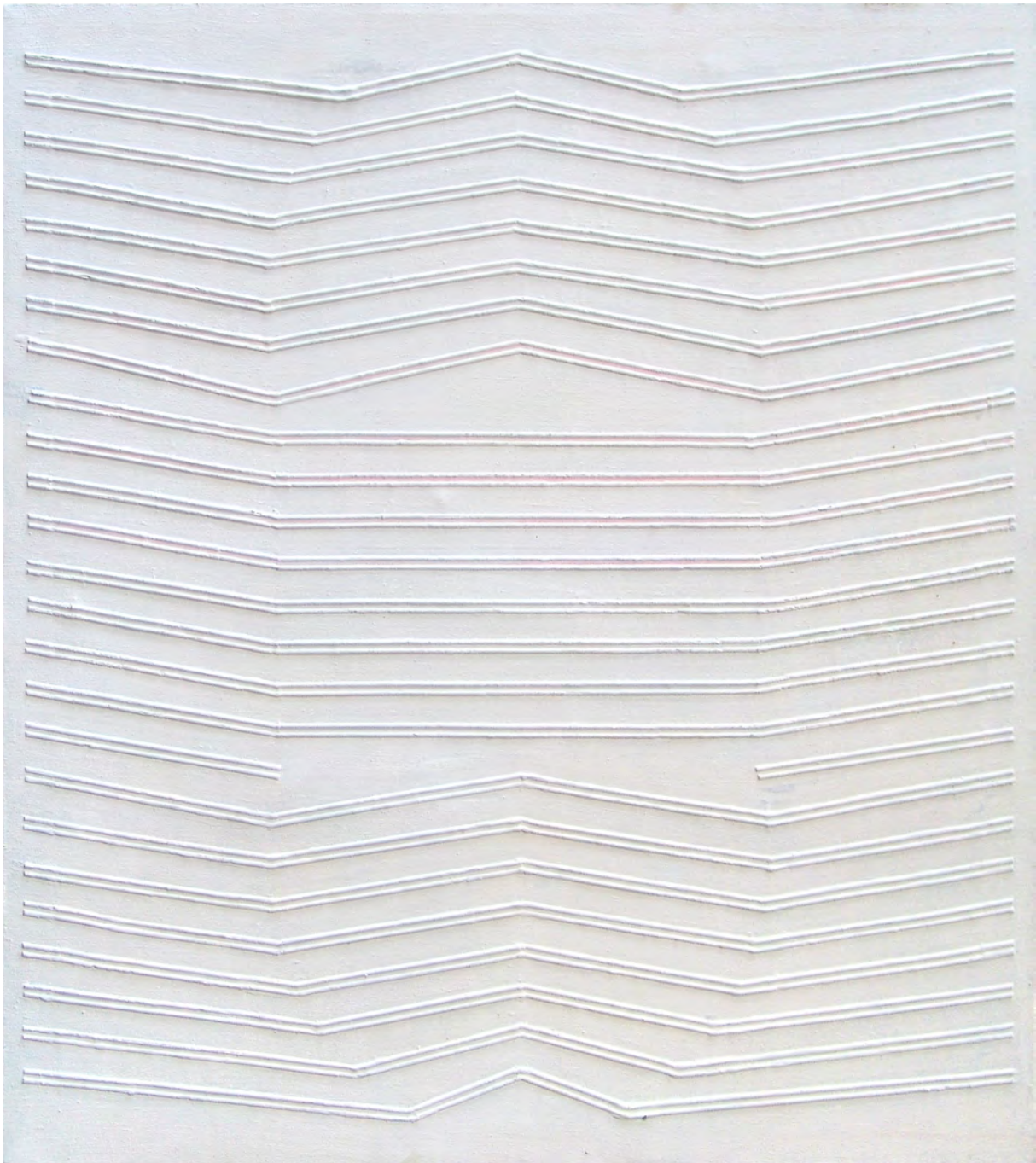
Costruzione IV (Konstrukcija IV), 1965.
kombinovana tehnika, 90x120 cm

Costruzione IV (Construction IV), 1965
mixed media, 90x120 cm



Costruzione XV (Konstrukcija XV), 1965.
kombinovana tehnika, 100x130 cm

Costruzione XV (Construction XV), 1965
mixed media, 100x130 cm



Costruzione X (Konstrukcija X), 1965, kombinovana tehnika na platnu, 100x100 cm
vl. Wiener Städtische, Beograd

Costruzione X (Construction X), 1965, mixed media on canvas, 100x100 cm
owner: Wiener Städtische, Belgrade



Konstrukcija V, 1965, kombinovana tehnika, 97x130 cm
vl. Muzej savremene umetnosti Vojvodine, Novi Sad

Construction V, 1965, mixed media 97x130 cm
owner: Museum of Contemporary Art Vojvodina



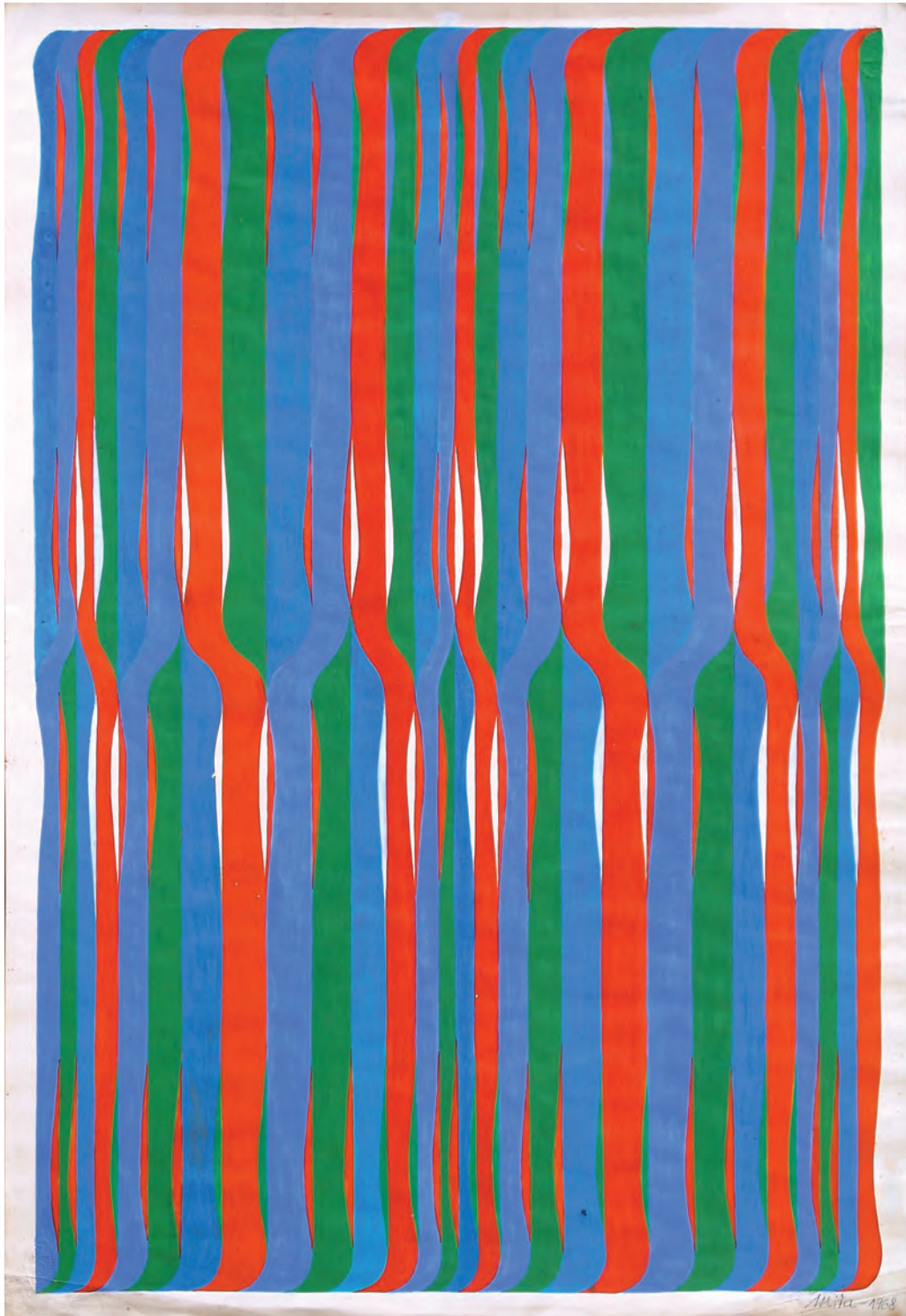
Il flusso orizzontale (Horizontalni tok), 1967.
akril na kartonu, 50x70 cm

Il flusso orizzontale (The Horizontal Flow), 1967
acrylic on cardboard, 50x70 cm

Bez naziva, 1966.
kolaž na hartiji, 35x30 cm

Untitled, 1966
collage on paper, 35x30 cm →





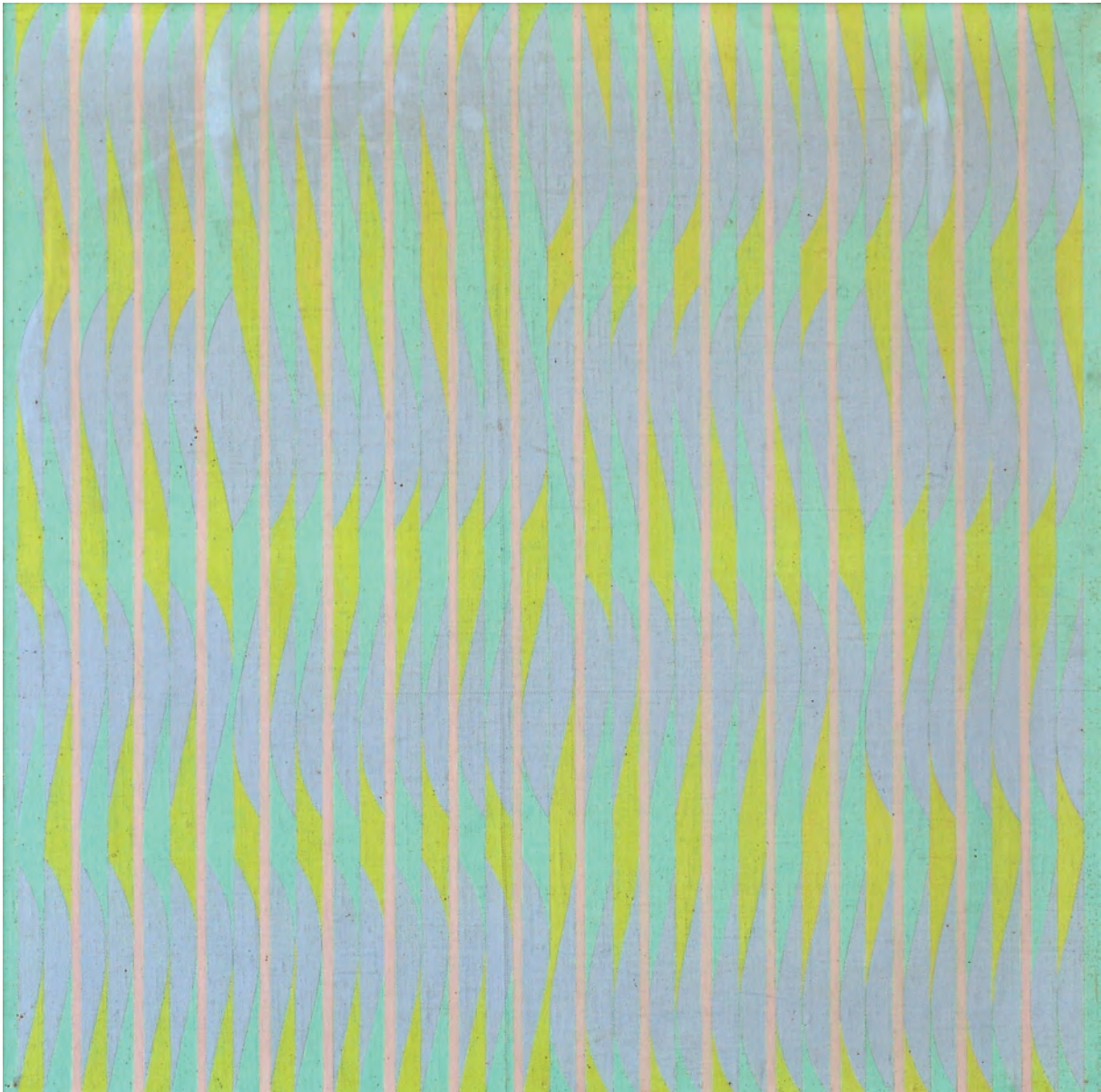
Deviazione blu (Plava devijacija), 1968, tempera na kartonu, 50x70 cm, sign. dd: Mira-1968

Deviazione blu (Blue Deviation), 1968, tempera on cardboard, 50x70 cm, sign. br: Mira-1968



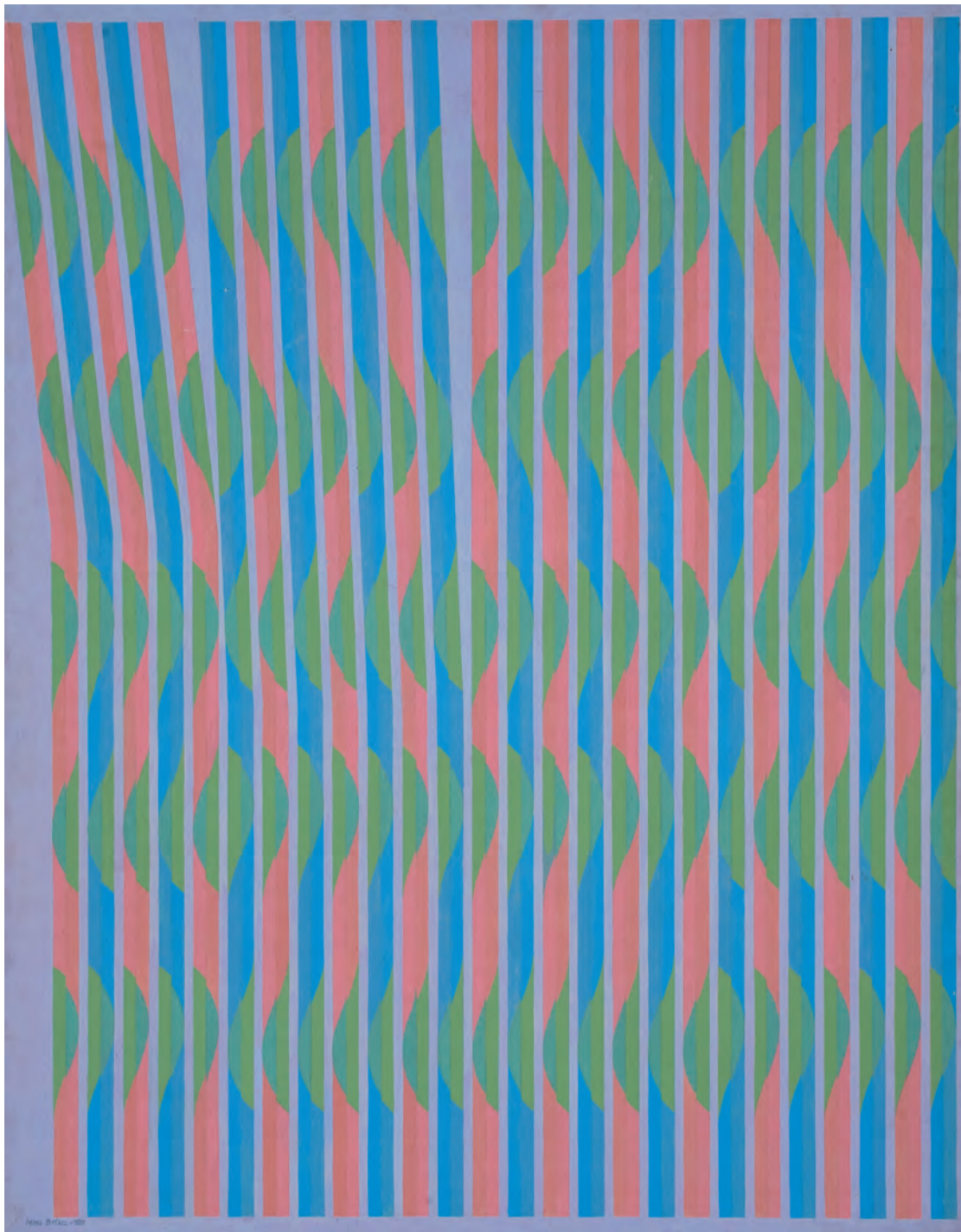
Senza titolo (Bez naziva), 1966, tempera na kartonu, 70x50 cm, sign. dd: Mira Brtka 1966

Senza titolo (Untitled), 1966, tempera on cardboard, 70x50 cm, sign. br: Mira Brtka 1966



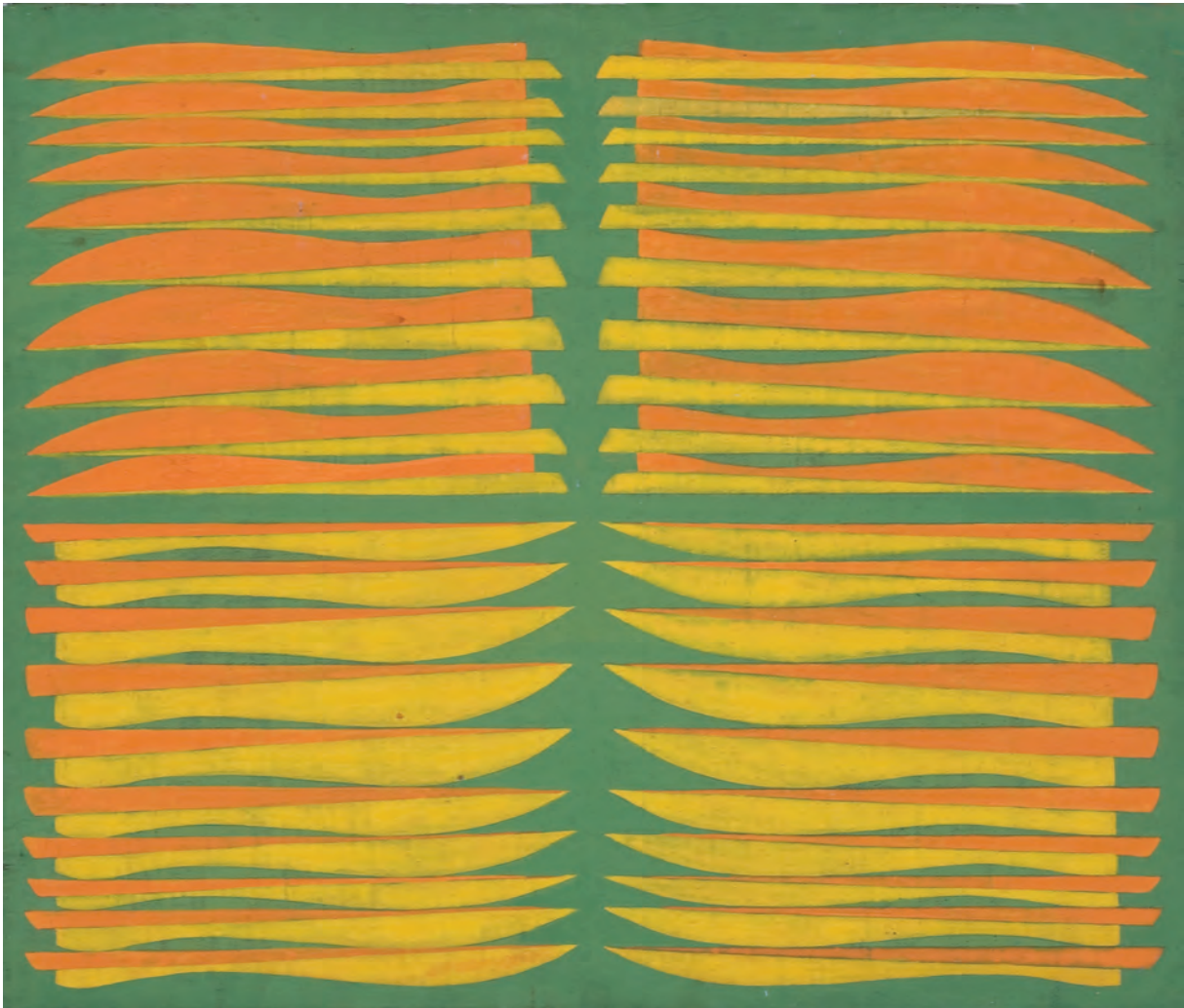
K-25, (Moonshine / Mesečina), tempera na lesonitu, 1967, 60x60 cm

