

JERKO DENEGRİ

Dijalog

Dialogue

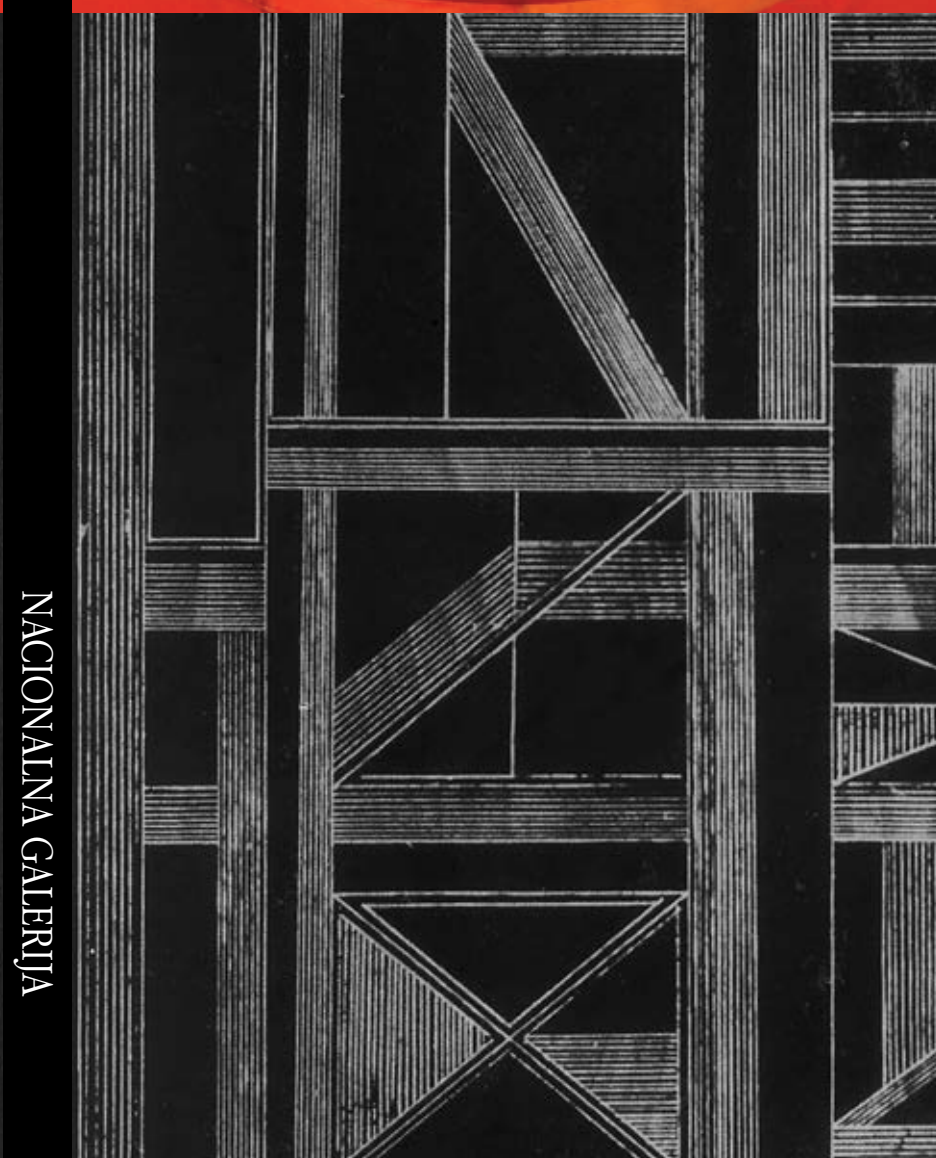
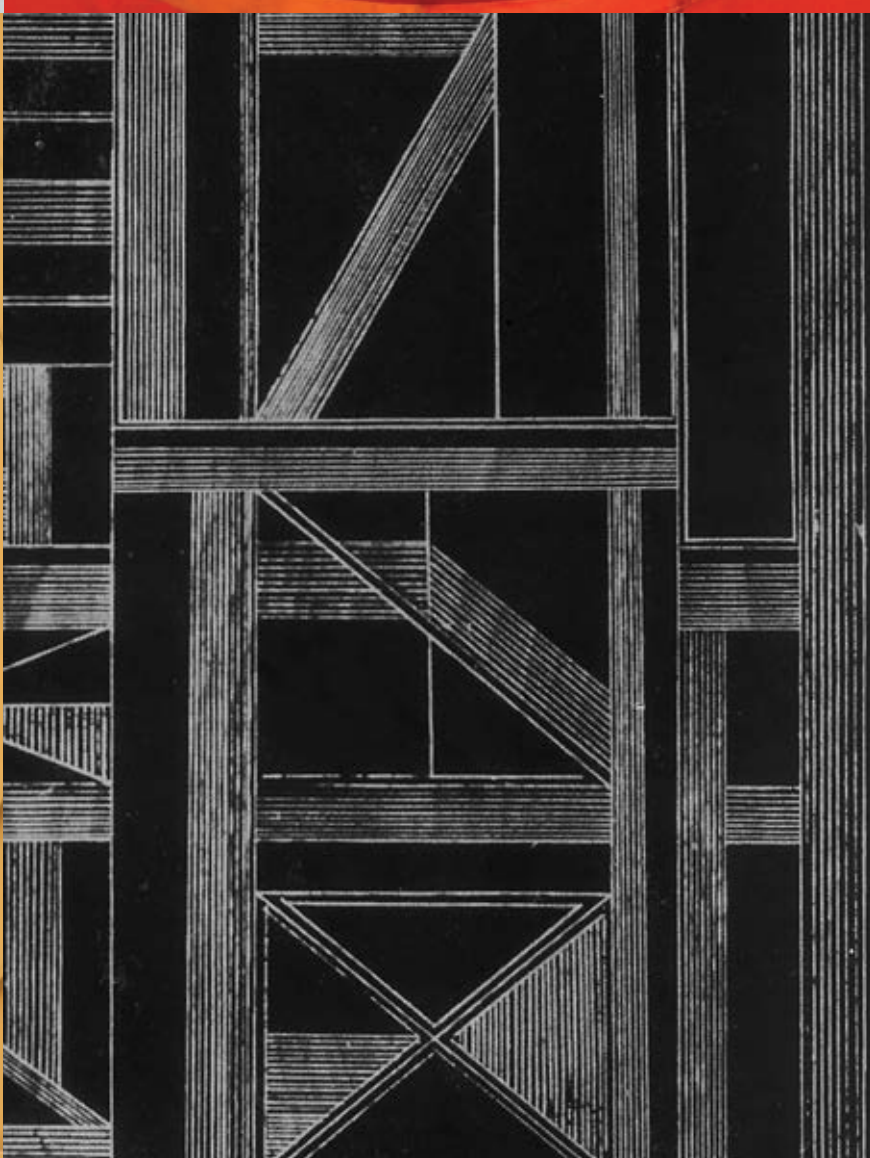
Lazar Vozarević

Mira Brtka

Aleksandar Tomašević

Milena Čubraković

Dijalog



NACIONALNA GALERIJA

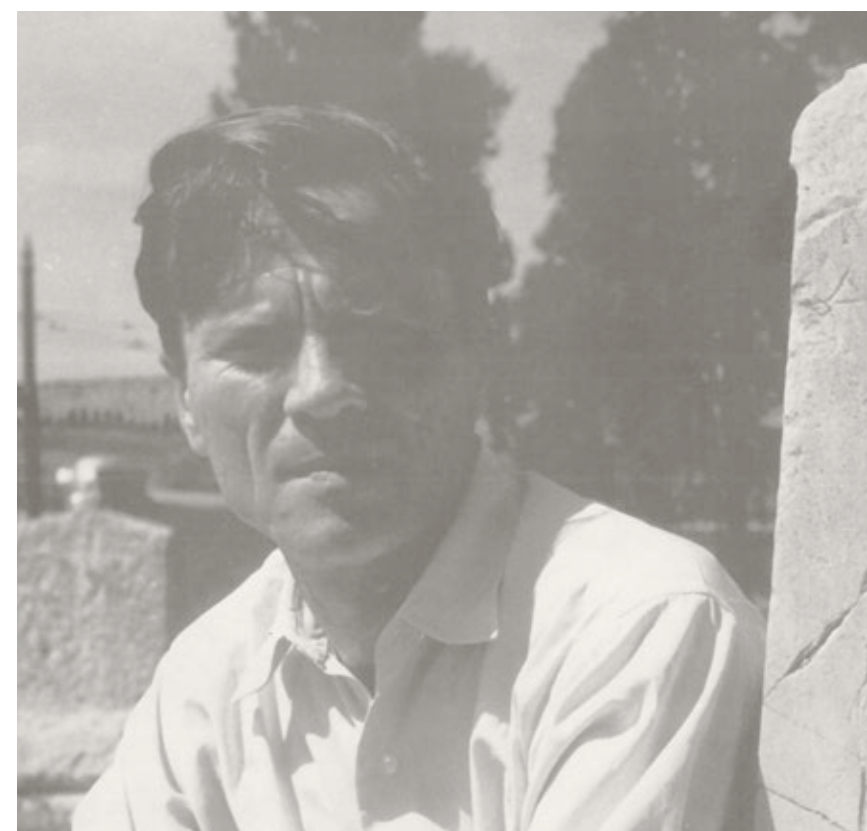
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Lazar Vozarević
(1925-1968)