K-25, (Moonshine), tempera on hardboard, 1967, 60x60 cm



Chiaro di luna II (Mesečina), 1967, tempera na kartonu, 142x111 cm
sign. dl: Mira Brtka-1967, vl. Fondacija Brtka-Kresoja, Petrovaradin

Chiaro di luna II (Moonlight), 1967, tempera on cardboard, 142x111 cm
sign. bl: Mira Brtka-1967, owner: Foundation Brtka-Kresoja, Petrovaradin

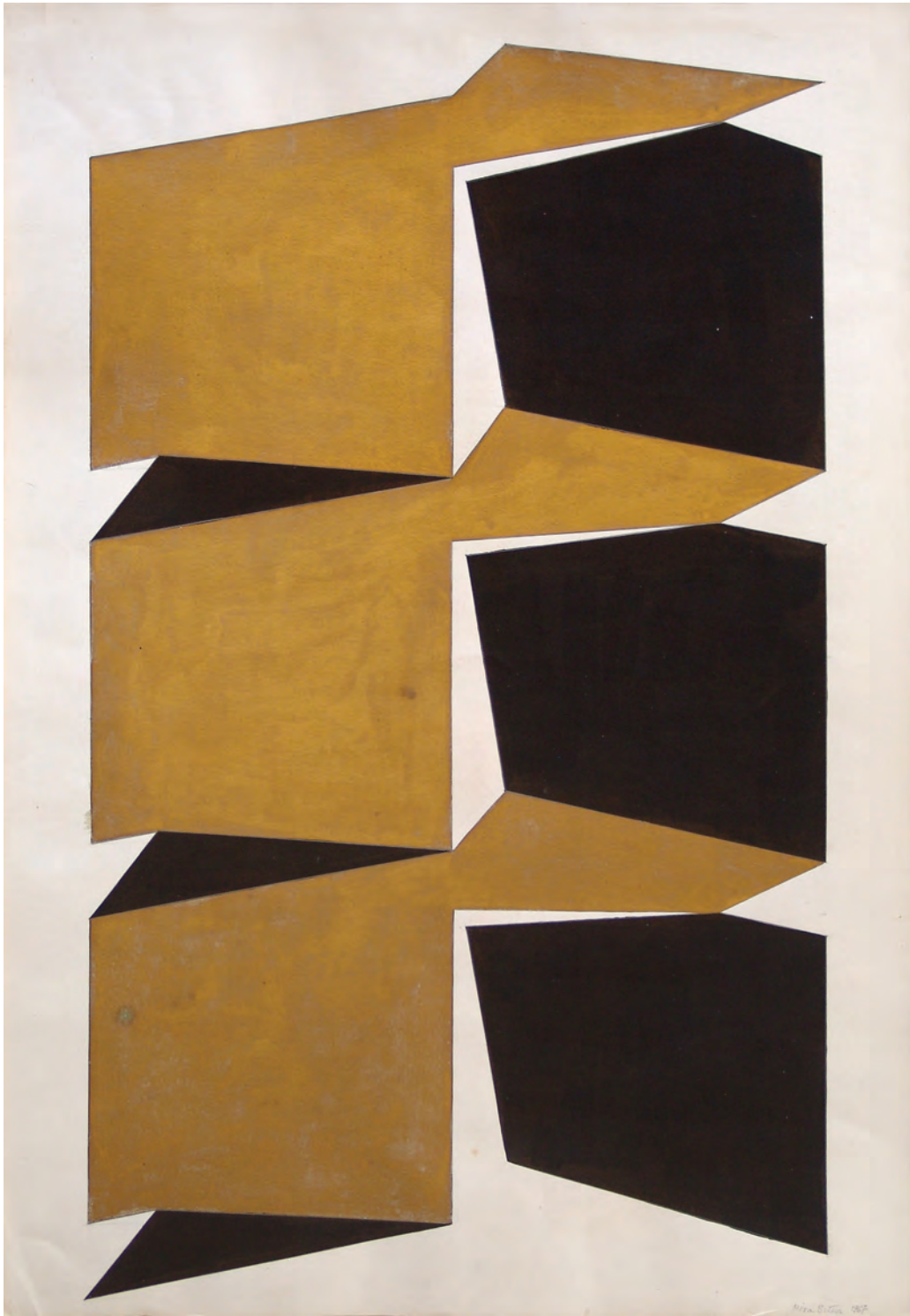


Senza titolo (Bez naziva), 1967.
tempera na lesonitu, 30x40 cm

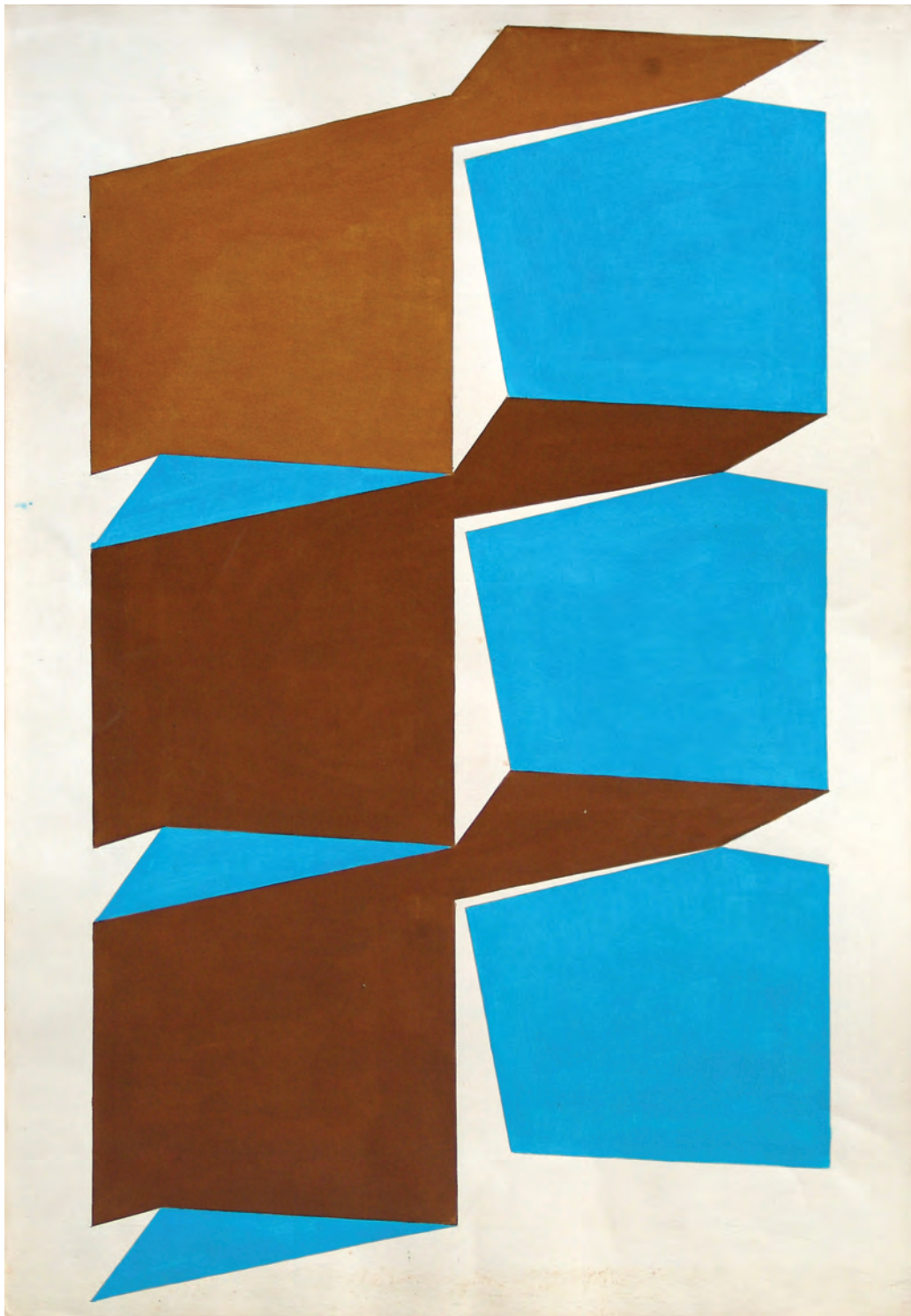
Senza titolo (Untitled), 1967
tempera on hardboard, 30x40 cm



Senza titolo (Bez naziva), 1967, tempera na lesonitu, 120x80cm
Senza titolo (Untitled), 1967, tempera on hardboard, 120x80cm



Costruzione d'oro (Zlatna konstrukcija), 1967, akril na kartonu, 70x50 cm, sign. dd: Mira Brtko 1967
Costruzione d'oro (The Golden Construction), 1967, acrylic on cardboard, 50x70 cm, sign. br: Mira Brtko 1967



Costruzione turchese (Tirkizna konstrukcija), 1967, akril na kartonu, 70x50 cm
Costruzione turchese (Construction Turquoise), 1967, acrylic on cardboard, 70x50 cm



Senza titolo (Bez naziva), 1970, kolaž na kartonu, 70x50 cm
Senza titolo (Untitled), 1970 collage on cardboard, 70x50 cm

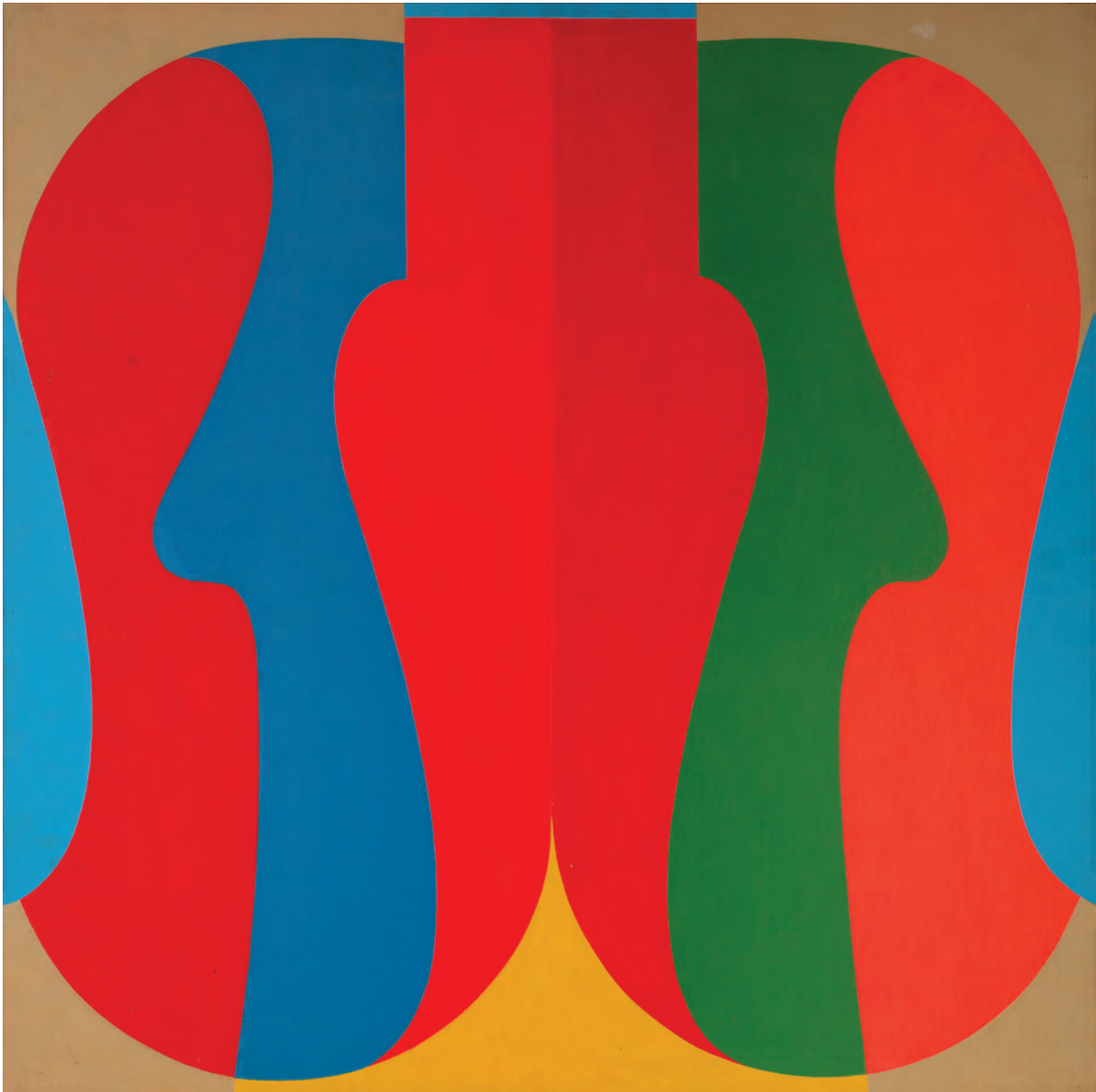


Senza titolo (Bez naziva), 1970, kolaž na kartonu, 70x50 cm, sign. dd: Mira Brtka-70
Senza titolo (Untitled), 1970, collage on cardboard, 70x50 cm, sign. br: Mira Brtka-70



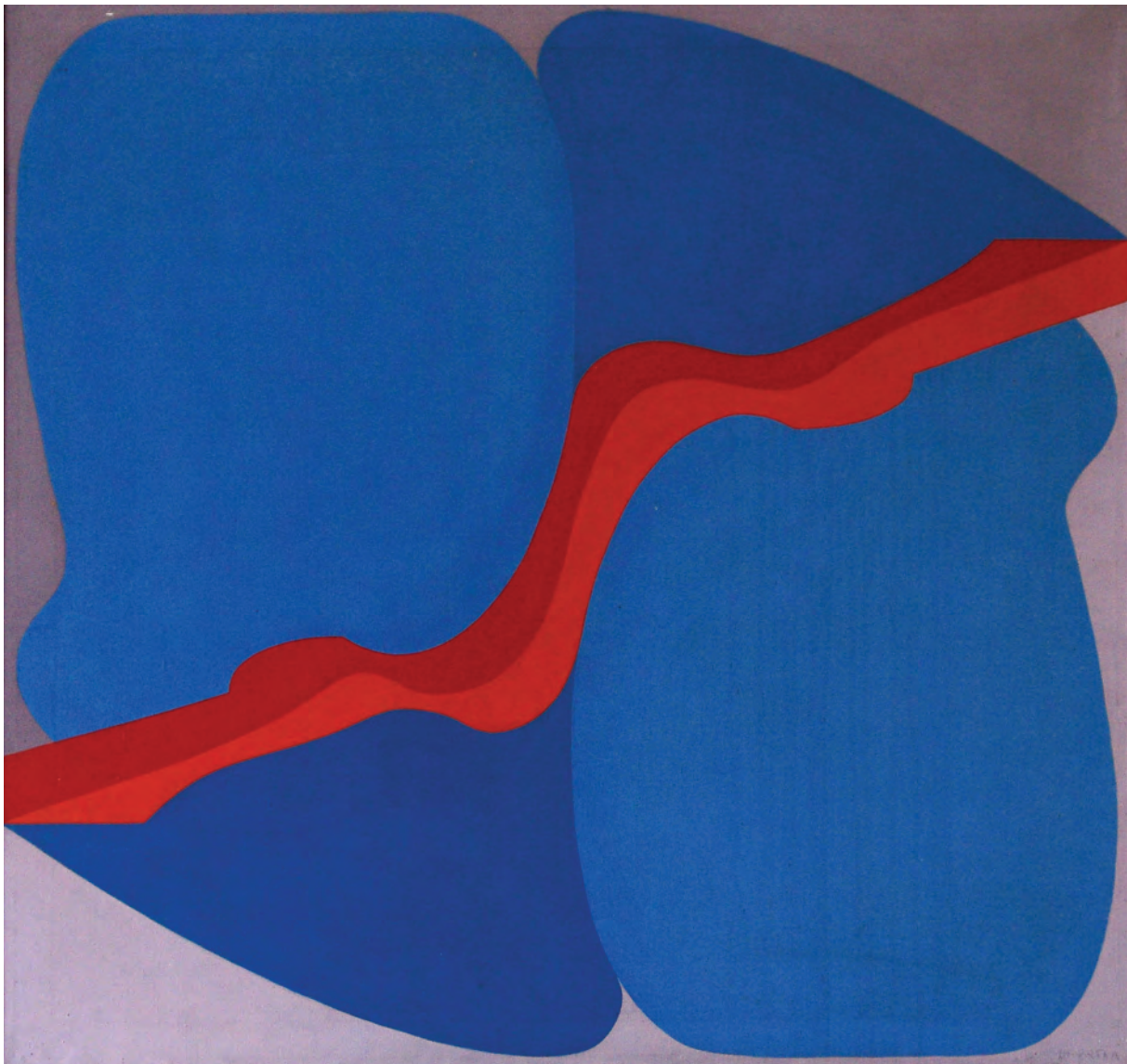
Šuma 8, 1971, ulje na platnu, 110x60 cm
vl. Muzej savremene umetnosti Vojvodine, Novi Sad

Forest 8, 1971, oil on canvas, 110x60 cm
owner: Museum of Contemporary Art Vojvodina



AL 11, 1970, ulje na platnu, 100,5x100,5 cm
vl. Muzej savremene umetnosti Vojvodine, Novi Sad

AL 11, 1970, oil on canvas, 100.5x100.5 cm
owner: Museum of Contemporary Art Vojvodina



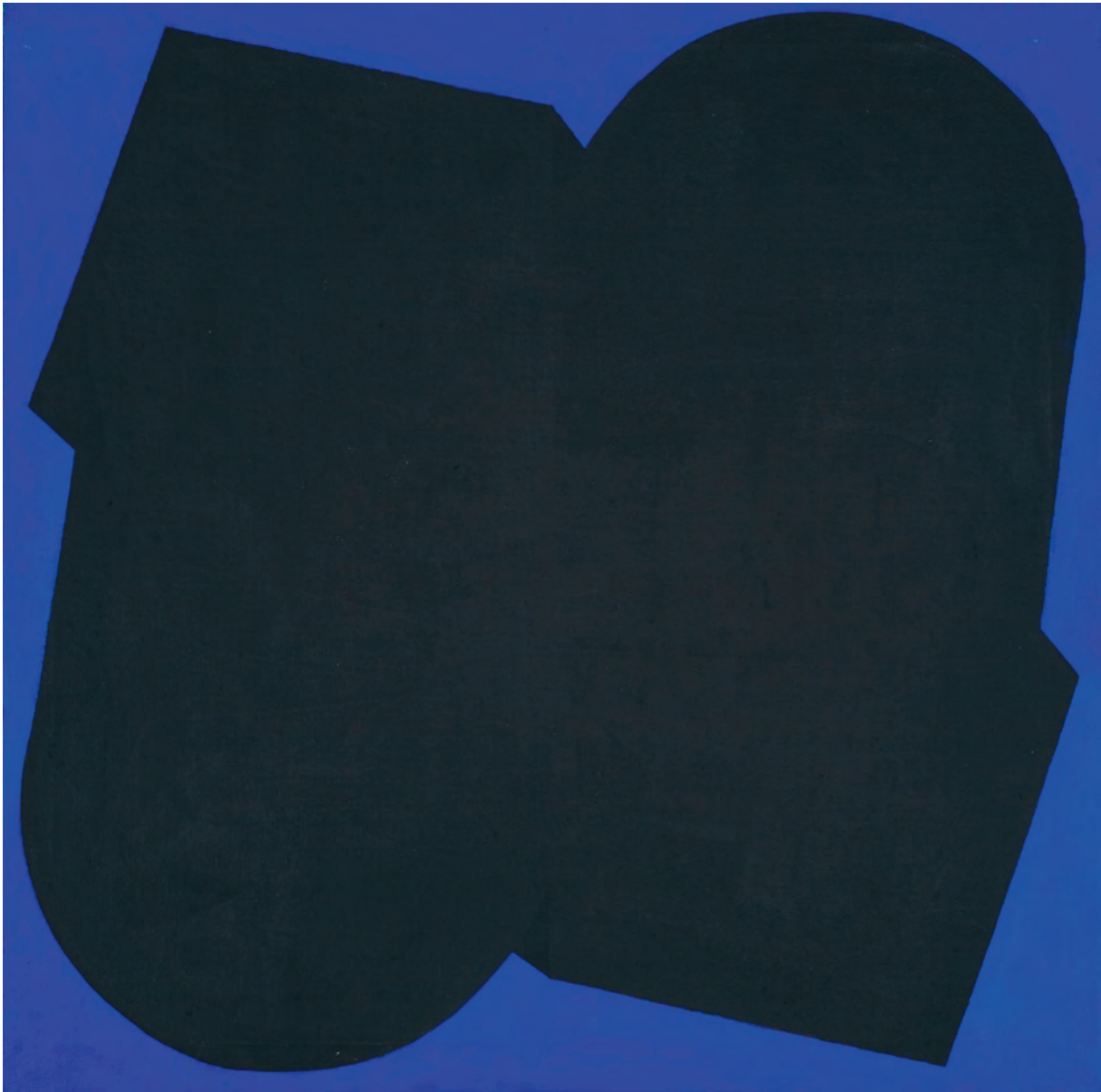
Senza titolo (Bez naziva), 1969.
akril na platnu, 91x91 cm
sign. dd: M Brtka
vl. Fondacija Brtka–Kresoja, Petrovaradin

Senza titolo (Untitled), 1969
acrylic on canvas, 91x91 cm
sign. br: M Brtka
owner: Foundation Brtka–Kresoja, Petrovaradin

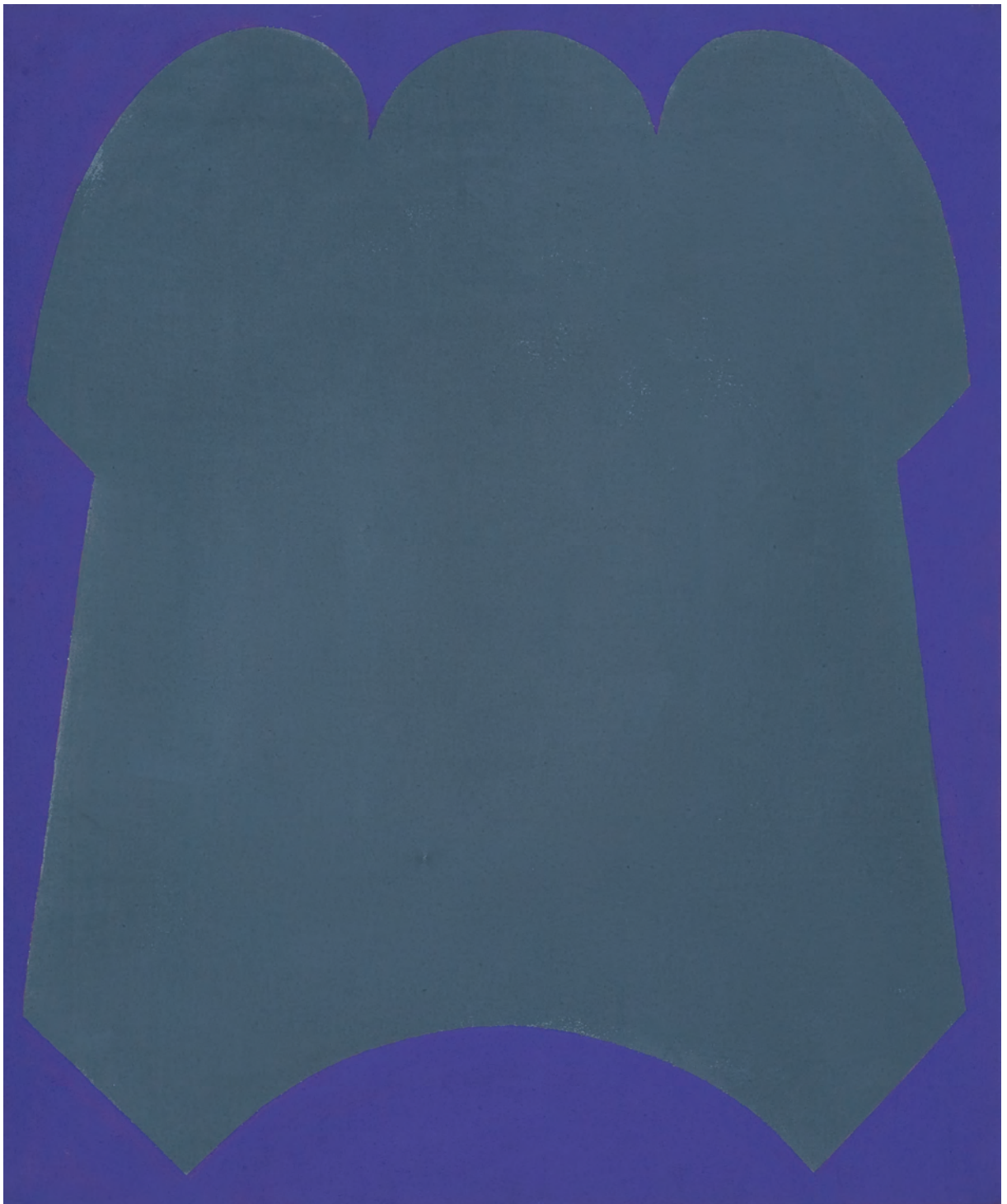


Senza titolo (Bez naziva), 1975, akril na platnu, 80x70 cm

Senza titolo (Untitled), 1975, acrylic on canvas, 80x70 cm



Dve boje, 2003, akril na platnu, 80x80 cm
Two Colors, 2003, acrylic on canvas, 80x80 cm



Dve boje, 2003, akril na platnu, 60x50 cm
Two Colors, 2003, acrylic on canvas, 60x50 cm



Bez naziva, 1989, kolaž na platnu, 85x85 cm

Untitled, 1989, collage on canvas, 85x85 cm



Bez naziva, 1989, kolaž na platnu, 90x90 cm

Untitled, 1989, collage on canvas, 90x90 cm



Bez naziva, 1993, vez na platnu, 90x80 cm
Untitled, 1993, embroidery on canvas, 90x80 cm



Bez naziva, 1993, vez na platnu, 60x60 cm, sign. dd: M BRTKA
Untitled, 1993, embroidery on canvas, 60x60 cm, sign. br: M BRTKA



Spolja – iznutra (detalj), 1999, bojeno gvožđe, 220x150x150 cm
Outside - Inside (detail), 1999, coloured iron, 220x150x150 cm



Vertikale, 1999–2000, bojeno gvožđe, 230x100x70 cm
Verticals, 1999–2000, coloured iron, 230x100x70 cm



Readymade, 2000, bojeno gvožđe, 220x90x60 cm

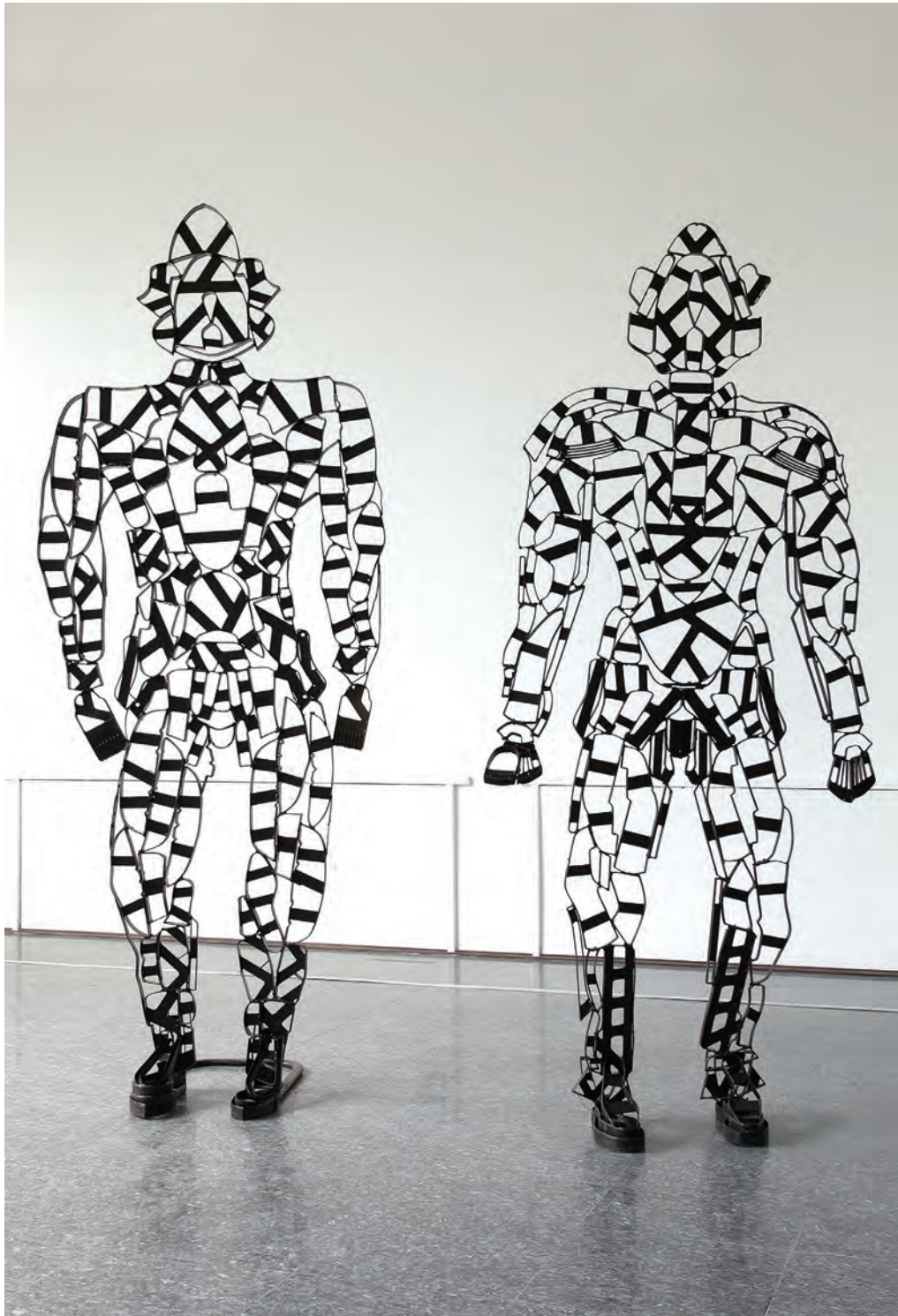
Readymade, 2000, coloured iron, 220x90x60 cm



Bez naziva, iz ciklusa Crvena skulptura, 1999–2006, bojeno gvožđe, 150x110x70
Untitled, from the series The Red Sculpture, 1999–2006, coloured iron, 150x110x70



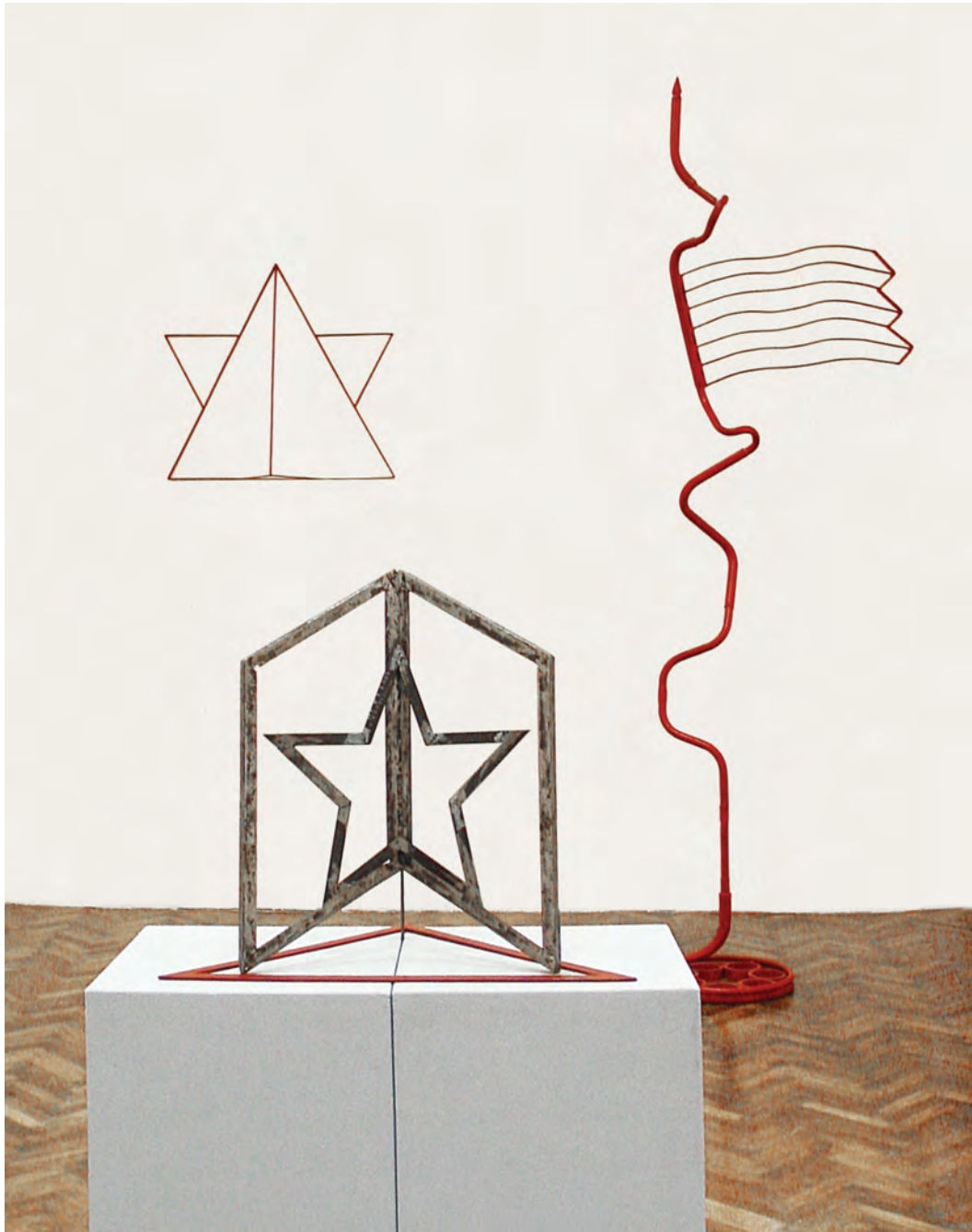
Metamehanika, 1995-1997, gvožđe, 130x115x115 cm
Metamechanics, 1995-1997, iron, 130x115x115



Crni vojnici, 2000, gvožđe, 2x(220x90x50 cm)
Black Soldiers, 2000, iron, 2x(220x90x50 cm)



Iz ciklusa *Crvena skulptura*, 1999–2006, gvožđe, dimenzije različite
From the series *The Red Sculpture*, 1999–2006, iron, various dimensions



Iz ciklusa *Crvena skulptura*: *Šestokraka zvezda*, 2006, bojeno gvožđe, 65x75x23 cm;
Zastava na pola koplja, 2006, bojeno gvožđe, 233x72x38 cm; *Slomljena zvezda*, 2006, gvožđe, 53x43x25 cm
vl. Muzej savremene umetnosti Vojvodine, Novi Sad

From the series *Red Sculpture*: *Six-pointed Star*, 2006, painted iron, 65x75x23 cm;
Flag at Half-mast, 2006, painted iron, 233x72x38 cm; *Broken Star*, 2006, iron, 53x43x25 cm
owner: Museum of Contemporary Art Vojvodina, Novi Sad



Bez naziva, iz ciklusa Crvena skulptura, 1999–2006, gvožđe, 30x20x6 cm
Untitled, from the series The Red Sculpture, 1999–2006, iron, 30x20x6 cm



Bez naziva, iz ciklusa Crvena skulptura, 1999–2006, gvožđe, 75x40x30 cm
Untitled, from the series The Red Sculpture, 1999–2006, iron, 75x40x30 cm



Bez naziva, 2003, aluminijum, 110x80x50 cm

Untitled, 2003, aluminium, 110x80x50 cm



Bez naziva, 2003, gvožđe, 170x100x100 cm

Untitled, 2003, iron, 170x100x100 cm



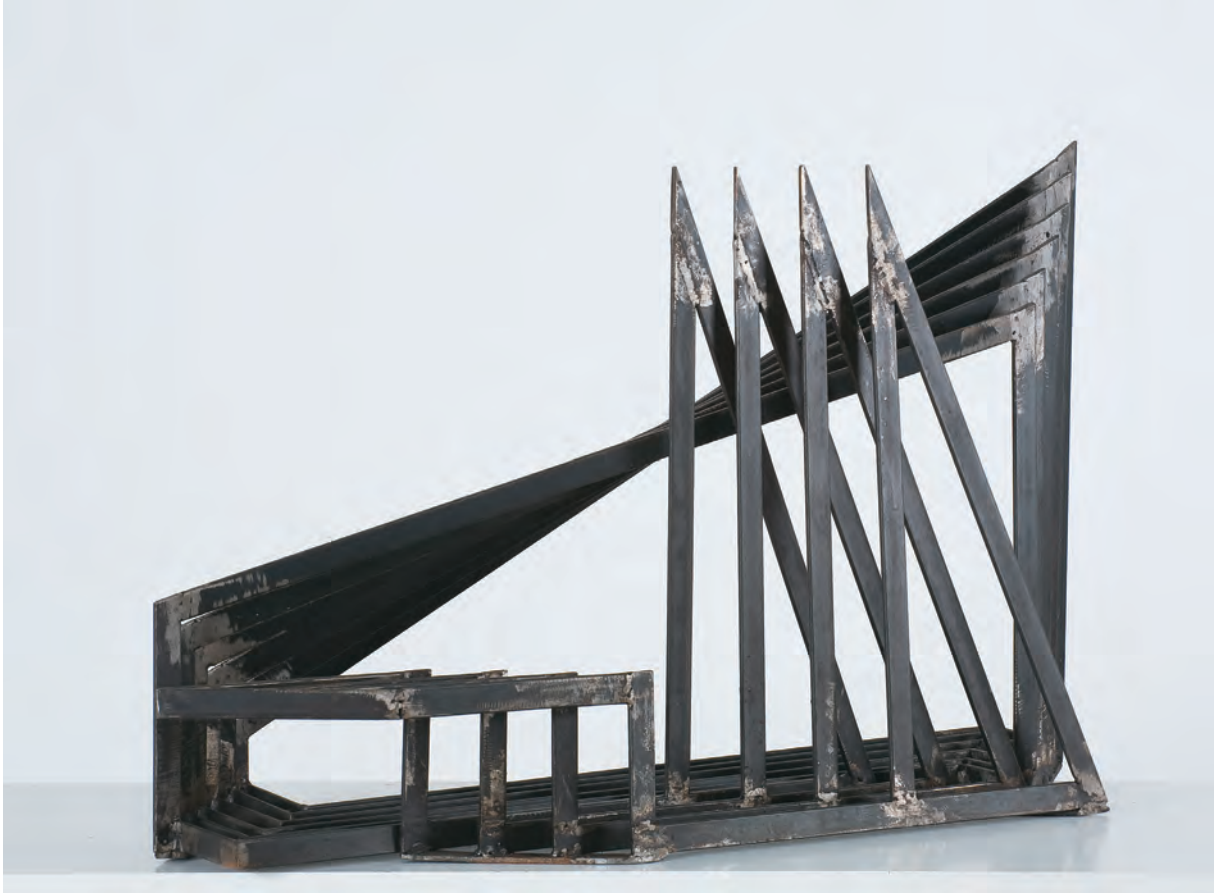
Bez naziva, iz ciklusa Linearna skulptura, 2003–2007, gvožđe, 75x50x35cm
Untitled, from the series The Linear Sculpture, 2003–2007, iron, 75x50x35cm



Bez naziva, iz ciklusa Linearna skulptura, 2003–2007, gvožđe, 60x50x20 cm
Untitled, from the series The Linear Sculpture, 2003–2007, iron, 60x50x20 cm



Bez naziva, iz ciklusa Linearna skulptura, 2003–2007, gvožđe, 50x50x30 cm
Untitled, from the series The Linear Sculpture, 2003–2007, iron, 50x50x30 cm



Bez naziva, iz ciklusa Linearna skulptura, 2003–2007, gvožđe, 50x75x35 cm
Untitled, from the series The Linear Sculpture, 2003–2007, iron, 50x75x35 cm



Triptih, 2005, gvožđe, 70x70x35 cm

Triptych, 2005, iron, 70x70x35 cm



Bez naziva, iz ciklusa Linearna skulptura, 2003–2007, gvožđe, 113x50x20 cm
Untitled, from the series The Linear Sculpture, 2003–2007, iron, 113x50x20 cm



Grad, 2009, gvožđe, 3 segmenta različitih dimenzija postavljena zajedno: 200x170x120 cm
City, 2009, iron, 3 segments of diverse dimension placed together: 200x170x120 cm



Varijabilno, 2011, gvožđe, 4 segmenta različitih dimenzija postavljena zajedno: 210x160x100 cm
Variable, 2011, iron, 4 segments of diverse dimensions placed together: 210x160x100 cm



Linea V (Linija V), 1996, tempera na platnu, 98x80 cm

Linea V (Line V), 1996, tempera on canvas, 90x80 cm



Linea (Linija), 1994, tempera na platnu, 110x100 cm, sign. dd: MIRA BRTKA 94

Linea (Line), 1994, tempera on canvas, 110x100 cm, sign. br: MIRA BRTKA 94



Odande dovde / Odavde donde, 2011-2012, (instalacija), bojena metalna žica, dimenzije promenljive
From There to Here / From Here to There, 2011-2012, (installation), coloured metal wire, changeable dimensions