Mira Brtko
(1930-2014)



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Članovi / Members: *Decembarska grupa* 1955.

Prvi red / 1st row: Aleksandar Luković, Mladen Srbinović, Dragutin Cigarčić, Lazar Vozarević, Lazar Vujaklija, Aleksandar Tomašević, Miloš Bajić.

Drugi red / 2nd row: Stojan Ćelić, Miodrag B. Protić, Zoran Petrović.

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Dialogue

Među mnogobrojnim i specifičnim problemskim pojavama u srpskom slikarstvu druge polovine 20. veka, posebno ispoljenim u šezdesetim godinama, mogu da se prepoznaju i izdvoje dva para umetnika i umetnica – Lazar Vozarević i Aleksandar Tomašević, te Mira Brtka i Milena Čubraković – prividno bliskih po spoljašnjim karakteristikama geometrijskog formalnog jezika, ali i suštinski različitih po genetskim temeljima i razvojnim linijama zasnovanim na idejnim izvorima „iskustava prošlosti“ domaćeg medijskog kulturnog nasleđa kod prvog, odnosno na tekovinama savremene internacionalne apstrakcije ukrštenim sa izvesnim elementima orijentalnog duhovnog uticaja kod drugog od navedenih umetničkih parova. Izdvajanje ovih pojava nudi mogućnost uspostavljanja njihovog međusobnog dijaloga, pri čemu obavezno valja uvažavati samostalne i individualne osobine svakog od aktera ovde predložene istorijsko-umetničke rasprave.

Kao što je dobro poznato, Vozarević i Tomašević bili su među pripadnicima Decembarske grupe kao jednog od ključnih fenomena u posleratnoj obnovi srpske umetnosti postsocrealističkog perioda u smeru evolutivnih stadijuma modernističkog poimanja jezika slikarstva u uslovima rehabilitacije, revalorizacije i ažuriranja domaće međuratne likovne tradicije. Delujući između 1955. i 1960, ovu Grupu su osim pomenute dvojice sačinjavali još i Miloš Bajić, Dragutin Cigarčić, Stojan Ćelić, Aleksandar Luković, Zoran Petrović, Miodrag B. Protić i Lazar Vujaklija, kao umetnici međusobno različitih pojedinačnih slikarskih fizionomija. Prema M. B. Protiću kao njenom članu, ali i kompetentnom istoričaru, Grupa je „polivalentna pre svega u daljem autonomizovanju i sintaktičkom savremenjavanju, a zatim i u tome što je nosilac geometrijskog duha... Geometrijski duh značio je novu težnju ka apsolutnom, racionalnu obradu senzacija, unutarnju potrebu za harmonijom, moderan tip kartezijske kontemplacije i umetničke mašte. Graditeljska inventivnost ponovo pobeđuje fatalnost prirode, a red, sklad, proporcija i pravilno ponovo su spoljne oznake moralnih vrednosti“. I dalje: „Grupa je mislila i osećala u formama i bojama, ali ih je prevazilazila prodirući, njihovim posredstvom, u egzistencijalne i

Serbian painting of the second half of the 20th century featured numerous and specific problem-oriented phenomena, which were particularly visible in the 1960s. Among them, we may recognize and single out two pairs of authors and authoresses: Lazar Vozarević and Aleksandar Tomašević, as well as Mira Brtka and Milena Čubraković. Judging by external attributes of geometric and formal language, both of these pairs seem closely related to each other. However, they differ essentially in their genetic foundations and developmental lines based on ideational sources of “past experiences” of domestic medieval cultural heritage (in case of the former), and traditions of contemporary international abstraction crossed with some elements of oriental spiritual influence (in case of the latter). To single these phenomena out is to offer a possibility of establishing a dialogue between them. However, in doing so, one should necessarily respect the self-contained and individual characteristics of each protagonist of an art history debate which is being suggested here.

As it is well known, Vozarević and Tomašević were viewed as members of the December Group, one of the key phenomena in the postwar renewal of Serbian art which was moving in the direction of evolutionary stages of modernistic understanding of the language of painting in terms of rehabilitation, revalorization and an update of the domestic inter-war visual tradition of the country's post-socialist realism period. Active between 1955 and 1960, this group, in addition to the said pair, also featured Miloš Bajić, Dragutin Cigarčić, Stojan Ćelić, Aleksandar Luković, Zoran Petrović, Miodrag B. Protić, and Lazar Vujaklija, all of them artists of very different individual physiognomies. According to M. B. Protić, one of its members but also a competent art historian, the group was “polyvalent, primarily in creating a further autonomization and syntactic contemporarization, and there is the fact that it was a bearer of a geometric spirit... The geometric spirit meant a new quest for the absolute, a rational processing of sensations, an inner need for harmony, a modern type of Cartesian contemplation and artistic imagination. Constructor's inventiveness here was again winning over Nature's fatality, while Order, Harmony, Proportion and the Regular became



Miloš Bajić, Vertikalni ritam, 1960. Ulje na platnu, 200 × 140 cm.
Milos Bajic, Vertical rhythm, (1960), oil on canvas, 200 × 140 cm.



Dragutin Cigarčić, Kompozicija, 1960. Ulje na platnu, 160 × 130 cm.
Dragutin Cigarcic, Composition (1960), oil on canvas, 160 × 130 cm.

metafizičke slojeve slike. Različitim metodima predmet je relativisan, apstrahovan i zamenjen plastičnom metaforom, simbolom ili asocijacijom“¹

Upravo na primeru Decembarske grupe i u indirektnoj polemici sa zaključcima M. B. Protića, Lazar Trifunović je zasnovao svoju dijagnozu fenomena „socijalističkog estetizma“ (prema terminu kojega obojica preuzimaju od Svete Lukića)²

1

M. B. Protić, *Slikarstvo šeste decenije u Srbiji*, poglavlje *Decembarska grupa*, katalog izložbe *Jugoslovensko slikarstvo šeste decenije*, Muzej savremene umetnosti, Beograd 1980, str. 32.

2

S. Lukić, *Socijalistički estetizam*, Politika, Beograd 28. IV 1963, ponovo objavljeno u knjizi *U matici književnog života*, Gradina, Niš 1983, str. 67-69.

again the external signs of moral values.” And further on: “The group was thinking and feeling in forms and colors but it was overcoming them by penetrating, by the means of them, in the existential and metaphysical layers of the painting. Using various methods, the subject was relativized, abstracted and substituted for a graphic metaphor, a symbol, or an association.”¹

Using precisely the example of the December Group, while indirectly polemicalizing with the conclusions by M. B. Protić, art critic Lazar Trifunović based his diagnosis of the phenomenon of “socialist estheticism” in Serbian art of the second

1

M. B. Protić, *Serbian Painting in the 1960s*, “The December Group” Chapter, Museum of Contemporary Arts, Belgrade: 1980, p. 32.