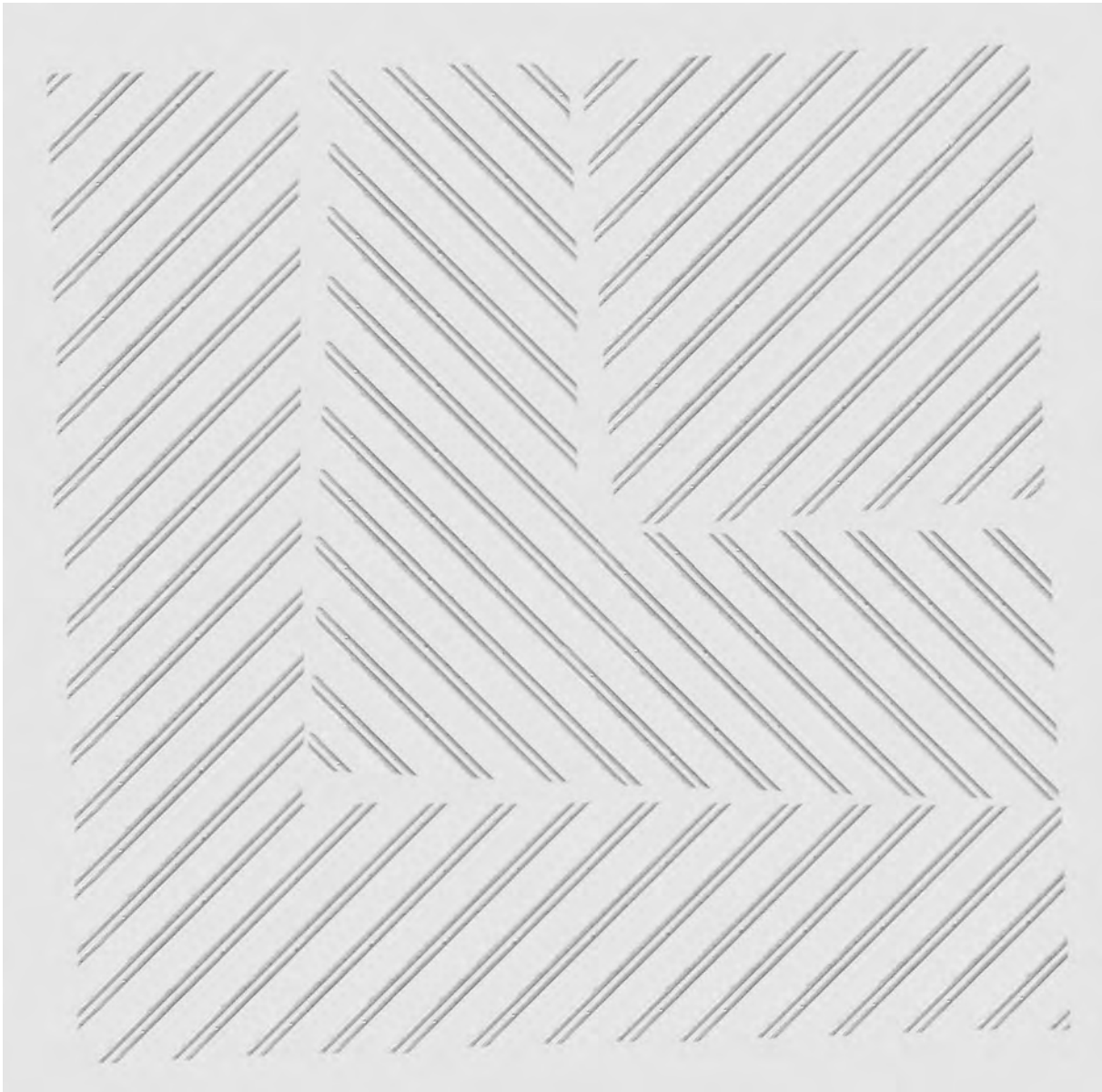
Bele senke, 2005-2009.
kombinovana tehnika na platnu, 100x60 cm

White Shadows, 2005-2009
mixed media on canvas, 100x60 cm



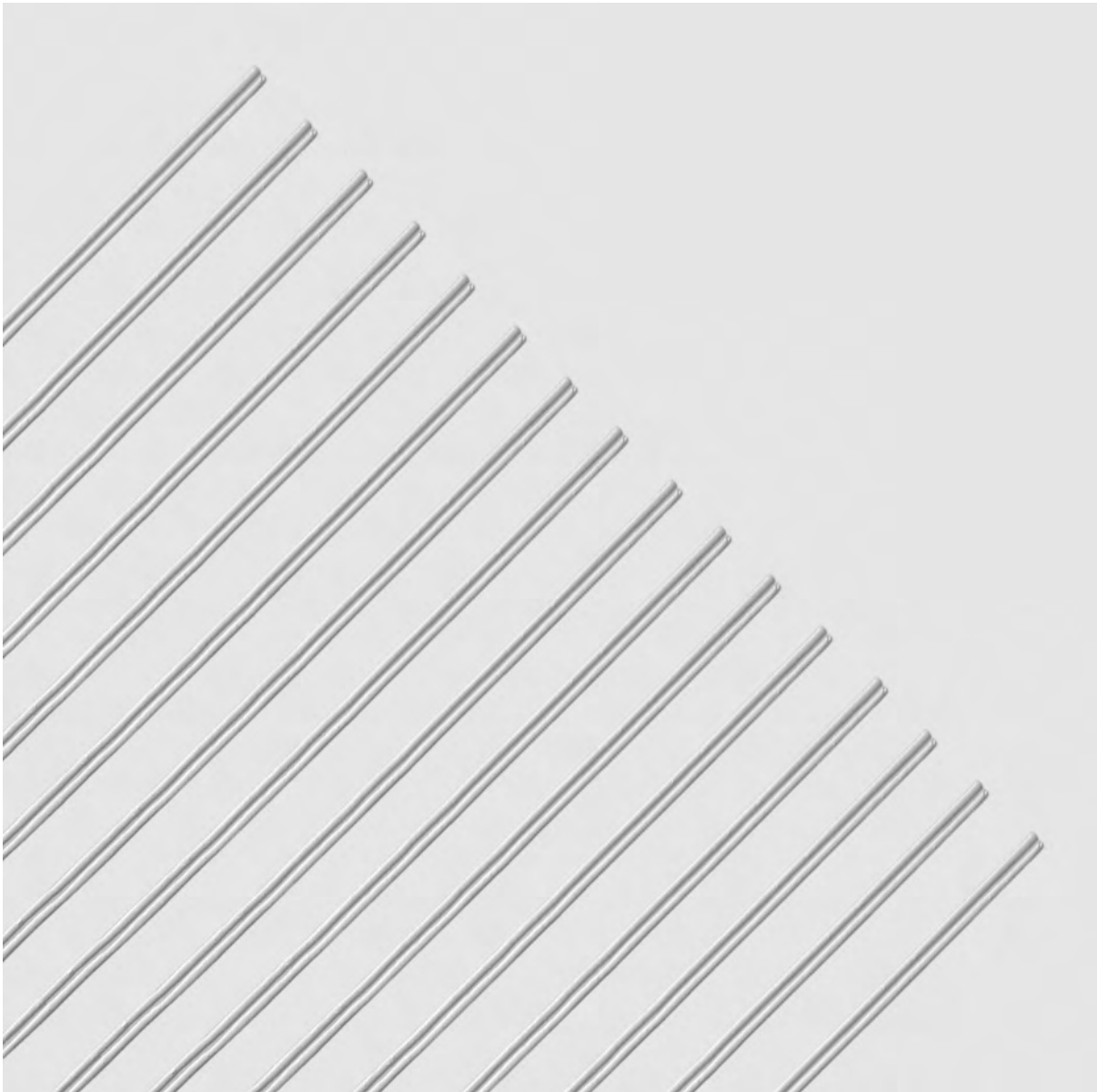
Bele senke, 2005-2009.
kombinovana tehnika na platnu, 100x60 cm

White Shadows, 2005-2009
mixed media on canvas, 100x60 cm



Bele senke, 2005-2009, kombinovana tehnika na platnu, 50x50 cm

White Shadows, 2005-2009, mixed media on canvas, 50x50 cm



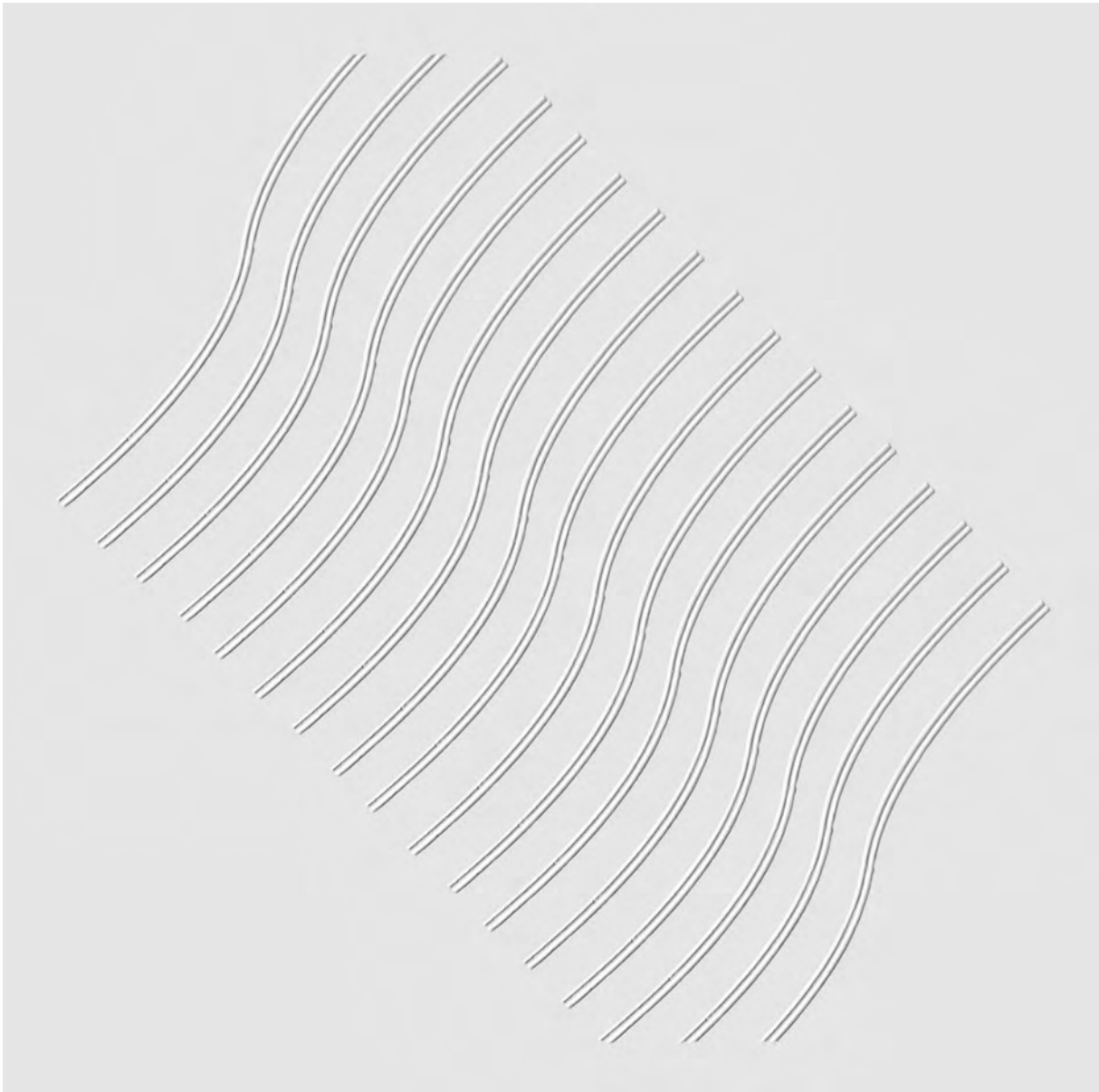
Bele senke, 2005-2009, kombinovana tehnika na platnu, 50x50 cm

White Shadows, 2005-2009, mixed media on canvas, 50x50 cm



Bele senke, 2005-2009, kombinovana tehnika na platnu, 60x50 cm

White Shadows, 2005-2009, mixed media on canvas, 60x50 cm



Bele senke, 2005-2009, kombinovana tehnika na platnu, 50x50 cm

White Shadows, 2005-2009, mixed media on canvas, 50x50 cm

Mira Brtka (foto: Nobuya Abe), 60-ih godina 20. veka
Mira Brtka (photo: Nobuya Abe), 1960s



biografija
i bibliografija
biography and
bibliography

Biografija

1930. (5. oktobra)

Rođena u Novim Banovcima (Jugoslavija).
Osnovnu školu pohađa u Staroj Pazovi.

1949.

Maturira u Beogradu u IV ženskoj gimnaziji.

1955.

Diplomira u Beogradu na Akademiji za pozorišnu i filmsku umetnost, odsek filmske režije, u klasi profesora Slavka Vorkapića i Vjekoslava Afrića.

1956.

Režira diplomsku predstavu *Staklena menažerija* Tenesija Vilijamsa u Narodnom pozorištu u Subotici
Studijsko putovanje u Prag, gde provodi godinu dana radeći kao asistent režije Otokara Vavre na filmu *Protiv svih (Proti všem)*, delu trilogije o husitskim ratovima.

Mira Brtka, Novi Banovci, 1931.



1959.

Odlazi u Rim, gde Nikola Majdak prima nagradu Feranina koja mu je dodeljena za snimateljski rad na dokumentarnom filmu *Svet maraka*. Režija filma: Mira Brtka. Iste godine konkuriše na Akademiji lepih umetnosti (Accademia di Bella Arti) u Rimu i biva primljena.

1963.

Sarađuje sa Nikolom Majdakom na realizaciji prvog filma Beogradske škole crtanog filma pod nazivom *Solista*, za koji je napisala scenario.

Diplomira na odseku slikarstva kod profesora Franka Đentilinija (Franco Gentilini) i Mina Makarija (Maccari).

Za vreme studija na Akademiji lepih umetnosti radi na crtanom filmu sa tada najpoznatijim autorima – Đuliom Đaninijem (Giulio Giannini) i Emanuelom Lucatijem (Emanuele Luzzati), zatim sa Steliom Pasakantandom (Passacantando), kao i sa Harijem Hesom (Harry Hess). Zatim radi sa Karlom (Carlo) Rambaldijem, kolegom slikarem koji je kreirao figure, trikove i radio na specijalnim efektima poznatih filmova, npr. *Barbarella*, *King Kong*, *E. T.*, *Alien* (za poslednja tri Rambaldi je dobitnik Oskara u kategoriji specijalnih efekata)...

1965.

Predstavlja Jugoslaviju na Međunarodnom simpozijumu umetnika, kritičara i istoričara umetnosti u San Marinu i Riminiju.

U isto vreme sarađuje, slikajući pozadine, sa Đaninijem i Lucatijem na realizaciji crtanog filma rađenog po istoimenoj Rosinijevoj (Rossini) operi. Film se zove *Svraka grabljivica (La gazza ladra)* i bio je nominovan za Oskara.

1966–1971.

Za vreme boravka u Rimu ne prekida kontakte sa Beogradom. Radi kao prevodilac za izdavačku kuću „Mlado pokolenje“ (Rene Ređani [Renée Reggiani], *Pustolovine čarobnog leta [Strane avventure di una meravigliosa estate]*).

Za Radio Beograd prevodi dramu *Poručnik Kun* Đulija Gatija (Gulio Gatti, *Il teenente Kun*).

Za *Politiku* i *NIN* piše članke i radi intervju sa ličnostima iz sveta italijanske kulture: razgovara sa Đuliom Karlom (Giulio Carlo) Arganom, gradonačelnikom Rima



Studenti Akademije za pozorišnu i filmsku umetnost sa profesorom Karlom Bulićem (Brтка je u prugastoj bluzi), Beograd 1951.

Students at the Academy of theatre and film with prof. Karlo Bulić (Brтка wears a blouse with stripes), Belgrade, 1951

i predsednikom Međunarodnog udruženja likovnih kritičara, sa Pjetrom Đermijem (Pietro Geremi), sa kojim je saradivala kao asistent režije na filmu *Prokleta prevara (Un Maledetto Imbroglia)*, Folkom Kviličijem (Folco Quilici), istaknutim rediteljem dokumentarnih filmova, kao i sa rediteljem Damijanom Damijanijem (Damiano Damiani).

Učestvuje, takođe, na mnogim izložbama u zemlji, kao što su *Oktobarski salon* (1967, 1968, 1969. i 1970) i *Trije-nale jugoslovenske umetnosti* (1971)...

1967.

Profesor, slikar, Japanac Nobuja (Nobuya) Abe, koji je više puta boravio u Jugoslaviji pripremajući izložbu otisaka bogumilskih stećaka iz Bosne koja je održana u Tokiju, u Rimu osniva internacionalnu likovnu grupu pod nazivom *ILLUMINATION*. Članovi grupe su bili: Marša (Marcia) Hafif, Aldo Šmit (Schmid), Milena Čubraković, Paolo Pateli (Patelli) i Mira Brтка. Te godine grupa *ILLUMINATION* u Trentu otvara svoju prvu izložbu. Planovi za izložbe u ostalim italijanskim gradovima, zatim u Klagenfurtu i Japanu nisu ostvareni jer je nakon iznenadne Abeove smrti došlo do razlaza grupe (Brтка ubrzo odlazi u Sarajevo, a nešto ranije Marša Hafif se vratila u Ameriku).

1969.

Za „Neoplanta film“ režira dokumentarni film *Partizanske baze*. Snimatelj: Petar Latinović.

1970.

Za Televiziju Beograd i emisiju *Enciklopedija* režira polučasovni film o dolasku Slovaka u ove krajeve. Snimatelj: Bata Grbić.

Dobija poziv iz Sarajeva da učestvuje u realizaciji filma *Sutjeska*, koji je u režiji Stipe Delića sniman od 1971. do 1973. godine.

1971.

Samostalno izlaže u Novom Sadu, u Galeriji savremene likovne umetnosti i Galeriji Matice srpske, i u Beogradu, u Salonu Muzeja savremene umetnosti.

1972.

Nove okolnosti i događaji potpuno menjaju Brtkine planove da se nakon završetka snimanja *Sutjeske* vrati u Rim.

Osniva porodicu sa rediteljem Draganom Kresojom. Te 1972. dobijaju sina Miloša. Nastanjuju se u porodičnoj kući u Staroj Pazovi, koristeći svaku priliku i mogućnost da borave u Rimu, gde Brтка ima svoj atelje sve do 2003.

1977

Radi kostime za film *Porci con le ali (Krilate svinje)* Paola Pjetrandelija (Pietrangeli), uvrštenog u program 27. međunarodnog filmskog festivala u Berlinu. Reč je o kultnom filmu o pobuni (političkoj i seksualnoj) mladih tih godina, a kostim se bazirao na slovenskom folkloru, sa vezovima karakterističnim za Vojvodinu.

Kasnije, najviše tokom osamdesetih, slične modele kreira za Centar za modu i za „Jugoeksport“ u Beogradu. To su bile unikatne haljine, prepoznatljive po kroju, vezovima i bojenju. Bile su poznate pod nazivom „Mirine haljine“.

U Rimu je postojao naziv *Camicione slavo*, u prevodu: slovenska ili jugoslovenska košulja, što je zabeleženo u jednom broju modnog časopisa *Vogue* (br. 369, iz januara 1981), gde se pominju slovenske košulje, a što se odnosilo upravo na haljine koje je kreirala Mira Brtka.

1980–1990.

Povremeno izlaže na grupnim izložbama u zemlji i inostranstvu. Neprekidno istražuje. Delovi njenih slika sada su i vezeni. Takozvano „trukovanje“ postaje deo crteža. Radi kolaže od raznih materijala (filmski plakati, ilustrovani časopisi, krpe, papirmaše). Novi materijali vode je ka novim tehnikama. Postepeno izlazi iz dvodimenzionalnosti i slike postaju reljefne, da bi krajem devedesetih godina Brtka započela svoje bavljenje skulpturom.

1990.

Izlaže prve skulpture u Galeriji Udruženja likovnih umetnika Vojvodine u Novom Sadu.

1995.

Za Televiziju Novi Sad realizuje film o Venecijanskom bijenalu. Snimatelj: Vasko Vesović.



Katalog izložbe *Forme presenti*, Galleria Scorpio, Rim, 1965.

Catalogue for the exhibition *Forme presenti*, Galleria Scorpio, Rome, 1965

1990–2000.

Intenzivniji kontakti sa kolegama, poznanicima i prijateljima u Rimu rezultirali su zajedničkim izložbama u Beogradu, Novom Sadu i Zrenjaninu sa grupom italijanskih umetnika – članova grupe *Biro za preventivnu imaginaciju* (*Bureau per l'immaginazione preventiva*), osnovane u Rimu 1974.