Zoran Petrović, Glad za šiljatim, 1977. Ulje na platnu 185 × 136 cm.
 Zoran Petrovic, Craving for the Pointed (1977), oil on canvas, 185 × 136 cm.

u srpskoj umetnosti druge polovine 20. veka. Sledećim argumentima Trifunović je istakao važnost problemske pozicije Grupe: „U drugoj polovini šeste decenije vodeću ulogu u novim istraživanjima imala je Decembarska grupa. Kad se pojavila 1955. godine osnovne konture srpskog slikarstva bile su već povučene tako da je njoj preostalo da završi delo svog naraštaja. To je učinila na najbolji mogući način. Sa širokom platformom i uopštenim opredeljenjem za 'napredno' slikarstvo, kako je ono shvaćeno u srpskoj sredini u drugoj polovini šeste decenije, ona je sličila Obliku što se potvrdilo u dobroj organizaciji grupe, redovnom izlaganju i velikom interesovanju javnosti za njen rad“. Ali istovremeno sa pozitivnom ocenom Grupe ukazao je i na moguće naličje njene afirmacije: „Uporedo sa razvojem Decembarske grupe rasle su i opasnosti: osvojen kvalitet, stečena sigurnost i sta-

half of the 20th century (in line with a term which both them take over from Sveta Lukić)². Trifunović emphasized the importance of the problem-based position of the group: “In the second half of the 1960s, the December Group had a leading role in a new research. When it appeared in 1955, the basic contours of Serbian painting had been already drawn so that what it was left to do for the group was to finish the work of its generation. It did so in the best possible way. With a wide platform and general orientation towards 'progressive' painting as it was understood in the Serbian environment of the second half of the 1960s, it resembled the Form which

²

S. Lukić, “Socialist estheticism”, *Politika* daily, 28 April 1963, reprinted in his book *In the Whirlwind of Literary Life*, Niš: Gradina, 1983, pp. 67-69.



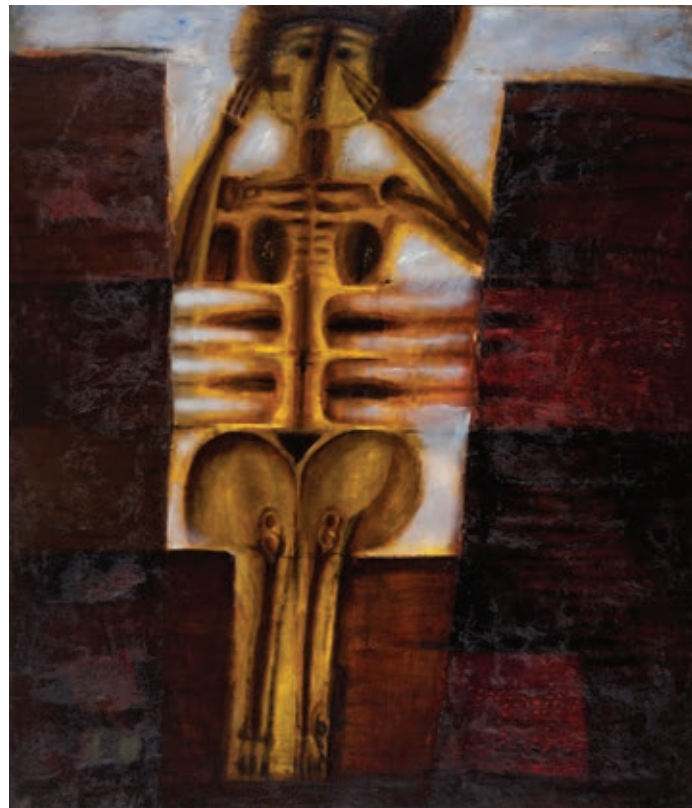
Stojan Čelić, Sredina leta, 1969. Ulje na platnu, 195 × 140 cm.
Stojan Celic, Mid-summer (1969), oil on canvas, 195 × 140 cm.



Miodrag B. Protić, Veliko sazvežđe u plavom, 1977. Ulje na platnu, 195,5 × 130 cm.
Miodrag B. Protić, Large Constellation in Blue (1977), oil on canvas, 195.5 × 130 cm.



Lazar Vujaklija, Jutro, 1965. Ulje na platnu, 140,5 × 125,5 cm.
Lazar Vujaklija, Morning (1965), oil on canvas, 140.5 × 125.5 cm.



Mladen Srbinović, Uplašena, 1962. Ulje na platnu, 170 × 145 cm.
Mladen Srbinovic, Frightened Woman (1962), oil on canvas, 170 × 145 cm.

bilizovana društvena pozicija neminovno su vodili čistom estetizmu...“³

Naknadnu, uravnoteženu i pomno obrazloženu fizionomiju Grupe definisala je Lidija Merenik iz celine čije analize može da se izdvoji sledeći pasus: „Kako je Decembarska grupa obuhvatila niz različitih autorskih jezika i opredeljenja, čini se da je ujedinjujući faktor mogao biti samo u sferi iznad jezika slike, u potrebi za imenovanjem savremene koncepcije slike. Zajedničko je i osnovno ideološko-kulturološko opredelenje za modernističku viziju slike, kao i ideja liberalizacije umetnosti unutar, a ne *contra* socijalističkog sistema. Ideološka platforma ovog modernizma nije sadržavala avangardističke konotacije i nije imala nameru da deluje antisistemski. Ona je delovala na zatečeno stanje ne dovodeći svojim delovanjem u pitanje samu političku suštinu takvog stanja... Iako estetička platforma Decembarske grupe nije bila jedinstvena, u njenoj osnovi nalazi se ideja o daljoj modernističkoj

3

L. Trifunović, *Enformel u Beogradu*, katalog izložbe, Umetnički paviljon Cvijeta Zuzorić, Beograd 1982, ponovo objavljeno u knjizi *Studije, ogledi, kritike*, 3, Muzej savremene umetnosti, Beograd 1990, str. 123.

was confirmed in the good organization of the group, regular exhibitions, and a great interest of the public for its work.” However, at the same time, with the positive assessment of the group, he noted the possible other side of the coin of its affirmation: “Simultaneously with the development of the December Group, dangers also grew: the quality which was won, the gained self-confidence, and a stabilized social position were necessarily leading towards pure estheticism...”³

Lidija Merenik, an art historian, defined a post-festum, balanced and thoroughly argued physiognomy of the group. From the wholeness of her analysis, we may highlight the following passage: “As the December Group encompassed a series of different auteur languages and orientations, it seems that the uniting factor could only be found in the sphere beyond the language of the picture, in the need to name the contemporary concept of the painting. Another common thing is also the basic ideological and culturologi-

3

L. Trifunović, *Informalism in Belgrade*, exhibition catalogue, Belgrade: Cvijeta Zuzorić Art Pavilion, 1982; reprinted in the book *Studies, Essays, Criticism*, vol. 3, Belgrade: Museum of Contemporary Art, 1990, p. 123.

elaboraciji međuratne srpske umetnosti, vezane uz modernističku viziju tradicije i svest o 'tradiciji modernog' ..."⁴

Unutar Decembarske grupe, konkretno kod Lazara Voza-revića i Aleksandra Tomaševića, javlja se i sistematski razvoj strategija povezivanja posleratnog modernističkog slikarstva sa „idejom prošlosti“ zasnovanoj na nasleđu srpske srednjovekovne umetnosti. Na postojanje ove solucije u srpskoj umetnosti 20. veka ukazao je još 1969. Lazar Trifunović u tekstu *Stara i nova umetnost. Ideja prošlosti u modernoj umetnosti*.⁵ Suprotno od grupe Zograf, za koju je smatrao da je „stvarajući od srednjovekovnog slikarstva mit i kult... ostao marginalna pojava u srpskom slikarstvu između dva rata“, Trifunović zaključuje da „mladi iz pedesetih i šezdesetih godina nisu



Lazar Vozarević, *Majka i dete*, 1968. Ulje na platnu.
Lazar Vozarevic, *Mother and Child* (1968), oil on canvas.

4

L. Merenik, *Umetnost i vlast. Srpsko slikarstvo 1945-1968*, poglavlje *Decembarska grupa*, Vujičić kolekcija, Filozofski fakultet, Beograd 2010, str. 98.

5

L. Trifunović, *Stara i nova umetnost. Ideja prošlosti u modernoj umetnosti*, Zograf, 3, Beograd 1969, ponovo objavljeno u knjizi *Studije, ogledi, kritike*, 3, Muzej savremene umetnosti, Beograd 1990, str. 41-44.

cal orientation for a modernist vision of the picture, as well as the idea of liberalization of art within and not *contra* the socialist system. The ideological platform of this modernism did not contain avanguard connotations and it did not intend to act in an antisystemic manner. It acted upon the situation as found without questioning, through its action, the very political essence of that condition... Although the esthetic platform of the December Group was not unique, in its base there lied an idea of a further modernist elaboration of Serbian art between the wars, linked with a modernist vision of tradition, and awareness of 'a tradition of the modern'..."⁴

Within the December Group, more precisely with Lazar Vozarević and Aleksandar Tomašević, systematic development of strategies of linking the postwar modernist painting with "the idea of the past" based on heritage of medieval Serbian art. Lazar Trifunović described the existence of this solution in Serbian art of the 20th century as early as 1969 in his article entitled *Old and New Art: The Idea of the Past in Mod-*



Aleksandar Tomašević, *Pehar sa čašom*, 1958. Ulje i tempera na platnu, 78 × 70 cm.
Aleksandar Tomasevic, *A Chalice with a Glass* (1958), oil and tempera on canvas, 78 × 70 cm.

4

L. Merenik, *Art and Power: Serbian Painting 1945-1968*, the "December Group" Chapter, Belgrade: The Vujičić Collection / Faculty of Philosophy, 2010, p. 98.



Aleksandar Luković, Primer individualnog vežbanja ludila, 1998. Ulje na platnu, 170 × 190 cm.

Aleksandar Lukovic, An Example of Individual Exercise of Madness (1998), oil on canvas, 170 × 190 cm.

pošli od obnove srednjovekovnog religioznog slikarstva ni od nacionalnog romantizma, već su u staroj umetnosti videli inspirativnu mogućnost za svoj moderni i savremeni eksperiment. Stara umetnost je za njih postala kriterijum a ne kult, komponenta kojom će moći da izmene i provere ono što sami stvaraju“. I upravo taj „moderni i savremeni eksperiment“ postaje osnovnim obeležjem Vozarevićevog i Tomaševićevog slikarstva na dva različita pojedinačna pristupa zasnovanog na domaćem istorijskom umetničkom nasleđu.

Lazar Vozarević (1925-1968) završio je Akademiju likovnih umetnosti u Beogradu 1948. gde je potom obavljao funkciju docenta. Bio je član Jedanaestorice i Decembarske grupe. Prvu samostalnu izložbu priredio u Beogradu 1952, gde je potom izlagao 1954, 1955, 1959, 1964. U inostranstvu samostalno izlagao u Parizu 1953. i 1956, u Njujorku 1960, Veneciji 1963, Rimu 1966. i 1968, Briselu 1968, učestvovala u selekcijama Jugoslavije na Bijenalu mladih u Parizu 1959, na Bijenalima u Tokiju 1961. i Sao Paulu 1967. i dr. Posthumna retrospektiva priređena mu je u Muzeju savremene umetnosti 1969-1970. godine.⁶

6

Osnovna literatura: M. B. Protić, *Savremenici, II*, Beograd 1964, isti, katalog retrospektivne izložbe, Muzej savremene umetnosti, Beograd 1969-1970, L. Trifunović, *Umetnost*, 21, Beograd 1970, isti, *Enformel u Beogradu*, Beograd 1980, Z. Markuš, monografija (sa obimnom dokumentacijom, Beograd 1986 L. Merenik, *Ideološki modeli. Srpsko slikarstvo 1945-1968*, Beopolis 2001, *Umetnost i vlast, Srpsko slikarstvo 1945-1968*, Vujičić kolekcija, Filozofski fakultet, Beograd 2010.

*ern Art*⁵. Contrary to the Zograf group, for which he thought that “it remained a marginal phenomenon in Serb painting between the wars... having created a myth and cult out of the medieval painting”, Trifunović concluded that “young artists from the 1950s and the 1960s did not start from a renewal of the religious medieval painting nor from ethnic romanticism but they rather saw in the old arts an inspiring possibility for their modern and contemporary experiment. For them, the old art became a criterion, not a cult, a component with which they will have to alter and check the things they were creating themselves.” And precisely this “modern and contemporary experiment” became the basic characteristic of Vozarević’s and Tomašević’s painting in two different individual approaches based on the domestic historical art heritage.

Lazar Vozarević (1925-1968) graduated from the Academy of Fine Arts in Belgrade in 1948 where he subsequently worked as an assistant professor. He was a member of the Eleven and the December Group. He had his first solo exhibition in 1952 in Belgrade, a city in which he also exhibited in 1954, 1955, 1959 and 1964. Abroad, he had solo exhibitions in Paris in 1953 and 1956, in New York in 1960, in Venice in 1963, in Rome in 1966 and 1968, in Brussels in 1968. He also took part in selections of Yugoslav arts in the Paris Biennale in 1959, the biennale in Tokyo (1961) and Sao Paolo (1967) and other shows. A posthumous retrospective of his work was staged in the Museum of Contemporary Arts, Belgrade, in 1969-1970⁶.

Writing about Vozarević’s first solo exhibition in the ULUS Gallery in June 1952, Miodrag B. Protić noted that “it signified, after that of Lubarda, the most audacious attempt to find an expression outside principles known in our country. This comprised coordination with a plastic system of Picasso who himself condensed expressions of various cultures in a modern whole.”⁷. With Vozarević, this “expression of various cultures” consisted of an orientation towards the culture of Serbian Middle Ages, more specifically medieval fresco paintings as a basic starting point for a thematic spectacle envisaged by

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L. Trifunović, “Old and New Art: Idea of the Past in Modern Art”, *Zograf* magazine, no. 3, Belgrade, 1969; reprinted in the book *Studies, Essays, Criticism*, vol. 3, Belgrade: Museum of Contemporary Art, 1990, pp. 41-44.

6

Basic literature: M. B. Protić, *Contemporaries, II*, Belgrade, 1964; same author, a catalogue of retrospective exhibition, Belgrade: Museum of Contemporary Arts, 1969-1970; L. Trifunović, *Art*, 21, Belgrade, 1970, same author, *Informalism in Belgrade*, Belgrade, 1980; Z. Markuš, a monograph (with extensive references), Belgrade, 1986; L. Merenik, *Ideological Models: Serbian Painting 1945-1968*, Belgrade: Beopolis, 2001; same authoress, *Art and Power: Serbian Painting 1945-1968*, Belgrade: The Vujičić Collection / Faculty of Philosophy, 2010.

7

M. B. Protić, see footnote 1.

Za prvu Vozarevićevu samostalnu izložbu u Galeriji UL-US-a juna 1952. Miodrag B. Protić će pisati da je „značila, posle Lubardine, najodvažniji pokušaj da se izraz nađe mimo kod nas poznatih principa. On se sastojao u usklađivanju sa plastičkim sistemom Pikasa, koji je i sam izraz raznih kultura sažeo u savremenu celinu“.⁷ Kod Vozarevića, taj „izraz raznih kultura“ sastojao se u opredeljenju za kulturu srpskog srednjeg veka, konkretno slikarstva srednjovekovnih fresaka kao temeljnog polazišta tematske predstave predočene stilskim repertoarom posleratnog postkubizma. „Podsticaji, Sopoćana, Nereza i fresaka uopšte u njegovoj su svesnoj nameri“⁸ nastavlja dalje Protić i zaključuje: „Da njegov izraz vodi poreklo od Pikasa i Vizantije otkrivaju svečana ozbiljnost i zagonetna ritualnost njegovih stereotipskih figura, koje teže opštem, potiranju individualnog...“⁹

Posle boravka u Parizu zbog izlaganja na Bijenalu mladih 1959, krupnu stilsku promenu u svom slikarstvu Vozarević prvi put odaje nastupom (i nagradom) na Trijenalu u Beogradu 1961, kada izlaže apstraktne slike bliske tada aktuelnom enformelu. Taj njegov приметni formalni preobražaj sastojao se u napuštanju figuracije i opredeljenju za apstrakciju, ali u simboličkom značenju slike on je nastojao da sačuva i dalje održi duhovnu vezu sa svojim prethodnim kulturnim referencama utemeljenim u srednjovekovnom vizantijskom slikarstvu. Vozarevićev specifični operativni postupak detaljno je opisao Zoran Markuš: „Na podlozi zlata ili rastrvenih mrkocrvenih sivih i smeđih slojeva, često bližih primarnim strukturama nego pikturalnosti enformela, prvo je ukucavao a zatim lepio metalne polulopte raznih prečnika, čija se organizacija podređivala Euklidovoj geometriji: krugu, kvadratu, pravougaoniku, rombu... Kao što Vozarevićevo 'izvan forme' ima svoje već označeno poreklo, tako i 'pulije', kako je nazivao metalne polulopte kojima se služe tapetari, pripadaju istom duhovnom i civilizacijskom repertoaru. One dolaze sa srebrnih okova hilendarskih i vizantijskih ikona...“¹⁰ U ključnim slikama pozne i zaključne faze svog slikarskog opusa Vozarević vrši jedinstvenu i izrazito individualnu simbiozu pojedinih jezičkih svojstava tada aktuelnih tendencija (enformela, optičke umetnosti) sa drevnom kulturnom podlogom vizantijskog srednjovekovnog nasleđa, upravo na kojima je problemskim pozicijama zasnovano njegovo zasebno i specifično mesto u srpskoj umetnosti druge polovine 20. veka.