Deo radova italijanske grupe smešten je u Staroj Pazovi u Brtkinom ateljeu. Na taj način je jedna od filijala *Biroa* uspostavljena u Staroj Pazovi pod nazivom „Biro za balkanizaciju umetnosti“ („Bureau per balcanizzazione dell'arte“).



Murilo Mendes, Mira Brtka i Hans Rihter, Rim, 60-ih godina 20. veka

Murilo Mendes, Mira Brtka and Hans Richter, Rome, 1960s

2005.

Tokom boravka i rada u okviru *24. internacionalnog simpozijuma skulpture: TERRA* realizuje dokumentarni film o Kikindi i radu umetnika, učesnika u toj koloniji.

2009.

Tokom boravka u Istanbulu radi realizacije samostalne izložbe u uglednoj galeriji GaleriArtist rađa se ideja o dugometražnom dokumentarnom filmu pod radnim nazivom *DNK umetnika*, čije je snimanje u toku.

2011.

Učestvuje na 54. venecijanskom bijenalu u Španskom paviljonu na poziv umetnice Dore Garsije (García), u okviru njenog projekta „proširenog performansa“ („extended performance“) pod nazivom *Neadekvatno* (*L'inadeguato, Lo inadecuado, The inadequate*). U *Crnoj knjizi 54. bijenala u Veneciji (Il Libro Nero della 54. Biennale di Venezia)* Euđenija Batisti (Eugenia Battisti) je izdvojila Španski paviljon, sa tadašnjim programom, kao najzanimljiviji.

1996–2011.

Nakon tragičnog gubitka porodice 1996. vremenom sazreva ideja o stvaranju Fondacije Brtka–Kresoja u Novom Sadu. Potreba da se krene od početka navodi je da se pobrine za sve što su uradili, pripremali i nameravali da ostvare Dragan Kresoja kao reditelj i sin Miloš Kresoja kao snimatelj. Počela je da sakuplja, sređuje i klasifikuje, kako njihovu zaostavštinu tako i sve ono što je i sama do tada uradila.

2012. (30. marta)

Izlagački prostor Fondacije Brtka–Kresoja u Petrovaradinu otvoren je za javnost izložbom *Mira Brtka i grupa Illumination*.

Obnavljanjem kontakata sa umetnicima iz Rima, Lučanom (Luciano) Trinom i Karmelom (Carmelo) Romeom, članovima *Biroa za preventivnu imaginaciju*, uključuje se u projekat *Umetnost i ideologija*, sa ciljem kreiranja mogućnosti za aktivniju kulturnu saradnju između Italije i Srbije.

Mira Brtka predstavlja Jugoslaviju na Međunarodnom simpozijumu umetnika, kritičara i istoričara umetnosti u San Marinu i Riminiju, 1965.
Represented Yugoslavia at the International Symposium of Artists, Critics and Art Historians in San Marino and Rimini, 1965

Katalog izložbe *Gruppo Illumination*,
Galleria d'arte „L'Argentario“, Trento, 1967.

Catalogue for the exhibition *Gruppo Illumination*,
Galleria d'arte „L'Argentario“, Trento, 1967

Katalog izložbe *Gencay Brtka Franchini*, Galleria Scorpio, Rim, 1964.

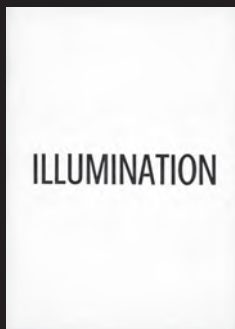
Catalogue for the exhibition *Gencay Brtka Franchini*,
Galleria Scorpio, Rome, 1964

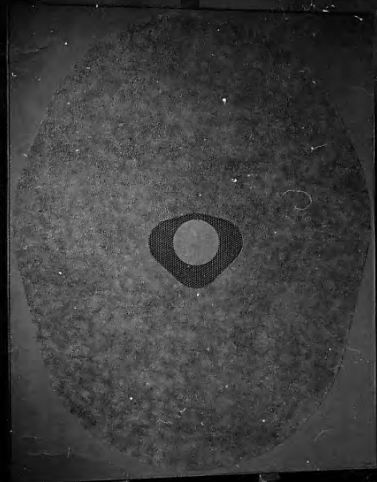
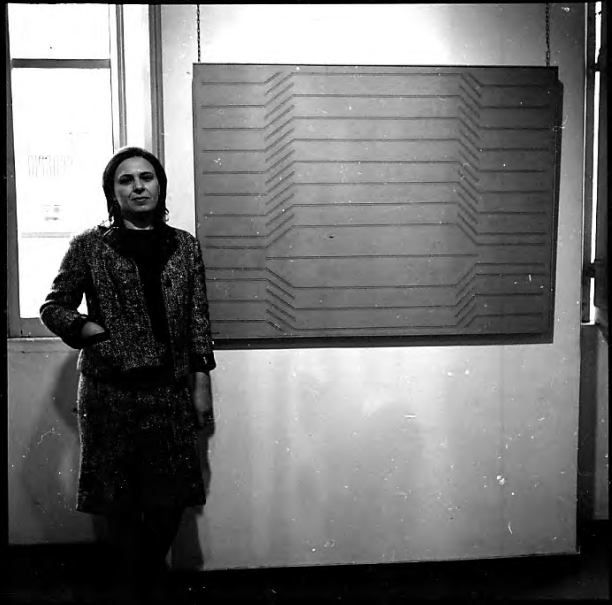
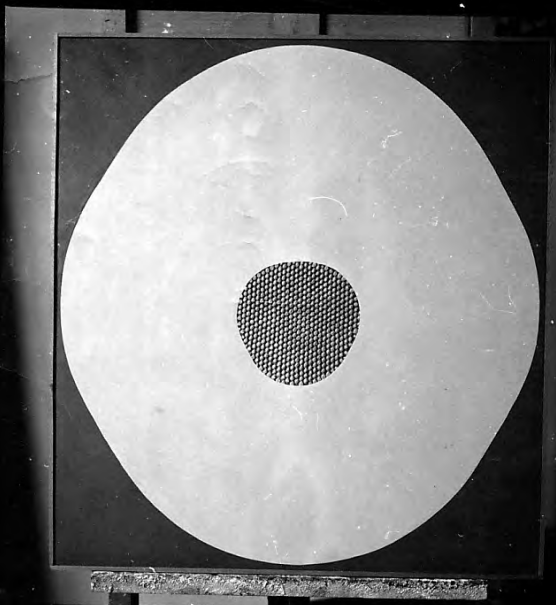
Katalog izložbe *Slike, kolaži, crteži 1963–1971*.
Galerija savremene likovne umetnosti, Novi Sad 1971.

Catalogue for the exhibition *Paintings, Collages, Drawings 1963–1971*, Gallery of Contemporary Art, Novi Sad, 1971

Katalog izložbe *Usmerena imaginacija*, Galerija savremene likovne umetnosti, Novi Sad 1994.

Catalogue for the exhibition *Directed Imagination*,
Gallery of Contemporary Art, Novi Sad, 1994

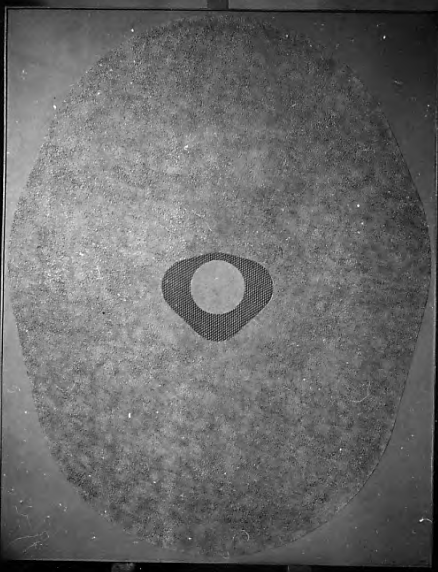


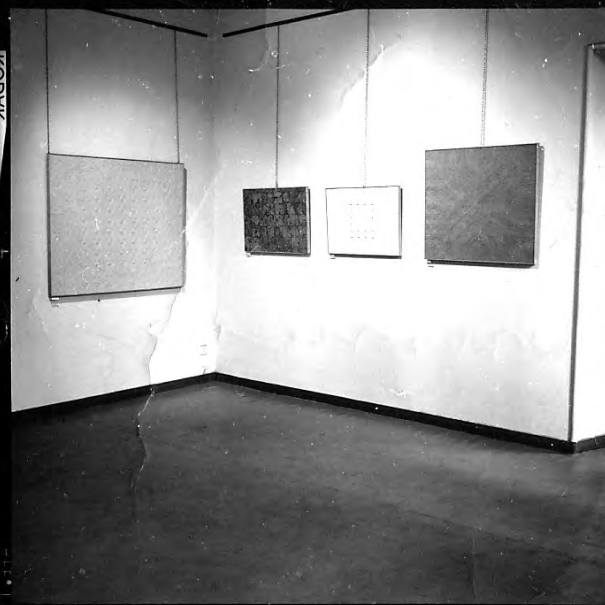


TR1 X PAN



KODAK





KODAK



ISI X PAN

Izložba *Forme* presenti: Brtka – B. Conte – Čubraković
– Franchini – Takahashi, Galerija Skorpio, Rim, 1965.
Forme presenti: Brtka – B. Conte – Čubraković – Franchini
– Takahashi Exhibition, Galleria Scorpio, Rome, 1965

Filmovi o Miri Brtki

1982.

Nikola Majdak za TV Novi Sad režira film *Lice u prolazu* o radu Mire Brtke.

1993.

M. Horvath i Vladimir Valentik za TV Novi Sad i emisiju *Art Forum: razgovor sa slikarkom, vajarkom i rediteljkom Mirom Brtkom*.

Martin Prebudila za TV Novi Sad i emisiju *Art Forum: polučasovni film o radu Mire Brtke - Mira Brtkova osobno (Mira Brtka lično)*.

2011.

Jednočasovni intervju sa Mirom Brtkom za RTV Stara Pazova i emisiju *Vreme i ljudi*, autorka i voditeljka: Vesna Miletić.

Carmelo Romeo i Luciano Trina, video o učešću Mire Brtke u *L'inadeguato, Lo inadecuado, The Inadequate*, projektu Dore Garsije (Garcia) u Španskom paviljonu na 54. venecijanskom bijenalu, Venecija 17. septembar 2011.

<http://www.arteideologia.it/03-Edicola/54Biennale.html>

2012.

Karmelo (Carmelo) Romeo, po *Dreams That Money Can Buy*, Hansa Rihtera (Richter): *Mira Brtka*, Rim, 2012.

<http://www.Youtube.com/watch?v=qtBBU67Rpag>

Milena Čubraković, Mira Brtka i Genčaj Kasapci, Vila Borgeze, Rim, 60-ih godina 20. veka

Milena Čubraković, Mira Brtka and Gencay Kasapci, Villa Borghese, Rome, 1960s



Biography

1930 (October 5)

She was born in Novi Banovci (Yugoslavia).
Attended elementary school in Stara Pazova.

1949

Graduated at the IV Women's Gymnasium, in Belgrade.

1955

She graduated from the Academy of Theatre and Film Arts in Belgrade, the Department of Film Direction, in the class of professors Slavko Vorkapić and Vjekoslav Afrić.

1956

She directed her graduation play *The Glass Menagerie*, by Tennessee Williams, at the National Theatre in Subotica. Study trip to Prague, where she spent a year working as an assistant director to Otakar Vávra, on his film *Against All (Proti všem)*, part of a trilogy on Hussite wars.

1959

Left for Rome, where Nikola Majdak received the Ferania award, which he was awarded for his cinematography work in the documentary *The World of Stamps (Svet maraka)*. Director: Mira Brtka.

The same year, she applied at the Academy of Fine Arts (Accademia di Belle Arti) in Rome, and was accepted.

1963

Collaborated with Nikola Majdak in the production of the first film of the Belgrade School of Animated Film titled *Soloist (Solista)*, for which she wrote the script.

Graduated from the Department of Painting, with professors Franco Gentilini and Mino Maccari.

During her studies at the Academy of Fine Arts she worked in animated film with the most famous authors of the time - Giulio Giannini and Emanuele Luzzati, then with Stelio Passacantando, as well as with Harry Hess. This was followed by the collaboration with Carlo Rambaldi, a fellow painter, who created characters, tricks and worked on special effects in famous films, for example, *Barbarella*, *King Kong*, *E.T.*, *Alien* (for the last three Rambaldi won an Oscar in the category of Special Effects) ...



Razgovor sa Đuliom Karlom Arganom
(foto: Nobuja Abe), Rim, 60-e godine 20. Veka

Conversation with Giulio Carlo Argan
(photo: Nobuya Abe), Rome, 1960s

Mira Brtka sa Ivom Vejdodom, ambasadorom SFRJ u Italiji (od 1962. do 1967), Patrikom Valdbergom i Nedom Arnerić na otvaranju samostalne izložbe u Salonu Muzeja savremene umetnosti, Beograd, 1971.

Mira Brtka with Ivo Vejevoda, the Yugoslav Ambassador to Italy (from 1962 to 1967), Patrick Waldberg and Neda Arnerić at the opening of the solo exhibition in the Salon of the Museum of Contemporary Art, Belgrade, 1971



1965

Represented Yugoslavia at the International Symposium of Artists, Critics and Art Historians in San Marino and Rimini.

At the same time, she collaborated with Giannini and Luzzati, painting backgrounds on an animated film of the same title as a Rossini opera. The film was *The Thieving Magpie (La Gazza Ladra)* and was nominated for an Oscar.

1966-1971

During her stay in Rome she did not break ties with Belgrade. She worked as a translator for the publisher Mlado pokoljenje (Renée Reggiani, *Adventures of a Magical Summer [Strane avventure di una meravigliosa estate]*). For Radio Belgrade she translated the drama *Lieutenant Kun*, by Gulio Gatti (*Il teenente Kun*). She wrote articles and conducted interviews for *Politika* and *NIN* with figures from the world of Italian culture: conversations with Giulio Carlo Argan, the mayor of Rome and the President of the International Association of Art Critics, with Pietro Germi, with whom she collaborated as an assistant director on the film *The Facts of Murder (Un Maledetto Imbroglia)*, Folco Quilici, a prominent director of documentary films, as well as with the director Damiano Damiani.

She also participated in many exhibitions in the country, such as the *October Salon* (1967, 1968, 1969, and 1970) and the *Yugoslav Art Triennial* (1971) ...

1967

Japanese painter, professor Nobuya Abe, who had visited Yugoslavia several times in preparation for his exhibition of prints of Bogomil tombstones in Bosnia, which was held in Tokyo, established an international art group under the name *ILLUMINATION*, in Rome. Members of the group were: Marcia Hafif, Aldo Schmid, Milena Čubraković, Paolo Patelli, and Mira Brtko. That year, the group *ILLUMINATION* opened its first exhibition in Trento. Plans for shows in other Italian cities, as well as in Klagenfurt and Japan, were not realized since, due to Abe's sudden death, the group parted ways (Brtka soon left for Sarajevo, and somewhat earlier on, Marcia Hafif had returned to America).

1969

Directed a documentary *Partisan Bases (Partizanske baze)* for Neoplanta film. Cinematographer: Petar Latinović.

1970

For Television Belgrade, and the program *Encyclopedia*, she directed a half-hour film on the arrival of the Slovaks in these regions. Cinematographer: Bata Grbić.

Mira Brtko i *Mirina haljina*
(foto: Dragan Kresoja), Rim, 1975.

Mira Brtko and a *Dress by Mira*
(photo by Dragan Kresoja), Rome, 1975



She received an invitation from Sarajevo to participate in the production of the film *Sutjeska*, which was directed by Stipe Delić, and shot from 1971 till 1973.

1971

Solo exhibition in Novi Sad, at the Gallery of Contemporary Fine Art and the Gallery of Matica srpska, and in Belgrade, at the Salon of the Museum of Contemporary Art.

1972

New circumstances and events entirely changed Brtka's plans to return to Rome following the shooting of *Sutjeska*.

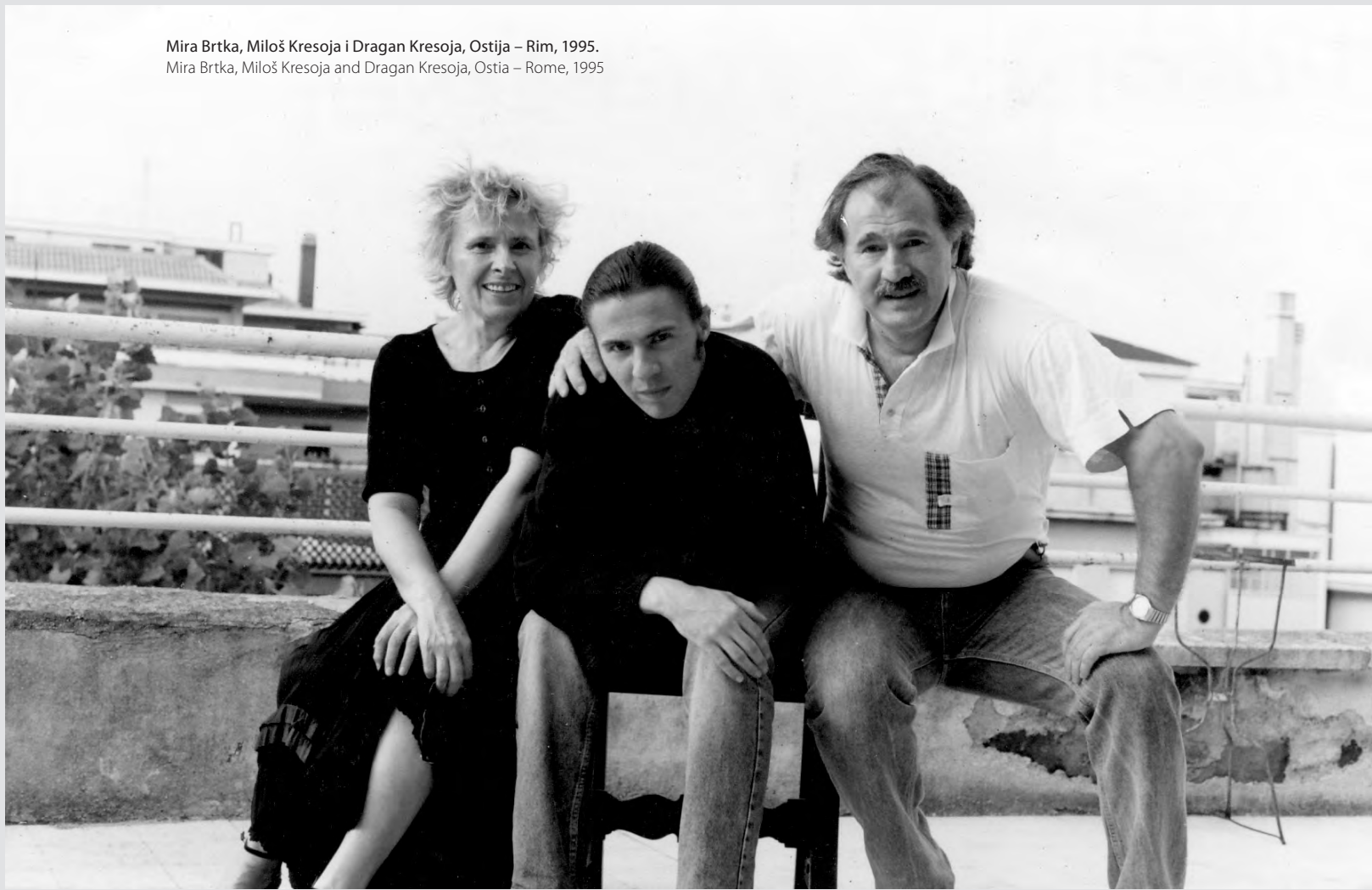
She started a family with director Dragan Kresoja. In 1972 they had a son Miloš. They settled in a family house in Stara Pazova, using every opportunity and possibility to stay in Rome, where Brtka had her studio, until 2003.

1977

She created costumes for the movie *Porci con le ali* (*Pigs Have Wings*) by Paolo Pietrangeli, included in the program of the 27th Berlin International Film Festival. It was a cult film dealing with the rebellion (political and sexual) of youth, at the time, and the costumes were based on Slavic folklore, with embroidery characteristic of Vojvodina.

Later on, during most of the 80s, she created similar models for the Center for Fashion (Centar za modu) and for Jugoeksport in Belgrade. These were unique one-off dresses, recognizable by their pattern, embroidery, and dyeing. They were known as "Mira's dresses." In Rome, there existed a term, *Camicione slavo*, in other words: a Slavic or Yugoslav shirt, which was mentioned in an issue of the *Vogue* fashion magazine (No. 369, from January 1981), where it mentions Slavic shirts, a reference to precisely the dresses created by Mira Brtka.