7

M. B. Protić, kao napomena 1.

8

M. B. Protić, kao napomena 1.

9

M. B. Protić, kao napomena 1.

10

Z. Markuš, *Lazar Vozarević*, monografija, Beograd 1986, str. 25.

the stylistic repertory of postwar postcubism. “Stimuli coming from the Sopoćani Monastery, the Nerezi church, and frescoes in general are in his deliberate intention,”⁸ Protić continues, concluding the following: “The fact that his expression originates from Picasso and Byzantium is revealed by solemn seriousness and enigmatic rituality of his stereotypical figures, which gravitate towards the general, and towards annulling the individual...”⁹

After his stay in Paris during the youth biennale in 1959, Vozarević for the first time showed a major stylistic change in his painting with his performance (and an award) at the Belgrade Triennale in 1961 when he exhibited abstract paintings close to the then very much current informalism. This noticeable formal transformation of his part comprised the leaving of figuration, and his orientation towards abstraction but in the symbolic meaning of the painting he strove to preserve and further maintain a spiritual connection with his former cultural references grounded in medieval Byzantine painting. Critic Zoran Markuš described Vozarević’s specific operative procedure as follows: “Against a background of gold or smeared dark red, grey and brown layers, often closer to primary structures than to the pictorality of informalism, he first nailed and then glued metal semi-spheres of various diameters whose organization was subordinated to Euclidean geometry: a circle, a square, a rectangle, a rhomb... Just as Vozarević’s ‘beyond form’ has its already marked origin, so ‘pulleys’ the way he referred to metal semi-spheres used by upholsterers, belong to the the same spiritual and civilizational repertory. They come from silver casings of the Hilandar Monastery and Byzantine icons...”¹⁰ In key paintings of late and final phase of his painting opus, Vozarević carried out a unique and expressly individual symbiosis of certain language characteristics of the then current tendencies (informalism, optical art) with ancient cultural substratum of medieval Byzantine heritage. It is precisely upon these, using problem-oriented positions, that his special and specific place in Serb art of the second half of the 20th century was based.

Aleksandar Tomašević (1921-1968) graduated from the Academy of Visual Arts in Belgrade in 1952. He specialized conservation in Paris and Brussels, and he was a member of the Independents and the December Group. He worked as a painter-conservationist in the Yugoslav Federal Institute for the Protection of Monuments of Culture, and a professor at the Academy of Applied Arts. He has been exhibiting since

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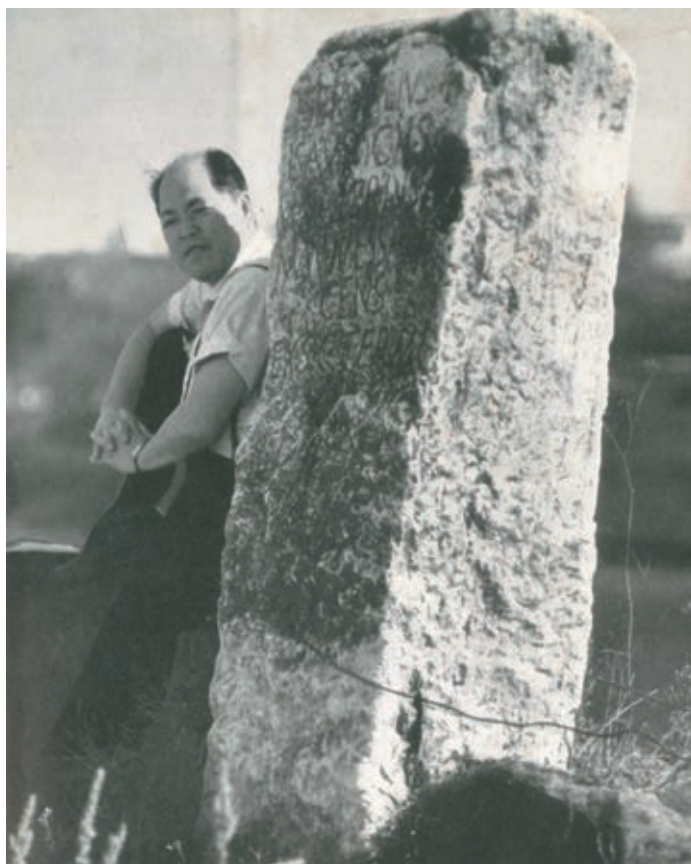
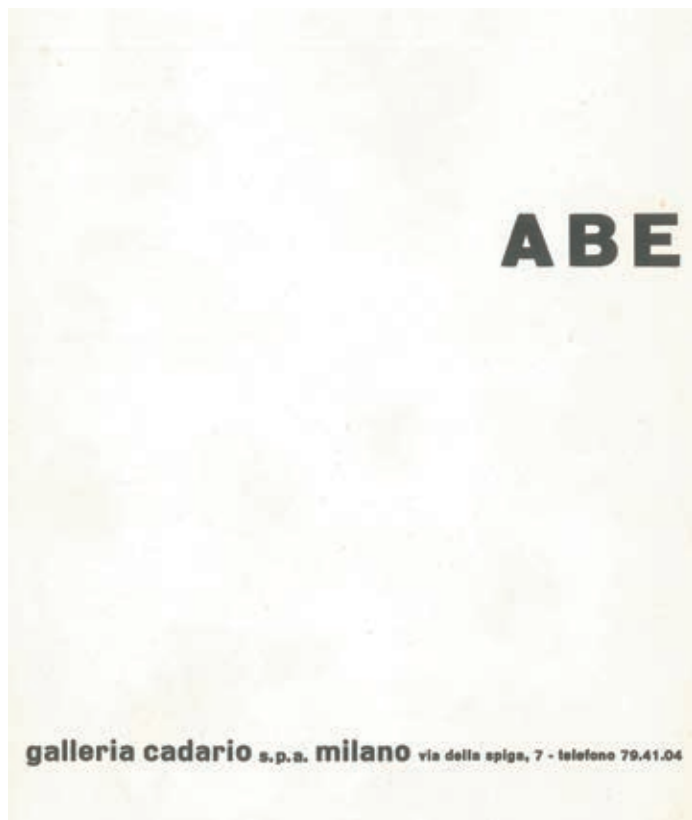
M. B. Protić, see footnote 1.

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M. B. Protić, see footnote 1.

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Z. Markuš, *Lazar Vozarević*, a monograph, Belgrade, 1986, p. 25.



Nobuya Abe

Aleksandar Tomašević (1921-1968), završio Akademiju likovnih umetnosti u Beogradu 1952. a konzervaciju je specijalizovao u Parizu i Briselu. Bio je član Samostalnih i Decembarske grupe, slikar-konzervator u Saveznom institutu za zaštitu spomenika kulture, profesor na Akademiji primenjenih umetnosti. Izlaže od 1952. Samostalne izložbe u Beogradu 1952, 1954, 1967, 1968. Retrospektiva u Umetničkom paviljonu Cvijeta Zuzorić 1980. Poslednje izložbe su mu priređene u Galeriji Rima, Kragujevac 2010. i Prodajnoj galeriji, Beograd 2017.¹¹

Osim prevashodnih i dubinskih idejnih razloga, Tomaševića je za opredeljenje ka „iskustvu prošlosti u modernoj umetnosti“ moglo da podstakne i profesionalno bavljenje kopiste i konzervatora slikarstva srednjovekovnih fresaka. Njegove rane slike, nastale pre i u vreme pripadništva Decembarskoj grupi, odaju uticaje pojedinih motiva drevnog fresko slikarstva transponovanih u žanr moderne mrtve prirode, kao što su između ostalih *Mrtva priroda sa belom vazom*, 1955, *Vaza iz Peći*, 1957, *Mrtva priroda sa bistom*, 1957, *Pehar sa čašom*, 1958. i dr. Već u tim slikama Tomašević je savladao dvodimenzionalno tretiranje slikane površine, sažeti prikaz predmeta i nedeskriptivnu upotrebu boje, što su odreda tekovine modernističkog poimanja slikarske discipline. Tokom pedesetih i šezdesetih godina diskretno prisutan na umetničkoj sceni, Tomašević tek traži formalna rešenja koja bi emancipovanim izražajnim jezikom mogla da ispune njegovu trajnu preokupaciju „iskustvom prošlosti u modernoj umetnosti“. Da je ta umetnikova unutrašnja težnja zaista tek trebala da se adekvatno i definitivno ispolji svedoče eksponati dveju samostalnih izložbi – u Galeriji Doma JNA 1967. sa radovima nastalim tokom šezdesetih godina u tehnici tempere na panelu, te ubrzo potom i druga, posthumna, u Galeriji ULUS-a 1968, sa radovima nastalim 1967-68. u materijalu kaneliranih drvenih elemenata u belim, crno-belim ili pak u suptilnim svetlim i tamnim bojenim tonalitetima, dakle ne više slikanih nego sklapanih i ugrađivanih u reljefne strukture u statusu umetničkog „objekta“. Karakteristično je da Tomašević ovim radovima daje nazive *Delo* (sa rednim brojem po sledu njihovog nastanka), čime evidentno stavlja do znanja da su ovi radovi autonomne slikarske/plastičke tvorevine mimo direktnog referencijalnog odnosa sa polazištima umetnikove inspiracije. Ali taj referencijalni odnos ipak ostaje i opstaje, i uprkos krajnjem spoljašnjem svodenju doseže visoki i vrhunski stadijum

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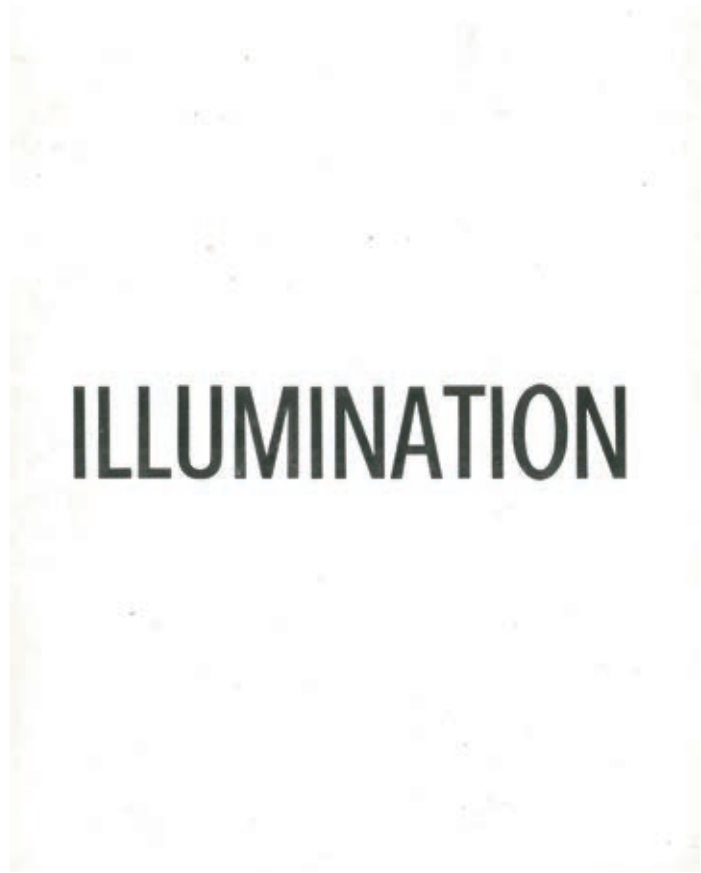
Osnovna literatura: Š. Cobelj, *Umetnički lik Aleksandra Tomaševića*, Zbornik za likovne umetnosti Matice srpske, 7, Novi Sad 1971, S. Čelić, katalog retrospektivne izložbe, Beograd 1980, L. Trifunović, *Glas sudbine Aleksandra Tomaševića*, u knjizi *Od impresionizma do enformela*, Beograd 1988, M. Rajković, R. Konstantinović, S. Čelić, P. Ugrinov, monografija (sa obimnom dokumentacijom), Beograd 1988, L. Merenik, *Ideološki modeli. Srpsko slikarstvo 1945-1968*, Beopolis 2001, *Umetnost i vlast. Srpsko slikarstvo 1945-1968*, Vujičić kolekcija, Filozofski fakultet, Beograd 2010, Lj. Miljković, katalogi izložbi u Galeriji Rima, Kragujevac 2010. i u Prodajnoj galeriji, Beograd 2017.

1952. He had solo exhibitions in Belgrade in 1952, 1954, 1967, and 1968. A retrospective exhibition of his work was held in the Cvijeta Zuzorić Art Pavilion in 1980. Latest exhibitions of his works were staged in Gallery Rima, Kragujevac, in 2010, and the Beograd Sales Gallery in Belgrade in 2017¹¹.

Beside primary and deep conceptual reasons, Tomašević could have been incited towards “the experience of the past in modern art” by his vocation as a copyist and conservationist of medieval fresco paintings. His early paintings, created before and during his membership with the December Group, give out influences of certain motifs of ancient fresco paintings transposed in the genre of modern still life like his *Still Life With A Vase* (1955), and *A Vase from Peć* (1957), *Still Life With A Bust* (1957), and *A Chalice With A Glass* (1958) among others. Already in those paintings, Tomašević mastered two-dimensional treatment of the painted surface, a concise presentation of objects and non-descriptive use of color, all of which are achievements of modernist understanding of the painting discipline. Discreetly present at the art scene during the 1950s and 1960s, Tomašević was seeking formal solutions which could, using a more emancipated language of expression, fulfil his enduring preoccupation with “the experience of the past in modern art”. Witnesses that this inner longing of the artist was yet to adequately manifest and demonstrate itself, are items of his two solo exhibitions – the first one in the Yugoslav People’s Army (JNA) Gallery in 1967 exhibiting works created during the 1960s, executed in gouache on a panel, and, shortly thereafter, the second one, a posthumous exhibition in the Association of Visual Artists of Serbia (ULUS) Gallery in 1968 displaying works created in 1967-1968 in the material of grooved wood elements in white, black and white, or subtle light and dark colored tonalities, no longer painted but rather assembled and built into relief structures in the status of an art “objects”. Characteristically, Tomašević gave titles to these works as follows: *Delo* (A Work) (with an ordinal number according to the chronology of their creation) with which he evidently let us know that these were the works of an autonomous painting/plastic creations outside the direct referential relationship with starting points of artist’s inspiration. But this referential relationship nevertheless stays and survives, despite an extreme reduction on the outside, reaching a high and supreme stadium of

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Basic literature: Š. Cobelj, “The Art Character of Aleksandar Tomašević”, *Collection of Papers for Visual Arts of the Matica srpska*, 7, Novi Sad 1971; S. Čelić, a catalogue of the retrospective exhibition, Belgrade, 1980; L. Trifunović, “The Voice of Fate of Aleksandar Tomašević”, in the book *From Impressionism to Informalism*; M. Rajković, R. Konstantinović, S. Čelić, P. Ugrinov, monograph (with extensive references), Belgrade, 1988; L. Merenik, *Ideological Models: Serbian Painting 1945-1968*, Belgrade: Beopolis, 2001; same authoress, *Art and Power: Serbian Painting 1945-1968*, Belgrade: The Vujičić Collection / Faculty of Philosophy, 2010; Lj. Miljković, exhibition catalogues in Rima Gallery, Kragujevac, 2010, and in the Beograd Sales Gallery, Belgrade, 2017.