Mira Brtka, Miloš Kresoja i Dragan Kresoja, Ostija – Rim, 1995.
Mira Brtka, Miloš Kresoja and Dragan Kresoja, Ostia – Rome, 1995



1980-1990

She occasionally exhibited in group exhibitions, at home and abroad. She continuously researched. Parts of her paintings now contained embroidery. The so-called *trukovanje* (tracing patterns on fabric) became a part of the drawing. She produced collages from various materials (film posters, illustrated magazines, cloths, papier-mâché). New materials lead her to new techniques. Gradually she emerged from two-dimensional images, the paintings became embossed, and in the late nineties, Brtka began her work in sculpture.

1990

Exhibited her first sculptures in the Gallery of the Association of Fine Artists of Vojvodina, in Novi Sad.

1995

Made a film about the Venice Biennale for Television Novi Sad. Cinematographer: Vasko Vesović.

1990-2000

Intensified contacts with colleagues, friends and acquaintances from Rome resulted in joint exhibitions in Belgrade, Novi Sad and Zrenjanin, with a group of Italian artists - members of the group *Bureau for Preventive Imagination* (*Burreau per l'immaginazione preventiva*), established in 1974, in Rome. Part of the works of the Italian group was stored in Stara Pazova, in Brtka's studio.

Mira Brtka sa Ješom Denegrijem u Muzeju Macura, Novi Banovci, 2010.
Mira Brtka with Jesa Denegri at the Macura Museum, Novi Banovci, 2010



Genčaj Kasapčić i Mira Brtka u Ostiji na plaži, Tirensko more, 2012, snimanje dokumentarnog filma *DNK umetnika*

Genčaj Kasapčić and Mira Brtka in Ostia, The Tyrrhenian Sea, 2012, making of documentary *Artists' DNA*

Thus, one of the branches of the Bureau was established in Stara Pazova, entitled *Bureau for the Balkanization of Art* (*Burreau per balcanizzazione dell'arte*).

2005

During her stay and work within the *24th International Sculpture Symposium: TERRA* she made a documentary about Kikinda, and the work of artists, participants in that colony.

2009

During her stay in Istanbul, for the staging of her solo exhibition at the prestigious gallery GaleriArtist, an idea originated for a feature-length documentary, with the working title *Artist's DNA*, the shooting of which is in progress.

2011

Participated in the 54th Venice Biennale, within the Spanish Pavilion, at the invitation of the artist Dora Garcia, as part of her project "extended performance," titled *The Inadequate* (*L'inadeguato, Lo inadecuado*). In *the Black Book* of the 54th Venice Biennale (*Il Libro Nero* della 54th Biennale di Venezia) Eugenia Battisti singled out the Spanish Pavilion, with its program, as the most interesting.

1996-2011

Following the tragic loss of her family in 1996, the idea of creating a foundation Brtka-Kresoja in Novi Sad

began to mature. The need to start from the beginning inspired her to archive all what Dragan Kresoja, as a director, and their son, Miloš Kresoja, as cinematographer had done, prepared, and set out to achieve. She began to collect, arrange, and classify their legacy, as well as all that she herself had previously done.

2012 (March 30)

The exhibition space of the Foundation Brtka-Kresoja in Petrovaradin was opened to the public with the exhibition *Mira Brtka and the Group Illumination*.

With the renewing of contacts with artists from Rome, Luciano Trina and Carmelo Romeo, members of *the Bureau for Preventive Imagination*, she began to participate in the project *Art and Ideology*, with the aim of creating an opportunity for a more active cultural cooperation between Italy and Serbia.

Films about Mira Brtka

1982

Nikola Majdak, for TV Novi Sad, directed the film *A Face in Passing (Lice u prolazu)* on the work of Mira Brtka.

1993

M. Horvath and Vladimir Valentik for Television Novi Sad and series *Art Forum*, a conversation with the painter, sculptor and film director Mira Brtka.

Martin Prebudila for Television Novi Sad and series *Art Forum*, half an hour long documentary about art practices of Mira Brtka - *Mira Brtkova osobno (Mira Brtka In Person)*

2011

An one-hour interview with Mira Brtka for TV Stara Pazova and the program *Time and People (Vreme i ljudi)*, author and host: Vesna Miletić.

Carmelo Romeo and Luciano Trina, documentary video recording about Mira Brtka's participation in Dora Garcia's project *L'inadeguato, Lo inadecuado, The Inadequate*, The Spanish Pavilion at the 54th Venice Biennale, Venice, 17th September, 2011.

2012

Carmelo Romeo, after *Dreams That Money Can Buy*, by Hans Richter: *Mira Brtka*, Roma, 2012.
<http://www.Youtube.com/watch?v=qtBBU67Rpag>



Mira Brtka na izložbi
Slike i skulpture
Galerija „Lazar Vozarević“
Sremska Mitrovica, 2003.

Mira Brtka at the exhibition
Paintings and Sculptures
Gallery „Lazar Vozarević“
Sremska Mitrovica, 2003

Samostalne izložbe

Solo Exhibitions

1964.

Roma, Gallery Arflex
Roma, Galleria Scorpio, *Gencay Brtka Franchini*

1970.

Sarajevo, Izložbeni paviljon ULUBIH-a, *Mira Brtka*
Stara Pazova, Slovački narodni dom, *Mira Brtka*

1971.

Novi Sad, Galerija savremene likovne umetnosti, *Slike, kolaži, crteži 1963–1971*.
Beograd, Salon Muzeja savremene umetnosti, *Slike i kolaži*

1980.

Novi Sad, Centar za obrazovanje

1981.

Stara Pazova, Pozorišna sala

1990.

Novi Sad, Galerija Udruženja likovnih umetnika Vojvodine,
Slike i skulpture

1993.

Novi Sad, Galerija SPC Vojvodina

1994.

Novi Sad, Galerija savremene likovne umetnosti, *Usmerena imaginacija, ciklus likovnih radova punjenim vezom na platnu 1976–1994*.

2000.

Bački Petrovac, Galéria Zuzky Medvedovej,
Samostatná výstava obrazov

2001.

Novi Sad, Zmaj Jovina ulica, *Skulpture*
Bratislava, Dom zahraničných Slovákov,
Usmernená imaginácia

2002.

Piešany, Dom umenia
Snina, Dom Matice slovenskej

2003.

Galanta, Vlastenecke Museum
Betliar, Zamok
Sliac, Vystavna sien
Sremska Mitrovica, Galerija „Lazar Vozarević“,
Slike i skulpture

2004.

Novi Sad, Centar za vizuelnu kulturu „Zlatno oko“
Kulpin, Zamak
Banska Bystrica, Štátna vedecká knižnica

2006.

Stara Pazova, Centar za kulturu, *Mira Brtka*
Banska Bystrica, Štátna vedecká knižnica

2007.

Novi Sad, Centar za vizuelnu kulturu „Zlatno oko“,
Crvena skulptura
Praha, Slovenský inštitút, *Usmernená imaginácia*

2008.

Budapest, Slovenský inštitút, *Usmernená imaginácia*
Novi Beograd, Galerija Blok, *Skulpture*

2009.

Apatin, Galerija Meander, *Akumulacije*
Istanbul, GaleriArtist, *White paintings*

2010.

Báčsky Petrovec, Galéria Zuzky Medvedovej,
Samostatná výstava obrazov a sôch

2011.

Novi Sad, Master centar Novosadskog sajma,
16. izložba umetnosti Art Expo – Brtka & Warhol. Jedan (ne)mogući kontakt
Stara Pazova, Galerija Gradskog pozorišta, *Slike*
Budapest, Erlin Klub Galéria, *XIII. Plein Art Kortárs Művészetek Fesztiválja* (sa Andreom Ivanovič)

2012.

Petrovaradin, Fondacija Brtka–Kresoja, *Dress (Kod)*
(sa Aleksandrom Lalić)
Beograd, Magacin u Kraljevića Marka, *Dress (Kod)*
(sa Aleksandrom Lalić)
Petrovaradin, Fondacija Brtka–Kresoja, *Dunavski dijalozi: Budimpešta / Novi Sad, Peter Markuš / Mira Brtka – Skulpture*
Novi Sad, Muzej savremene umetnosti Vojvodine,
Retrospektivna izložba 1962–2012: Nestabilne ravnoteže

Grupne izložbe (izbor)

Group Exhibitions (selection)

1965.

Roma, Galleria Scorpio, *Forme presenti: Brtka – B.Conte – Čubraković – Franchini – Takahashi*
Roma, Pallazzo delle esposizioni, *V Rassegna di arti Figurativa di Roma e Lazio*

1967.

Trento, Galleria d'arte „L'Argentario“, *Gruppo Illumination*
Beograd, Sajmište, *III Trijenale likovnih umetnosti*
Beograd, Izložbeni paviljon i Muzej primenjenih umetnosti,
Oktobarski salon likovnih i primenjenih umetnosti

1968.

Roma, Palazzo delle esposizioni, *6. Biennale Romana: Rassegna di arti figurative di Roma e del Lazio*
Beograd, Izložbeni paviljon i Galerija ULUS-a,
Oktobarski salon
Beograd, Paviljon Cvijeta Zuzorić, *Novi članovi ULUS-a*

1969.

Novi Sad, Galerija Matice srpske, *Savremeni likovni umetnici Vojvodine*
Karlov Vary, Galerie umění, *Klub konkretistu*
Beograd, Izložbeni paviljon i Galerija ULUS-a,
Deseti oktobarski salon

1970.

Beograd, Galerija Kulturnog centra,
Neke tendencije beogradske umetnosti
Beograd, Izložbeni paviljon i Galerija ULUS-a,
Jedanaesti oktobarski salon
Beograd, Umetnički paviljon „Cvijeta Zuzorić“,
Likovni umetnici Vojvodine
Novi Sad, Podružnica ULUS-a za Vojvodinu,
Likovni umetnici Vojvodine

1971.

Beograd, Izložbeni paviljon i Muzej primenjene umetnosti,
12. oktobarski salon likovnih i primenjenih umetnosti Srbije
Sombor, Gradski muzej, *Likovna jesen: Trenutak jugoslovenskog slikarstva 1971.*

1972.

Beograd, Muzej savremene umetnosti, *Savremena likovna umetnost Vojvodine – slikarstvo, skulptura, grafika, tapiserija*
Zagreb, Galerija JAZU, *Savremena likovna umetnost Vojvodine – slikarstvo, skulptura, grafika, tapiserija*
Ljubljana, Gradska galerija, *Savremena likovna umetnost Vojvodine – slikarstvo, skulptura, grafika, tapiserija*
Skopje, Muzej na sovremenata umetnost,
Savremena umetnost u Srbiji

1973.

Budapest, Mücsarnok, *Kortárs Jugoszláv Festészeti*
Bratislava, Slovenská národná galéria, *Súčastné výtvarné umenie Vojvodiny*

1974.

Hoehst, Jahrhunderthalle – Leverkusen, Erholungshaus
Bayer, *Jugoslawische Kunst der Gegenwart*

Galati, Muzeul de artă contemporană românească, *Arta plastică contemporană din Voivodina*
Novi Sad, Galerija Matice srpske, *Izložba savremene likovne umetnosti Vojvodine na temu „kreativnost“*

1975.

Novi Sad, Galerija Matice srpske i ULUV, *Crtež likovnih umetnika Vojvodine*
Beograd, Umetnički paviljon „Cvijeta Zuzorić“, *Trideset godina Udruženja likovnih umetnika Srbije*

1976.

Sremska Mitrovica, Galerija „Lazar Vozarević“,
1. sremskomitrovački salon

1977.

Banja Luka, Umjetnička galerija, *VIII jesenji salon*

1978.

Irig, *Umetnička dela iz kolekcije Galerije savremene likovne umetnosti, Novi Sad*

1980.

Bratislava, Slovak National Gallery, *The landscape of the Vojvodina artists*

1981.

Stara Pazova, Dom kulture, *Oktobarski dani slobode*

1982.

Novi Sad, Galerija savremene likovne umetnosti,
Krajinka v dielach sučastnych vojvodinskych maliarov

1984.

Novi Sad, Galerija savremene likovne umetnosti,
Likovna umetnost u Vojvodini XX veka (stalna postavka)

1989.

Novi Sad, Galerija savremene likovne umetnosti,
Slikarstvo u Vojvodini 1955–1972.

1990.

Beograd, Muzej savremene umetnosti i Galerija – legat
Milice Zorić i Rodoljuba Čolakovića, *Belo – bela slika u savremenom jugoslovenskom slikarstvu*
Novi Sad, *Slikari darodavcima – Vojvođanski umetnici za modernu Srbiju*

1991.

Bački Petrovac, Galéria Zuzky Medvedovej,
1. Bienále slovenského vojvodinského výtvarného umenia Petrovec '91
Beograd, Umetnički paviljon „Cvijeta Zuzorić“,
Slikari darodavcima

1993.

Aquila, Cantina del Boss, *Deposito dei segni*
Báčsky Petrovec, Galéria Zuzky Medved'ovej,
K vytvarnemu umeniu Slovakov v Juhoslavii
Bački Petrovac, 2. *Bienále slovenského vojvodinského*
výtvarného umenia Petrovec '93

1994.

Roma, ACC – F 58, *Sarajevo winter '94.*
Novi Sad, Galerija savremene likovne umetnosti, *Ured*
za preventivnu imaginaciju i šire: iz Bunkera – biroa za
balkanizaciju umetnosti sa sedištem u Staroj Pazovi
Zrenjanin, Savremena Galerija Umetničke kolonije Ečka,
Ured za preventivnu imaginaciju i šire: iz Bunkera – biroa za
balkanizaciju umetnosti sa sedištem u Staroj Pazovi

1995.

Stara Pazova, Galerija Centra za kulturu,
225 godina od doseljenja Slovaka u Staru Pazovu

1996.

Fano, Pallazzo Martinuzzi, *From Cinema*
Archeology to Mail Art
Medzilaborce, Museum of Andy Warhol,
Homage to Ray Johnson
Beograd, Umetnički paviljon „Cvijeta Zuzorić“,
Kritičari izabrali

2001.

Novi Sad, Muzej savremene likovne umetnosti, *Likovna*
umetnost u Vojvodini 1950–2000. – Izbor dela iz zbirki Muzeja
Novi Sad, Muzej savremene likovne umetnosti, *Fatalne*
devedesete: strategije otpora i konfrontacija. Umetnost u
Vojvodini na kraju XX i početkom XXI veka

2002.

Novi Sad, Muzej savremene likovne umetnosti,
Centralnoevropski aspekti vojvođanskih avangardi 1920–
2000: granični fenomeni, fenomeni granica
Novi Sad, Galerija „Vojvodina – VIP“, SPENS, *Savremeni*
slovački likovni trenutak

2003.

Novi Sad, Muzej savremene likovne umetnosti, *Neuporedivi*
identiteti – Kolekcija vojvođanske umetnosti za Muzej XXI veka
Apatin, Galerija Meander, *Apatinski vajarski susret.*
Meander 2003.
Gornji Milanovac, Kulturni centar – Moderna galerija,
7. međunarodni bijenale umetnosti minijature

2004.

Bratislava, Staré mesto, Galéria mesta Bratislavy, *Soha a*
objekt IX / Sculpture and object IX
Bački Petrovac, Galéria K. M. Lehotského, *Súčasné výtvarné*

umenie Slovákov v Srbsku a Čiernej Hore
Beograd, Galerija 73, *Apatinski vajarski susreti Meander*

2005.

Novi Sad, Muzej savremene likovne umetnosti, *Između*
geometrije i geometrijskog – kontekst retrostanja
Kikinda, TERRA, 24. *internacionalni simpozijum skulpture*
Novi Sad, The Manual Co, *Manual 05: Aspekti*
savremene skulpture u Vojvodini
Kladovo, Galerija Centra za kulturu, 6. *umetnička*
kolonija Kladovo

2006.

Novi Sad, Muzej savremene umetnosti Vojvodine,
Master centar Novosadskog sajma, *Nova skulptura*
u Vojvodini 1980–2000.
Bratislava, Staré mesto, Staromestské kultúrne stredisko,
Galéria Z, *Soha a objekt XI / Sculpture and object XI*
Beograd, Galerija 73, *Pogledi 2006: Lik-metalik*
Vršac, Galerija Kulturnog centra, *Tragom Paje Jovanovića*

2007.

Novi Sad, Centar za vizuelnu kulturu „Zlatno oko“,
Balkanart 07
Novi Sad, Muzej savremene umetnosti Vojvodine,
Do kraja veka: Umetnost u Vojvodini od šezdesetih do
2000. Iz zbirke Save Stepanova
Bačsky Petrovec, Galéria Zuzky Medved'ovej,
K 9. Bienale slovenských výtvarníkov v Srbsku
Novi Sad, Muzej savremene umetnosti Vojvodine,
Skulptura u urbanom prostoru (objekti, instalacije,
ambijenti, intervencije)

2008.

Sombor, Kulturni centar „Laza Kostić“, Gradski muzej,
Likovna jesen
Paris, Galerie du Centre Culturel Serbe, *De (et dans)*
la transition
Šid, Galerija slika „Sava Šumanović“, *Umetnost u*
Vojvodini danas
Indija, Galerija spomen-kuća Vojnović, *Umetnost u*
Vojvodini danas
Zrenjanin, Galerija Narodnog muzeja, *Umetnost u*
Vojvodini danas
Subotica, Moderna galerija „Likovni susret“, *Umetnost u*
Vojvodini danas
Vršac, Galerija Kulturnog centra, *Umetnost u*
Vojvodini danas
Sombor, Galerija Kulturnog centra „Laza Kostić“,
Umetnost u Vojvodini danas
Kikinda, Galerija Terra, *Umetnost u Vojvodini danas*
Novi Sad, Muzej savremene umetnosti Vojvodine,
Umetnost u Vojvodini danas

2009.

Pula, Galerija Cvajner, *Tri mala dijaloga*
Novi Beograd, Galerija Blok, *Slovačko umetničko udruženje*
Stara Pazova, Centar za kulturu, *Izložba Slovačkog umetničkog udruženja*
Bački Petrovac, Galéria Zuzky Medveďovej, *10. Bienále Slovenských výtvarníkov v Srbsku*
Novi Sad, Galerija likovne umetnosti poklon zbirka Rajka Mamuzića, *38. novosadski salon: MikroManevar*

2010.

Stara Pazova, Centar za kulturu, *Akademski slikari iz Stare Pazove*

2011.

Bratislava, Ambasada Republike Srbije, *Staropazovački likovni umetnici*

2012.

Petrovaradin, Fondacija Brtka–Kresoja, *Mira Brtka i grupa Illumination*
Novi Sad, Muzej savremene umetnosti Vojvodine, *Akvizicije: otkupi i pokloni 2004–2011.*
Novi Sad, Muzej savremene umetnosti Vojvodine, *Privremena istorija: Izbor dela iz kolekcije Muzeja savremene umetnosti Vojvodine 1950–2012.*
Bratislava, Staré mesto, Staromestské kultúrne stredisko, Dom umenia, *Socha a object XVII / Sculpture and object XVII*
Novi Banovci, Muzej Macura, *Grupa Illumination*
Beograd, Galerija Progres, *4. Art Salon: O'zvučenje*

Likovne kolonije / Art Colonies

1995.

Nadlak (Rumunija)

2003.

Begeč, Kulturni centar, *Kolonija reciklažne umetnosti „Svetionik“*
Apatin, Galerija Meander, *Apatinski vajarski susreti*

2005.

Kikinda, *TERRA: 24. internacionalni simpozijum skulpture*
Vrnjačka Banja, Hotel „Breza“, *Umetnička kolonija Vrnjačka Banja*, organizacija: Galerija „Zlatno oko“
Herceg Novi, organizacija: Izvršno veće Vojvodine
Kladovo, Centar za kulturu, *6. umetnička kolonija Kladovo*

2006.

Vršac, Kulturni centar, *Tragom Paje Jovanovića*

Nagrade i priznanja

Awards and Recognitions

1962.

Diploma d'onore, I Mostra internazionale di pittura estemporanea, Latina – Sperlonga, Italija

1963.

Premio della città di Gubbio, Gubbio, Italija

2000.

Nagrada „Ciril Kutlik“ za životno delo, Galerija Zuske Medveďove, Bački Petrovac
Prva nagrada Likovnog salona: *Srem 2000*, Galerija „Lazar Vozarević“, Sremska Mitrovica

2001.

Nagrada „Miloslav Lehotsky“ za uspešnu samostalnu izložbu u Bratislavi pod nazivom *Usmerena imaginacija*, Galerija Zuske Medveďove, Bački Petrovac

2002.

Otkupna nagrada Sremskomitrovačkog salona, Galerija „Lazar Vozarević“, Sremska Mitrovica

2008.