Mira Brtka, Marcia Hafif, Aldo Šmit, Milena Čubraković, Paolo Patelli

ABE

BRTKA

ČUBRAKOVIĆ

HAFIF

PATELLI

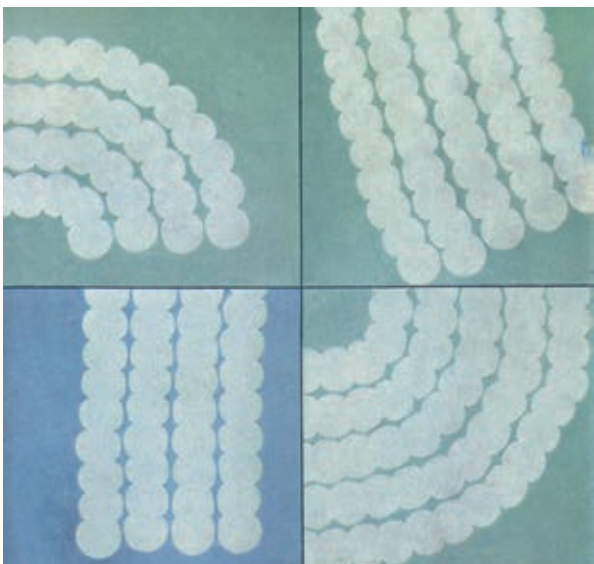
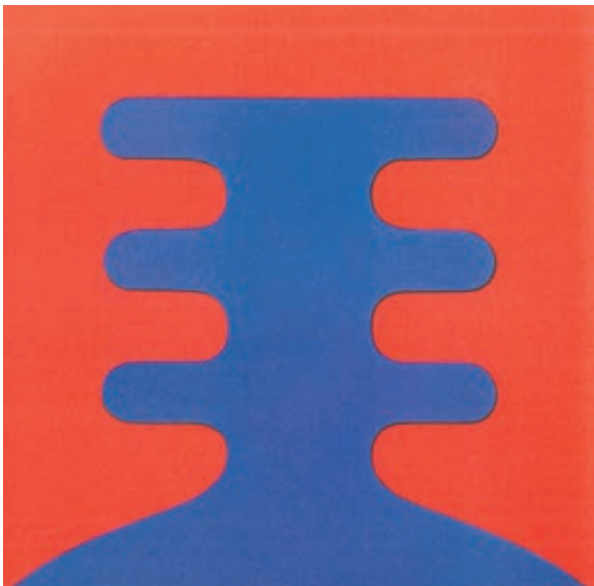
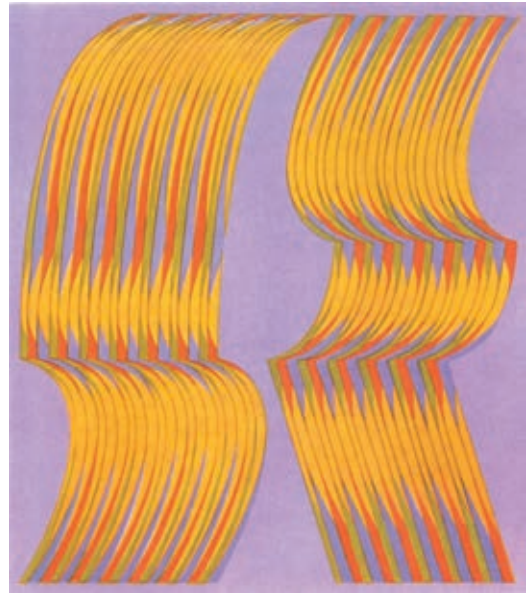
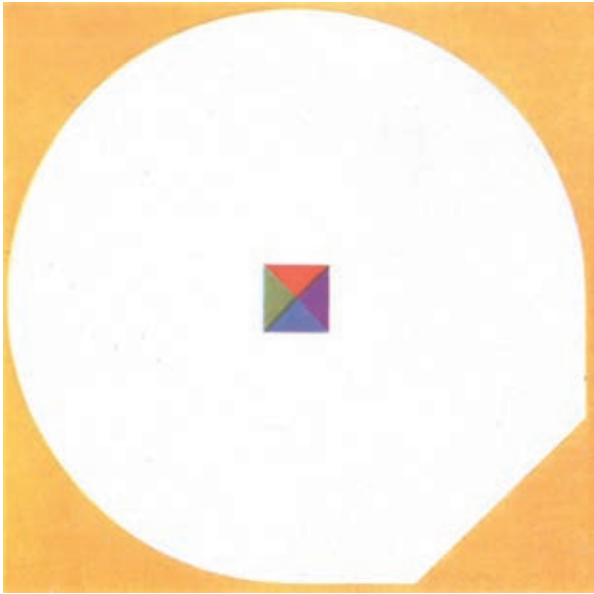
SCHMID

GIUGNO 1967

GALLERIA D'ARTE "L'ARGENTARIO"

DI INES FEDRIZZI

TRENTO - VIA ROMA, 35 - TELEFONO 21.120



duhovne i idejne sublimacije, čime Tomašević u slikama i objektima svojih dvaju poznih ciklusa u formama apstrakcije ne samo da ne ispušta nego štaviše dovodi do kulminacije težnju ka ispunjenju „iskustava prošlosti u modernoj umetnosti“, upravo u čemu sastoji se njegov jedinstveni i vrlo istaknuti položaj u srpskoj umetnosti druge polovine 20. veka.

Dok su Vozarević i Tomašević svojim redovnim umetničkim formiranjem, učestalom izlgačkom prisutnošću, profesionalnim i društvenim statusom (nastavnici na Akademijama likovnih i primenjenih umetnosti u Beogradu), članstvom u prestižnoj Decembarskoj grupi, ukorenjenošću u kulturnom i umetničkom nasleđu, posthumnim retrospektivama u uglednim muzejskim i galerijskim ustanovama, obojica odavno priznati kao protagonisti središnjeg toka domaćeg posleratnog („socijalističkog“) modernizma, dotle su obe učesnice u ovom Dijalogu – Mira Brtka i Milena Čubraković – zbog bitno drugačijih umetničkih i životnih puteva, dugogodišnjeg delovanja u inostrantvu, konkretno u Italiji, postepeno i polagano gradile primetne pozicije i povoljne recepcije u domaćoj sredini na kojoj danas definitivno poseduju markantno istorijsko mesto. Njihova naknadna revalorizacija čini srpsku umetničku scenu druge polovine 20. veka složenijom, bogatijom, poželjno i pozitivno pluralističkom, koliko po jezičkim toliko i po sociološko-ideološkim parametrima i kriterijumima vrednovanja. Iako svaka za sebe zasebnih autorskih fizionomija, zajedničku problemsku platformu obeju umetnica detaljno je obrazložio Miško Šuvaković: „Slikarke Mira Brtka i Milena Čubraković su uspešno uspostavile, što se pokazalo da je naspram ‘muškog visokog modernizma’ sa centriranim asocijativnim i sublimnim smislom apstraktnih kompozicija, radikalnu nereferecijalnu geometrijsku apstrakciju. Moglo bi se govoriti o decentriranju ‘modernističkog maskuliniteta’ kao izvornog modernističkog autorskog subjektiviteta konstrukcijom ‘ženskog modernističkog identiteta’ i, s druge strane, hrabrim izmeštanjem iz nacionalnog kulturnog okvira – srpskog, slovačkog, jugoslovenskog – u internacionalni umetnički kontekst Rima. Rodna i geokulturna promena u modernističkoj paradigmi je dovela do novog kvaliteta: radikalnog geometrijskog slikarstva kao nove oblikovne pozicije“.¹² Da su obe umetnice u poslednje vreme dostigle i potvrdile svoju istorijsku reputaciju dokazuje takođe i podatak o uvrštavanju njihovih radova u stalnu postavku Muzeja savremene umetnosti pod nazivom Sekvence.