Povelja Opštine Stara Pazova za izuzetan doprinos razvoju kulture i promociju Stare Pazove
Nagrada „Likovna jesen“, Sombor

2009.

Nagrada „Sava Šumanović“, Novosadski sajam, Galerija „Bel Art“, Centar za vizuelnu kulturu „Zlatno oko“, Novi Sad
Nagrada „Zlatna značka“ Kulturno-prosvetne zajednice Srbije za nesebičan, predan i dugotrajan rad i stvaralački doprinos u širenju kulture, Beograd

2012.

Nagrada „Svetlost za životno delo“, Centar za kulturu, Stara Pazova

Priznanja i diplome

Recognitions and diplomas

1979.

Diploma za režiju komada *Gospodin Turket*, Susret slovačkih pozorišta Vojvodine, Bački Petrovac

1988.

Priznanje/diploma za najbolju kostimografiju u predstavi *Zemlja*, Savet Republičkog festivala amaterskih pozorišta Srbije, Kula

1991.

Zahvalnica za učešće u akciji *Slikari darodavcima*, Narodni fond za privredni preporod Srbije, Beogradska banka dd, Radio Beograd, *Politika* i Udruženje likovnih umetnika Srbije, Beograd

2001.

Priznanje za učestvovanje u programima i pruženu pomoć u organizaciji *Slovačkih narodnih svečanosti*, Matica slovačka, Bački Petrovac

2003.

Plaketa zahvalnosti za dobru saradnju prilikom realizacije izložbe *Usmerena imaginacija*, Narodni muzej, Galanta (Slovačka; Pamatny list Mire Brtkovej za dobru spolupracu pri priležitosti vystav Slovenskym zahraničim, *Usmernena imaginacia* vo Vlastivednom muzeu v Galante)
Priznanje za vanredan doprinos razvoju slovačke pozorišne umetnosti

2007.

Zahvalnica za učešće u emisiji *Prozori duše*, Radio Stara Pazova

Radovi u javnim zbirkama i privatnim kolekcijama **Artworks in Public and Private Collections**

Slike i skulpture

Muzej savremene umetnosti Vojvodine, Novi Sad
Muzej savremene umetnosti, Beograd
Ambasada Republike Slovačke, Beograd
Ambasada Republike Srbije, Bratislava
Ambasada Republike Srbije, Rim
Slovenský inštitút v Ríme
Slovenský inštitút v Praha
Slovenský inštitút v Budapest
Galleria del Cavallino, Venezia
Muzej grada Sarajeva, Sarajevo
Televizija Novi Sad (RTV Vojvodine, Novi Sad)
Galleria d'arte „L'Argentario“, Trento
Galerija „Lazar Vozarević“, Sremska Mitrovica
The Detva city gallery, Detva
Museo Civico, Verucchio
Quindry (art), London
Galleria nazionale d'arte moderna GNAM, Roma
Geodetski zavod, Stara Pazova
Fabrika Lifam, Stara Pazova
Mesna zajednica / Opština Stara Pazova
Kulturni centar, Stara Pazova
Gimnazija, Bački Petrovac
Galeriartist, Daghan Ozul Collection, Istanbul
Vujičić kolekcija, Beograd

Muzej Macura, Novi Banovci
Kolekcija Save Stepanova, Novi Sad
Izvršno veće Vojvodine, Novi Sad
Wiener Städtische, Beograd

Skulpture postavljene u javnom prostoru

Aerodrom, Vršac
TERRA, Kikinda
Plato ispred Galerije Meander, Apatin
Park/šetalište pored Dunava, Apatin
Centar za kulturu, Stara Pazova
Grad Novi Sad

Rad na filmu / Work in Film

1955.

VELIKI JORKŠIR – dokumentarni film, režija: Subotić (?), asistentkinja režije: Mira Brtko, produkcija: Avala film, Beograd

1956.

PROLEĆNI VIHORI – igrani film, režija: dr Sava Popović, asistentkinja režije: Mira Brtko, produkcija: Avala film, Beograd

1957.

OTETO DETINJSTVO – dokumentarni film, režija: Dejan Kosanović, asistentkinja režije: Mira Brtko, produkcija: Avala film, Beograd

1957.

PROTI VŠEM – igrani film, režija: Otokar Vavra, asistentkinja režije: Mira Brtko, produkcija: Filmski studio Barrandov, Prag

1958.

SVIJET MARAKA – dokumentarni film, scenario i režija: Mira Brtko, produkcija: Zagreb film, Zagreb

1958.

PROZORI U DALJINU – dokumentarni film, scenario i režija: Mira Brtko, produkcija: Zagreb film, Zagreb

1958.

LA TEMPESTA – igrani film, režija: Alberto Latuada (Lattuada), sekretarica režije: Mira Brtko, produkcija: Dino De Laurentis, Rim

1959.

UN MALEDETTO IMBROGLIO – igrani film, režija: Pjetro Đermi (Pietro Geremi), asistentkinja režije: Mira Brtko, produkcija: Giuseppe Amato – Mario Silvestri, Rim

1960.

JOVANKA E LE ALTRE / 5 BRANDED WOMEN – igrani film, režija: Martin Rit (Ritt), sekretarica režije: Mira Brtka, produkcija: Dino De Laurentis, Rim

1961.

I TARTARI – igrani film, režija: Ričard Torp (Richard Thorpe) i Ferdinando Baldi, sekretarica režije: Mira Brtka, produkcija: Dino De Laurentis – Lux production, Rim

1961.

PRIČA O ALI REZI – crtani film, edukativni srednjometražni film za Iran, animator: Mira Brtka, produkcija: Italconsult, Rim

1961.

PRIČA O ALI REZI (2. deo) – crtani film, edukativni srednjometražni film za Iran, animator: Mira Brtka, produkcija: Italconsult, Rim

1962.

LA STEPPA – igrani film, režija: Alberto Latuada, asistentkinja režije: Mira Brtka, produkcija: Moris Ergas i Dino De Laurentis, Rim

1963.

SOLISTA – animirani film, režija: Nikola Majdak, scenario: Mira Brtka i Nikola Majdak, produkcija: Avala film, Beograd

1963.

PRESTO... A LETTO – igrani film, režija: Viktor Vikas (Victor Vicas), scenografija i režija animiranog foršpana: Mira Brtka, produkcija: Labor film, Rim i Arca film, Berlin

1964.

PRIČA SA DIVLJEG ZAPADA – animirani, reklamni film, scenografija i režija: Mira Brtka, produkcija: Jugoslovenska radio-televizija (JRT), Beograd

1965.

PUT DO TANKERA, ELEKTRIČNI SISTEM I HIDRAULIČNI SISTEM – animirani filmovi srednje metraže o proizvodnji nafte u Libiji, režija i animacija: Mira Brtka, produkcija: ESSO

1965.

1+1 =10 – animirani film, animacija: Mira Brtka, produkcija: IBM

1966.

VAGABONDO – dugometražni animirani film, režija: Hari Hes (Harry Hess), scenografija: Mira Brtka, produkcija: (?)

1967.

ESSO – TIGAR – animirani, reklamni film, scenario, scenografija i režija: Mira Brtka i Milena Čubraković, produkcija: ESSO

1967.

LITTLE RITA NEL WEST – igrani film, režija: Ferdinando Baldi, animirana špica: Mira Brtka, produkcija: Manolo Bolognini

1969.

PARTIZANSKE BAZE – dokumentarni film, scenario i režija: Mira Brtka, produkcija: Neoplanta film, Novi Sad

1970.

SLOVACI – dokumentarni film za emisiju *Enciklopedija*, scenario i režija: Mira Brtka, produkcija: TV Beograd

1973.

SUTJESKA – igrani film, režija: Stipe Delić, sekretarica režije: Mira Brtka, produkcija: Bosna film, Sarajevo, Filmska radna zajednica (FRZ), Beograd i Sutjeska film, Sarajevo

1977.

PORCI CON LE ALI – igrani film, režija: Paolo Pietrandeli (Paolo Pietrangeli), jedna od kostimografa: Mira Brtka, produkcija: Ediscope – Uschi

1995.

BIJENALE U VENECIJI – dokumentarni film prikazivan na TV Novi Sad, scenario i režija: Mira Brtka, produkcija: Mira Brtka

2005.

TERRA: 24. INTERNACIONALNI SIMPOZIJUM SKULPTURE – dokumentarni film, scenario i režija: Mira Brtka, produkcija: Terra, Kikinda

2010–2012.

DNK UMETNIKA – dugometražni dokumentarni film, režija: Mira Brtka, produkcija: Fondacija Brtka–Kresoja, Petrovaradin i Arbel Mersin, Mersin, Turska

Bibliografija (izbor do 03.10.2012)

Bibliography (selection until 10.03.2012)

- Marisa Volpi, *Gencay Brtka Franchini* (katalog izložbe), Galleria Scorpio di Alfonso Leto, Roma, 18. septembar – 10. oktobar 1964.
- A. B., Brtka, Gencay, Franchini, *Il Messaggero*, Roma, 25. septembar 1964.
- The abstract lineup, *Daily American*, Roma, 10. oktobar 1964.
- Maovaz, Colletiva allo Scorpio, *Il Tempo*, Roma, 11. oktobar 1964.
- Giuseppe Gatt, *Forme presenti* (katalog izložbe), Galleria Scorpio, Roma, 6. mart 1965.
- , Nuovi orientamenti della pittura Jugoslava, *Ecomond press*, Anno XX n. 61/AP, Roma, 13. mart 1965.
- Rassegna di arti figurative di Roma e del Lazio* (katalog izložbe), Palazzo delle esposizioni, Roma, 1965.
- A. B., Giovani artisti, *Il Messaggero*, Roma, 19. mart 1965.
- , Colletiva alla Scorpio, *Il Tempo*, Roma, 20. mart 1965.
- Nobuya Abe, *Illumination* (katalog izložbe), Galleria d'arte „L'Argentario“, Trento, jun 1967.
- Gian Pacher, Il gruppo „Illumination“, *Corriere delle Alpi*, Alto Adige, 17. jun 1967.
- Dragoslav Đorđević, Nadrealno, fantastično, magično, u: *III trijenale likovnih umetnosti* (katalog izložbe), Beograd, 1967.
- Павле Васић, Појава вредна пажње. Трећи тријенале ликовне уметности, *Политика*, Београд, 14 јул 1967.
- Oktobarski salon likovnih i primenjenih umetnosti* (katalog izložbe), Izložbeni paviljon i Muzej primenjenih umetnosti, Beograd, 1967.
- Siniša Vuković, Pro et contro. Oktobarski salon, *NIN*, Beograd, 19. novembar 1967.
- Павле Васић, Без изненађења, *Политика*, Београд, Октобарски салон, 11. новембар 1967.
- Guido Montana, La condizione dell'arte, specchio del sistema, 6. Biennale romana, *Arte Oggi*, No. 32, Roma, 1968.
- Sesta biennale Romana, Rassegna di arti figurative di Roma e del Lazio* (katalog izložbe), Palazzo delle esposizioni, Roma februar–mart 1968.
- Mimmina Quirico, Il gioco dei pareri, *Corriere della Sera*, Roma, 16. mart 1968.
- Arturo Bovi, Sesta Biennale Romana, *Il Messaggero*, Roma, 20. mart 1968.
- Siniša Vuković, Šaroliko mnoštvo i drama opredeljenja. Novi članovi Ulus-a, *NIN*, Beograd, 17. mart 1968. Irina Subotić, Oktobarski salon 68, *Život umjetnosti*, Zagreb, 1968. br. 7–8, str. 190–192.
- Acs Jozsef, Oktobarski salon 68, *Magyar Szó*, Novi Sad, 12. februar 1968.
- Oktobarski salon* (katalog izložbe), Izložbeni paviljon i Galerija ULUS-a, Beograd, 1968.
- Đorđe Jović, Četvrt veka savremene likovne umetnosti u Vojvodini, u: *Savremeni likovni umetnici Vojvodine* (monografija), Podružnica ULUS-a za Vojvodinu, Novi Sad, 1969.
- Laravinca Masini, *Klub konkretistu* (katalog izložbe), Galerie umění, Karlovy Vary, 1969.
- Deseti oktobarski salon* (katalog izložbe), Izložbeni paviljon i Galerija ULUS-a, Beograd, 1969.
- Ivan Krasko, O filme, maliarstve, Rime a všeličom inom, *Hlas ľudu*, Novi Sad, 10. april 1969.
- Slobodan Božović, Na smotri 65 umetnika, *Večernje novosti*, Beograd, 11. april 1969.
- Aleksandar Bassin, Sodobna likovna umetnost u Vojvodini, *Naši razgledi*, Ljubljana, 4. jul 1969.
- Bronwen von Claren, Lend me your ears, *Daily American*, Roma, 4. decembar 1969.
- Đorđe Jović, *Mira Brtka* (katalog izložbe), Izložbeni paviljon, Sarajevo, 7–18. mart 1970.
- Muhamed Karamehmedović, Geometrijska i organska apstrakcija, *Oslobođenje*, Sarajevo, 14. mart 1970.
- Д. Стефановић, Увезена апстракција, *Политика*, Београд, 16. март 1970.

—, Mimoriadny úspech Miry Brtkovej v Sarajeve, *Hlas L'udu*, Bački Petrovac, 21. mart 1970.

М. Ђурић, Разговор сликара са публиком, *Политика*, Београд, 24. март 1970.

В. П. Инат или протест, *Политика експрес*, Београд, 1. јул 1970.

Dragoslav Đorđević, *Neke tendencije beogradske umetnosti* (katalog izložbe), Kulturni centar Beograda, jul 1970.

Jedanaesti oktobarski salon (katalog izložbe), Izložbeni paviljon i Galerija ULUS-a, Beograd, 1970.
Sreto Bošnjak, 11. oktobarski salon, *Književne novine*, Beograd, 21. oktobar 1970.

Đorđe Jović, *Likovni umetnici Vojvodine* (katalog izložbe), Podružnica ULUS-a za Vojvodinu, Novi Sad, novembar 1970.

M(uhamed) Karamehmedović, *Geometrijska i organska apstrakcija, Mira Brtka* (katalog izložbe), Slovački narodni dom, Stara Pazova, novembar 1970.

Слободан С. Санадер, Делимичан успех ревије, *Дневник*, Нови Сад, 10. децембар 1970.

Siniša Vuković, *Vojvodina*, *NIN*, Beograd, 13. decembar 1970.

Marija Pušić, Poetska atmosfera ravničarskog pejzaža, *Vjesnik*, Zagreb, 21. decembar 1970.

Slobodan S. Sanader, *Mira Brtka – slike, kolaži, crteži 1963–1971*. (katalog izložbe), Galerija savremene likovne umetnosti, Novi Sad, maj 1971.

Слободан С. Санадер, Боје и простор, *Дневник*, Нови Сад, 16. мај 1971.

Marija Pušić, Likovni umetnici Vojvodine, *Umetnost*, Beograd, januar–jun 1971.

Радован Поповић, Тражи се кривац за скандал, *Политика*, Београд, 4. октобар 1971.

12. oktobarski salon likovnih i primenjenih umetnosti Srbije (katalog izložbe), Izložbeni paviljon i Muzej primenjene umetnosti, Beograd, 1971.

Nobuya Abe, *Mira Brtka – slike, kolaži* (katalog izložbe), Salon Muzeja savremene umetnosti, Beograd, novembar 1971.

Слике и колажи Мире Бртке, *Политика*, Београд, 19. новембар 1971.

Павле Васић, Слике Мире Бртке, *Политика*, Београд, 27. новембар 1971.

Slobodan S. Sanader, *Savremena likovna umetnost Vojvodine – slikarstvo, skulptura, grafika, tapiserija* (katalog izložbe u Beogradu, Zagrebu i Ljubljani), Galerija savremene likovne umetnosti, Novi Sad, maj 1972.

Павле Васић, Војвођански сликари пред београдском публиком, *Политика*, Београд, 7. јун 1972.

Sonja Abadžijeva Dimovska, Sredba so egzemplarni postignivanja, *Nova Makedonija*, Skopje, 25. jun 1972.

I. Tomljanović, Vojvodani i naivci, *Borba*, Beograd, 11. jul 1972.

Vladimir Maleković, Otvorenost vojvođanskog kulturnog medija, *Vjesnik*, Zagreb, 18. jul 1972.

Dr Štefka Cobelj, *Kortárs Jugoszláv Festészet* (katalog izložbe), Mücsarnok, Budapest i Muzej savremene umetnosti, Beograd, jun–jul 1973.

Ljiljana Ivanović, *Súčastné výtvarné umenie Vojvodiny* (katalog izložbe), Slovenská národná galéria, Bratislava i Galerija savremene likovne umetnosti, Novi Sad novembar–decembar 1973.

Grozdana Šarčević, *INSEA'74 : Izložba savremene likovne umetnosti Vojvodine na temu „kreativnost“*, Radnički univerzitet „Radivoj Ćirpanov“, Novi Sad, avgust 1974.

Miodrag B. Protić, *Jugoslawische Kunst der Gegenwart* (katalog izložbe), Jahrhunderthalle Hoechst, Erholungshaus Bayer, Leverkusen i Muzej savremene umetnosti, Beograd, januar–februar 1974.

Bogomil Karlavaris, *Savremena likovna umetnost Vojvodine, Umetnost*, Beograd, br. 40, oktobar–decembar 1974, str. 81–82.

Arta plastică contemporană din Voivodina (katalog izložbe), Muzeul de artă contemporană românească, Galați, decembar 1974.

Никола Кусовац, Догађај сезоне, *Политика експрес*, Београд, 6. децембар 1975.

Đorđe Panić, Prvi sremskomitrovački salon, *Sremske novine*, Sremska Mitrovica, 17. novembar 1976.

Đorđe Jović, *Crtež likovnih umetnika Vojvodine* (katalog izložbe), ULUV, Novi Sad, novembar–decembar 1975.

- Aleksandar Bassin, *VIII jesenji salon*, (katalog izložbe), Umjetnička galerija Banja Luka, novembar 1977.
- Acz Jozsef, Varosi kornyezeti ihletesei, *Magyar Szo*, Novi Sad, 27. decembar 1977.
- Vanda Ekl, Pobuna urbane sredine, *Vjesnik*, Zagreb, 3. januar 1978.
- Meliha Husedžinović, Pobuna urbane sredine, *Odjek*, Sarajevo, 1. februar 1978.
- Grozdana Šarčević, *Krajinka v dielach sučastnych vojvodinskych maliarov*, (katalog izložbe), Galerija savremene likovne umetnosti, Novi Sad, septembar 1982.
- Slobodan S. Sanader, *Likovna umetnost u Vojvodini – XX vek*, (katalog stalne izložbe), Galerija savremene likovne umetnosti, Novi Sad, 28. jun – 22. jul 1984.
- G. Šić (Grozdana Šarčević), Brtka Mira, *Likovna enciklopedija Jugoslavije*, Zagreb, Jugoslavenski leksikografski zavod „Miroslav Krleža“, 1984, 1, A–J, str. 199.
- Ljerka Kapetanović, Naši u svetu: Rimljanka iz Pazove, *Una - magazin za žene*, Sarajevo, 15.04.1985.
- Смиља Петаковић, Женски разговори: Фолклор, али не по сваку цену, *Илустрована политика*, Београд, 20.01.1987, стр. 36-37.
- Miloš Arsić, *Slikarstvo u Vojvodini 1955–1972*, edicija *Likovna umetnost u Vojvodini – XX vek*, Galerija savremene likovne umetnosti, Novi Sad, jun–avgust 1989, str. 66–67.
- Dejan Sretenović, *Belo – bela slika u savremenom jugoslovenskom slikarstvu* (katalog izložbe), Muzej savremene likovne umetnosti Beograd i Galerija – legat Milice Zorić i Rodoljuba Čolakovića, Beograd, april 1990.
- Mileta Prodanović, Na nultom stepenu slike, *Književne novine*, Beograd, 1. maj 1990.
- Mira Brtka: Slike i skulpture* (katalog izložbe), Savez udruženja likovnih umetnika Vojvodine, ULUV, Novi Sad, 29. oktobar – 11. novembar 1990.
- Vladimir Valentik, *1. Bienále slovenského vojvodinského výtvarného umenia Petrovec '91* (katalog izložbe), Galéria Zuzky Medvedovej, Báčsky Petrovec, 23. nov – 8. dec 1991.
- Vladimir Valentik, *K výtvarnému umeniu Slovákov v Juhoslavii* (katalog izložbe), Galéria Zuzky Medvedovej, Báčsky Petrovec, maj–jun 1993.
- Grozdana Šarčević, *Mira Brtka: Usmerena imaginacija – ciklus likovnih radova punjenim vezom na platnu 1976–1994*. (katalog izložbe), Galerija savremene likovne umetnosti, Novi Sad, jun 1994.
- Mauricio Benveduti, Tulio Katalano, Karmelo Romeo, *Ured za preventivnu imaginaciju i šire: iz Bunkera – biroa za balkanizaciju umetnosti sa sedištem u Staroj Pazovi* (katalog izložbe), Galerija savremene likovne umetnosti, Novi Sad, jun–jul 1994.
- Ješa Denegri, Nova geometrija šezdesetih: Milena Čubraković i Mira Brtka, u: *Šezdesete: Teme srpske umetnosti*, Novi Sad, 1995, str. 172–177.
- Homage to Ray Johnson*, AW Factory No. 2, Museum of Andy Warhol, Medzilaborce, april 1996.
- M(арија) Ђорђевић, У павиљону „Цвијета Зузорић“ – Критичари су изабрали, *Политика*, Београд, 28. јул 1996.
- Marcello Diotallevi, Mail Art: a trend without borders, u: *From Cinema Archeology to Mail Art* (katalog izložbe), Palazzo Martinuzzi, Fano, 17–20. oktobar 1996.
- Sava Stepanov, O minimalizmu – Neki primeri iz umetnosti u Vojvodini, u: *Umetnost na kraju veka* (I), priredila Irina Subotić, Beograd, 1998, str. 195–201.
- Sava Stepanov, O minimalizmu – Neki primeri iz umetnosti u Vojvodini, *Projekat Rastko – Elektronska biblioteka srpske kulture*, Beograd, http://www.rastko.rs/likovne/xx_vek/sava_stepanov_e.html (poslednji pristup 15. jula 2012).
- Zoran Kačarević, Savremene tendencije. Mira Brtka, u: *Pitanja slike*, Zemun, 1999, str. 104.
- Vladimir Valentik, *Mira Brtkova – Samostatná výstava obrazov* (katalog izložbe), Galéria Zuzky Medvedovej, Báčsky Petrovac, 20. oktobar – 20. novembar 2000.
- Likovna umetnost u Vojvodini 1950–2000. – Izbor dela iz zbirki Muzeja* (katalog izložbe), Muzej savremene likovne umetnosti, Novi Sad, jun–septembar 2001.
- Sava Stepanov, Devedesete i godine posle. Umetnost u zatvorenom društvu. Poricanje zatvorenog sistema umetnosti, u: *Fatalne devedesete: strategije otpora i konfrontacija – umetnost u Vojvodini na kraju XX i početkom XXI veka*, Muzej savremene likovne umetnosti, Novi Sad, 2001, str. 59–62.
- Ješa Denegri, Mira Brtka, Mileta Vitorović, Minimalna slika – Logika redukcije: Postenformelna reduktivna apstrakcija, u: *Centralnoevropski aspekti vojvodanskih avangardi 1920–*

2000: *granični fenomeni, fenomeni granica*, Muzej savremene likovne umetnosti, Novi Sad, 2002, str. 76–81.

Mira Brtková – *USMERENÁ IMAGINACIÁ* (katalog izložbe), Dom Matice slovenskej, Snina, oktobar 2002.

Grozdana Šarčević, Četvrta dimenzija u stvaralaštvu Mire Brtke, u: *Mira Brtka: Slike i skulpture* (katalog izložbe), Galerija „Lazar Vozarević“, Sremska Mitrovica, 2003.

Sava Stepanov, *Simpozijum skulpture. Apatinski vajarski susret. Meander 2003.* (katalog izložbe), Galerija Meander, Apatin, 18–31. avgust 2003.

Neuporedivi identiteti – Kolekcija vojvođanske umetnosti za Muzej XXI veka (katalog izložbe), Muzej savremene likovne umetnosti, Novi Sad, 16. oktobar – 4. novembar 2003.

7. međunarodni bijenale umetnosti minijature (katalog izložbe), Kulturni centar – Moderna galerija, Gornji Milanovac, 25. oktobar – 25. decembar 2003.

Radmila Savčić, *Apatinski vajarski susreti Meander* (katalog izložbe), Galerija 73, Beograd, 26. mart – 8. april 2004.

Soha a objekt IX / Sculpture and object IX (katalog izložbe), Staré mesto, Galéria mesta Bratislavy, Bratislava, 24. jun – 29. avgust 2004.

Vladimir Valentik, *Súčasné výtvarné umenie Slovákov v Srbsku A Čiernej Hore* (katalog izložbe), Galéria K. M. Lehotského, Bački Petrovac, 2004.

Miloš Arsić, *Između geometrije i geometrijskog – kontekst restoriranja* (katalog izložbe), Muzej savremene likovne umetnosti, Novi Sad, februar 2005.

Sava Stepanov, Terra 05, u: *TERRA, 24. internacionalni simpozijum skulpture*, Kikinda, 2005.

Sava Stepanov, *Manual 05: Neki aspekti savremene skulpture u Vojvodini* (katalog izložbe), The Manual Co, Novi Sad, 26. avgust – 26. septembar 2005.

Miloš Arsić, Sava Stepanov, *Mira Brtka* (katalog izložbe), Centar za kulturu, Stara Pazova, 9–31. mart 2006.

Radmila Savčić, Lik-Metalik, u: *Pogledi 2006.* (katalog izložbe), Galerija 73, Beograd, 26. maj – 8. jun 2006.

Sava Stepanov, Tragom Paje Jovanovića, ponovo, u: *Tragom Paje Jovanovića* (katalog izložbe), Galerija Kulturnog centra, Vršac, 2006.

Soha a objekt XI / Sculpture and object XI (katalog izložbe), Staré mesto, Staromestské kultúrne stredisko, Galéria Z, Bratislava, 29. jun – 3. septembar 2006.

Suzana Vuksanović, *Nova skulptura u Vojvodini 1980–2000.* (katalog izložbe), Muzej savremene umetnosti Vojvodine, Novi Sad, 7–24. decembar 2006.

Sava Stepanov, *Mira Brtka – Crvena skulptura* (katalog izložbe), Centar za vizuelnu kulturu „Zlatno oko“, Novi Sad, januar–februar 2007.

Sava Stepanov, Crvena skulptura Mire Brtke, *Artmagazin* – internet časopis za savremenu likovnu umetnost, Novi Sad, januar–februar 2007, http://www.artmagazin.info/index.php?option=com_content&task=view&id=327&Itemid=161 (poslednji pristup 15. jula 2012).

Grozdana Šarčević, *Mira Brtka, Usmernená imaginácia* (katalog izložbe), Slovenský inštitút, Praha, 6. novembar – 3. decembar 2007.

Sava Stepanov, Tranzicija, u: *Balkanart 07* (katalog izložbe), Centar za vizuelnu kulturu „Zlatno oko“, Novi Sad, 29. novembar – 15. decembar 2007.

Vladimir Valentik, *K 9. Bienale slovenskych výtvarnikov v Srbsku* (katalog izložbe), Galeria Zuzky Medved'ovej, Bačsky Petrovec, 10. novembar – 31. decembar 2007.

Sava Stepanov, *Do kraja veka: Umetnost u Vojvodini od šezdesetih do 2000. Iz zbirke Sava Stepanova* (katalog izložbe), Muzej savremene umetnosti Vojvodine, Novi Sad, 2007.

Svetlana Mladenov, *Skulptura u urbanom prostoru* (katalog izložbe), Visart, asocijacija za vizuelnu umetnost i kulturu, Novi Sad, 2007/2008.

Vladimir Valentik, Výtvarná tvorba Miry Brtkovej, u: *Usmernená imaginácia* (katalog izložbe), Slovenský inštitút, Budapešt, 27. maj – 27. jun 2008.

Grozdana Šarčević, The fourth dimension in the creative work of Mira Brtka, u: *Usmernená imaginácia* (katalog izložbe), Slovenský inštitút, Budapešt, 27. maj – 27. jun 2008.

Radmila Savčić, Linija – doživljaj u prostoru ili doživljaj prostora, u: *Mira Brtka: Skulpture* (katalog izložbe), Blok Galerija, Novi Beograd, 4–16. jul 2008.

Radmila Savčić, Mira Brtka u Blok Galeriji, *Arte*, Beograd, 4. jul 2008. http://www.arte.rs/sr/umetnici/mira_brtka-4959/vesti/mira_brtka-2194/ (poslednji pristup 15. jula 2012).

Sava Stepanov, uvodni tekst, u: *Likovna jesen Sombor* (katalog izložbe), Kulturni centar „Laza Kostić“, Sombor, 2008.

Sava Stepanov, *De (et dans) la transition* (katalog izložbe), Galerie du Centre Culturel Serbe, Paris, decembar 2008.

Miško Šuvaković, Granice modernosti ili slučaj Mire Brtke, u: *Evropski konteksti umetnosti XX veka u Vojvodini*, Muzej savremene umetnosti Vojvodine, Novi Sad, 2008, str. 214–217.

Sava Stepanov, Stanje slike – slike stanja, u: *Projekat: Umetnost u Vojvodini danas*, Galerija Bel art, Novi Sad, 2008.

Ješa Denegri, Dve srpske umetnice u italijanskoj post-enformelnoj slikarskoj situaciji, u: *Teme srpske umetnosti 1945–1970, Od socijalističkog realizma do kinetičke umetnosti*, Vujičić kolekcija / Topy, Beograd, 2009, str. 145–147.

Radmila Savčić, *Mira Brtka – Akumulacije* (katalog izložbe), Galerija Meander, Apatin, februar–mart 2009.

Nagrada Šumanović Miri Brtki, *SEECult – Portal za kulturu jugoistočne Evrope*, Beograd, 16. mart 2012, <http://www.seecult.org/vest/nagrada-sumanovic-miri-brtka> (poslednji pristup 15. jula 2012).

Miri Brtki nagrada Sava Šumanović, *Vesti.rs*, Beograd, 17. mart 2009.

Ješa Denegri, *Mira Brtka'yla „Beyaz“ in Serüveni*, Artist Actual, Sayi: 19, Istanbul, februar–mart 2009, str. 22–25.

Nagrada Sava Šumanović. Dobitnik Mira Brtka, *Kurir*, Beograd, 21. mart 2009.

Sava Stepanov, *Tri mala dijaloga* (katalog izložbe), Galerija Cvajner, Pula, april 2009.

Branko Rakočević, Svestrana Mira Brtka, *SEECult – Portal za kulturu jugoistočne Evrope*, Beograd, 14. jun 2009. <http://www.seecult.org/vest/svestrana-mira-brtka> (poslednji pristup 15. jula 2012).

Vladimir Valentik, K 10. Bienale slovenskych vytvarnikov v Srbsku (katalog izložbe), Galerija Zuzky Medved'ovej, Bačsky Petrovec, 6–31. decembar 2009.

Branko Rakočević, 10. bienale slovačkih slikara, *SEECult – Portal za kulturu jugoistočne Evrope*, Beograd, 1. mart 2010, <http://www.seecult.org/vest/10-bijenale-slovačkih-slikara> (poslednji pristup 15. jula 2012).

Miško Šuvaković, Kubizam i preko kubizma. Ideologije formalističkog estetizma u predratnom i posleratnom modernizmu i postmodernizmu, u: Miško Šuvaković, Ješa Denegri, Nikola Dedić, *Trijumf savremene umetnosti: Mapiranje diskontinuiteta opsesija, uživanja, posedovanja, fantazija i subverzija unutar materijalnih umetničkih praksi u Srbiji tokom dvadesetog veka*, Muzej savremene umetnosti Vojvodine i Fond Vujičić kolekcija, Novi Sad, 2010, str. 74–75.

Ješa Denegri, Radikalne pozicije unutar socijalističkog modernizma, u: Miško Šuvaković, Ješa Denegri, Nikola Dedić, *Trijumf savremene umetnosti: Mapiranja diskontinuiteta opsesija, uživanja, posedovanja, fantazija i subverzija unutar materijalnih umetničkih praksi u Srbiji tokom dvadesetog veka*, Muzej savremene umetnosti Vojvodine i Fond Vujičić kolekcija, Novi Sad, 2010, str. 158–159.

Miško Šuvaković (ur), *Istorija umetnosti u Srbiji XX vek. Radikalne umetničke prakse*, Orion Art, Beograd, 2010.

Martin Prebudila, Krása a tvorba nie len na jeden život, *Dolnozemský Slovák*, časopis Slovákov v Maďarsku, Rumunsku a Srbsku, No. 3, Arad, 2010, str. 21–23.

Vladimir Valentik, Dva prúdy v tvorbe Miry Brtkovej, *Dolnozemský Slovák*, časopis Slovákov v Maďarsku, Rumunsku a Srbsku, No. 3, Arad, 2010, str. 23–24.

Číslo je ilustrované prácami jubilujúcej umelkyne Miry Brtkovej z Vojvodiny, *Dolnozemský Slovák*, časopis Slovákov v Maďarsku, Rumunsku a Srbsku, No. 3, Arad, 2010.

Vladimir Valentik, *Mira Brtka, likovna umetnica, modna kreatorka, pozorišna i filmska rediteljka*, Zavod za kulturu vojvođanskih Slova, Novi Sad, <http://slovackizavod.org.rs/sr/licnosti/1604> (poslednji pristup 15. jula 2012).

Vladimir Valentik, Dva prudy v tvorbe Miry Brtkovej, u: *Samoostatná výstava obrazov a sôch* (katalog izložbe), Galéria Zuzky Medved'ovej, Báčsky Petrovec, 2. septembar – 3. oktobar 2010.

Sava Stepanov, Brtka & Warhol. Jedan (ne)mogući kontakt, u: *Andy Warhol//Mira Brtka* (katalog izložbe), ART EXPO, Novi Sad, 24. februar – 1. mart 2011.

Branko Rakočević, Vorhol – Brtka, *SEECult – Portal za kulturu jugoistočne Evrope*, Beograd, 24. februar 2011, <http://www.seecult.org/vest/vorhol-brtka> (poslednji pristup 15. jula 2012).

M. Мијушковић, Словенска кошуља Мире Бртке, *Политика*, Београд, 25. фебруар 2011.

Branko Rakočević, *Slike Mire Brtke, SEEcult – Portal za kulturu jugoistočne Evrope*, Beograd, 4. oktobar 2011, <http://www.seecult.org/vest/slike-mire-brtke> (poslednji pristup 15. jula 2012).

Sanja Kojić Mladenov, *Rod i umetnost*, Centar za rodne studije ACIMSI i Mediterran Publishing, Novi Sad, 2011.

Akvizicije: otkupi i pokloni 2004–2011. (katalog izložbe), Muzej savremene umetnosti Vojvodine, Novi Sad, 2. februar – 30. mart 2012.

Gordana Draganić Nonin, *Intervju: Mira Brtka – „DNK“ kao horizont vojvođanske ravnice, Nova misao*, časopis za savremenu kulturu Vojvodine, br. 16, Novi Sad, februar/mart 2012, str. 16–25; isto: <http://www.novamisa.org/2012/05/mira-brtka-%E2%80%9Ednk%E2%80%9C-kaohorizont-vojvodanske-ravnice/> (poslednji pristup 15. jula 2012).

Ilustracije: reprodukcije slika Mire Brtke na 7 kolor tabli, *Nova misao*, časopis za savremenu kulturu Vojvodine, br. 16, Novi Sad, februar/mart 2012, str. 16–25, <http://www.novamisa.org/2012/05/mira-brtka-%E2%80%9Ednk%E2%80%9C-kaohorizont-vojvodanske-ravnice/> (poslednji pristup 15. jula 2012).

Sava Stepanov, *Mira Brtka i grupa Illumination* (katalog izložbe), Fondacija Brtka–Kresoja, Petrovaradin, mart–april 2012.

Izložba: Mira Brtka i grupa Illumination, *Artmagazin* – internet časopis za savremenu likovnu umetnost, Novi Sad, mart 2012, http://www.artmagazin.info/index.php?option=com_content&task=view&id=1749&Itemid=316 (poslednji pristup 15. jula 2012).

Privremena istorija: Izbor dela iz kolekcije Muzeja savremene umetnosti Vojvodine 1950–2012. (katalog izložbe), Muzej savremene umetnosti Vojvodine, Novi Sad, 23. april – 28. jun 2012.

Sanja Kojić Mladenov, *Mira Brtka & Aleksandra Lalić: Dress (Kod)*, Dom omladine, Beograd, 2012.

Dress (Kod), *SEEcult* – Portal za kulturu jugoistočne Evrope, Beograd, 11. jun 2012, <http://www.seecult.org/vest/dress-kod> (poslednji pristup 15. jula 2012).

Socha a object XVII / Sculpture and object XVII (katalog izložbe), Staré mesto, Staromestské kultúrne stredisko, Dom umenia, Bratislava, 28. jun – 26. avgust 2012.

Jerko Denegri, Brtka Mira, u: *Srpska enciklopedija*, tom I, knjiga 2 (Beog–Buš), Matica srpska, Novi Sad, 2012, str. 577.

Mira Brtka – Retrospektivna izložba, *Artmagazin* – internet časopis za savremenu likovnu umetnost, Novi Sad, septembar 2012. http://www.artmagazin.info/index.php?option=com_content&task=view&id=2008&Itemid=35 (poslednji pristup 3. oktobra 2012).

Mira Brtka: Nestabilne ravnoteže, *Arte*, Beograd, 25. septembar 2008. <http://www.arte.rs/sr/aktuelno/mira-brtka-nestabilne-ravnoteze-7697/1/> (poslednji pristup 3. oktobra 2012).

Retrospektiva Mire Brtke, *SEEcult* – Portal za kulturu jugoistočne Evrope, Beograd, 27. septembar 2012. <http://www.seecult.org/vest/retrospektiva-mire-brtke> (poslednji pristup 3. oktobra 2012).

Retrospektivna izložba Mire Brtke u MSUV, *Radio 021* – web site, Novi Sad, 27. septembar 2012. <http://www.021.rs/Vodic/Muzeji-i-izlozbe/Retrospektivna-izlozba-Mire-Brtke-u-MSUV.html> (poslednji pristup 3. oktobra 2012).

И.Б (Игор Бурић), МСУВ у обновљеном простору сезону почиње ретроспективом Мире Бртке: Филмови, скулптуре, слике, хаљине..., *Дневник*, Нови Сад, 1. октобар 2012.

Izložba Mire Brtke Nestabilne ravnoteže, *Autonomija* – portal građanske Vojvodine, Novi Sad, 3. oktobar 2012. <http://www.autonomija.info/izlozba-mire-brtke-nestabilne-ravnoteze.html> (poslednji pristup 3. oktobra 2012).

М.Мијушковић, Уметничка трагања Мире Бртке, *Политика*, Београд, 3. октобар 2012.

Miško Šuvaković (ur), *Istorija umetnosti u Srbiji XX vek. Realizmi i modernizmi oko hladnog rata*, Orion Art, Beograd, 2012.

Biografija i bibliografija prema dostupnoj dokumentaciji: Suzana Vuksanović
Biography and bibliography according to the available documentation

Suzana Vuksanović

Mira Brtka: Nestabilne ravnoteže

Mira Brtka: Unstable Balances

Muzej savremene umetnosti Vojvodine u Novom Sadu

The Museum of Contemporary Art Vojvodina in Novi Sad

Dunavska 37, Novi Sad

T: +381 21 526 634

E: info@msuv.org

W: www.msuv.org

Za izdavača / Executive Publisher

Vladimir Mitrović

Urednica / Editor

mr Suzana Vuksanović

Recenzenti / Reviewers

prof. dr Lidija Merenik

prof. dr Jerko Denegri

Prevod na engleski / Translation into english

Milana Vujkov

Lektura i korektura / Proof reading

Predrag Rajić

Dizajn / Design

Mirjana Dušić Lazić

Fotografije / Photos

Pavle Jovanović

Miša Madacki

Marko Ercegović

Dokumentacija / Documentation

Mira Brtka

Fondacija Brtka–Kresoja, Petrovaradin

Muzej savremene umetnosti Vojvodine, Novi Sad

Štampa / Print

Futura, Petrovaradin

Tiraž / Print run

400

© Sva prava su zadržana / All rights reserved

ISBN 978-86-84773-97-7

CIP - Каталогизacija u publikaciji
Библиотека Матице српске, Нови Сад

7.071.1:929 Brtka M. (083.824)

ВУКСАНОВИЋ, Сузана

Mira Brtka : nestabilne ravnoteže = Unstable Balances :

Muzej savremene umetnosti u Novom Sadu, 3 - 21.

oktobar 2012. / Suzana Vuksanović ; [dizajn Mirjana Dušić

Lazić ; prevod na engleski Milana Vujkov ; fotografije Pavle

Jovanović, Miša Madacki, Marko Ercegović]. - Novi Sad :

Muzej savremene umetnosti Vojvodine, 2012 (Petrovaradin :

Futura). - 144 str. : ilustr. ; 21 x 26 cm

Uporedo srp. tekst i engl. prevod. - Tiraž 400.

COBISS.SR-ID 275476231



MUZEJ
SAVREMENE
UMETNOSTI
VOJVODINE