Mira Brtka i Milena Čubraković u vreme boravka u Rimu šezdesetih godina prošlog veka bile su pripadnice međunarodne umetničke grupe *Illumination* koju je 1967. osnovao japanski umetnik sa višegodišnjim boravkom u Italiji Nobuja Abe (Nobuya Abe), a čiji su članovi, osim pomentih, bili itali-

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M. Šuvaković, *Nefiguracija, apstraktno slikarstvo i geometrijska apstrakcija*, poglavlje *Geometrijska apstrakcija: Mira Brtka i Milena Čubraković*, u knjizi *Istorija umetnosti u Srbiji XX vek, drugi tom, Realizmi i modernizmi oko Hladnog rata*, Orion Art, Beograd 2012, str. 610-614.

spiritual and conceptual sublimation, by which Tomašević, in paintings and objects of two of his late cycles in the form of abstraction, not only does not let go of but, moreover, leads to a culmination the longing towards fulfilling “the experience of the past in modern art”, which is precisely what constitutes his unique and very prominent position in Serbian art of the second part of the 20th century.

While both Vozarević and Tomašević have long been recognized, due to their regular artistic formation, frequent presence in exhibitions, and their professional and social status (lecturers at the Academy of Visual and Applied Arts in Belgrade), and their membership in the prestigious December Group, rootedness in cultural and artistic heritage, posthumous retrospectives in well-reputed museums and galleries, as protagonists of the middle stream of domestic postwar (“socialist”) modernism, both authoresses-participants in this Dialogue – Mira Brtka and Milena Čubraković – because of essentially different artistic ways and lifestyles, long years of working abroad, specifically in Italy, have gradually and slowly built their notable positions and favorable reception in the domestic environment, where they today definitely occupy a prominent historical position. Their post-festum revalorization makes the Serbian art scene of the second half of the 20th century more complex, rich, desirably and positively pluralistic, as much in its language as in sociological and ideological parameters and criteria of evaluation. Although each of them have an independent auteur physiognomy for herself, modern art critic Miško Šuvaković argued in detail for a common problem-oriented platform of both authoresses: “Painters Mira Brtka and Milena Čubraković successfully established non-referential geometric abstraction, which proved to be set vis-a-vis ‘men’s high modernism’ with centered associative and subliminal sense of abstract compositions. We could speak about the decentering of ‘modernist masculinity’ as a genuine modernist auteur subjectivity by the means of constructing a ‘women’s modernist identity’ and, on the other hand, by a courageous dislocation from a national cultural frame – Serb, Slovak, Yugoslav – into an international artistic context of Rome. The gender-based and geocultural change in the modernist paradigm brought a new quality: radical geometric painting as a newly shaped position”¹². That both artists recently reached and affirmed their historic reputation, also proves the fact that their work was selected for the permanent collection of the Museum of Contemporary Arts in Belgrade under the title – *Sequences*.

¹²

M. Šuvaković, *Non-figuration, Abstract Painting, and Geometric Abstraction*, Chapter “Geometric Abstraction: Mira Brtka i Milena Čubraković”, in the book *History of Art in Serbia in the 20th century*, vol. 2, *Realisms and Modernisms About the Cold War*, Belgrade: Orion Art, 2012, pp. 610-614.

janski umetnici Paolo Pateli (Paolo Patelli) i Aldo Šmid (Aldo Schmid), kao i američka umetnica Marša Afif (Marcia Hafif). Grupa je za svoga trajanja priredila samo jednu izložbu, u Galeriji L'Argentario u Trentu 1967. U toku priprema za drugu izložbu, koja je trebala da se održi u Klagenfurtu u Austriji 1971. Abe je preminuo, što je ubrzo dovelo do razilaženja grupe. Iako kratkog trajanja, *Illumination* se zbog specifične fizionomije izdvaja u tadašnjoj italijanskoj umetničkoj klimi obeleženoj problemskom situacijom „posle enformela“ (*dopo l'informale*), razlikujući se od ostalih grupa upravo programskim pristupom kojega je Abe sazeo u uvodnom tekstu kataloga izložbe u Trentu: „Boja se zadovoljavala jednom dodatnom ulogom kao tumač prirode. Za savremene umetnike boja treba da je svetlost sama – boja je svetlost ljudskog duha odvojena od ostatka prirode“.¹³ Abe je svojim golemim znanjem i ljudskom harizmom privukao od njega znatno mlađe pripadnike grupe poimanjem apstraktne umetnosti kao izraza „prosvetljenja“ ili „obasjanja“, izvodeći ova svojstva iz drevnih orijentalnih životnih i filozofskih učenja. Stoga apstrakcija članova i članica grupe *Illumination*, iako izrazito i dosledno ne-predmetna i ne-referencijalna, poseduje određene meditativne i spiritualne konotacije, te kao takva podrazumeva da tako bude shvaćena i tumačena, barem u prvo vreme tokom zajedničkog okupljanja pod Abeovim idejnim predvodništvom.

Mira Brtka (1930-2014), završila je studije režije na Akademiji za pozorište i film u Beogradu 1953. i Akademiju lepih umetnosti u Rimu 1963, gde je u Galeriji Artflex 1964. priredila prvu samostalnu izložbu. U Galeriji Scorpio iste godine učestvuje na izložbi Brtka, Gencay, Franchini (1965), te na izložbi *Forme presenti* (Brtka, Conte, Čubraković, Franchini, Takahashi). Godine 1967. pristupa grupi *Illumination* sa kojom izlaže u Galeriji L'Argentario u Trentu. Prve veze sa beogradskom umetničkom scenom uspostavlja učešćem na Trijenalu 1967. i Oktobarskom salonu 1968. Slede samostalne izložbe u Sarajevu 1970, Novom Sadu i Beogradu (u Salonu Muzeja savremene umetnosti) 1971. Retrospektiva u Muzeju savremene umetnosti Vojvodine u Novom Sadu 2012. Bavila se pozorišnom i filmskom režijom, scenografijom, kostimografijom, animiranim filmom, modom (unikatne „Miringe haljine“), slikarstvom, kolažom i skulpturom. Osovala je umetničku asocijaciju Biro bunker u Staroj Pazovi 1994.¹⁴

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Navod prema S. Stepanov, *Mira Brtka i grupa Illumination*, katalog izložbe, Fondacija Brtka/Kresoja, Petrovaradin, mart-april 2012.

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Osnovna literatura: M. Šuvaković, *Granice modernosti ili slučaj Mire Brtke*, u knjizi *Evropski konteksti umetnosti 20. veka u Vojvodini*, Muzej savremene umetnosti Vojvodine, Novi Sad 1995, str. 172-177, isti, *Mira Brtka*, u knjizi *Radikalna apstrakcija. Apstraktno slikarstvo i granice prikazivanja*, Službeni glasnik, Beograd 2013, str. 75-83, S. Vuksanović, *Mira Brtka*, katalog retrospektivne izložbe, Muzej savremene umetnosti Vojvodine, Novi Sad 2012. (sa obimnom dokumentacijom), O. Janković, *Mira Brtka, Radovi s vezom*, Fondacija Brtka/Kresoja, Petrovaradin, Januar 2013.

During their stay in Rome during the 1960s, Mira Brtka and Milena Čubraković were members of an international art group called *Illumination*, established in 1967 by a Japanese artist who had been based in Italy for many years, Nobuya Abe. Italian artists Paolo Patelli and Aldo Schmid were also members of the group as well as the US artist Marcia Hafif. For its duration, the group staged only one exhibition, in L'Argentario Gallery in Trento in 1967. Abe passed away during preparations for the second exhibition which was due to be held in Klagenfurt in Austria in 1971, and this soon led to the disbandement of the group. Although short-lived, the *Illumination* stood apart in the current Italian art climate marked by problem-oriented situation “after informalism” (*dopo l'informale*), due its specific physiognomy and being different from other groups precisely because of the programmatic approach which Abe summarized in the introduction of the catalogue of the exhibition in Trento. “Color has so far satisfied itself with an additional role as an interpreter of nature,” he wrote. “For contemporary artists, color should be light itself – color is light of human spirit separated from the rest of Nature.”¹³ With his huge knowledge and charisma, Abe attracted artists substantially younger members of the group than he was, through his understanding of art as an expression of “enlightenment” or “illumination”, deriving these characteristics from ancient oriental life experiences, and philosophical teachings. Therefore, abstraction by members of the *Illumination* group, although explicitly and consistently non-object and non-referential, possesses certain meditative and spiritual connotation, and as such it assumes that it would be understood and interpreted in this way, at least during the first period of common gathering under Abe's conceptual leadership.

Mira Brtka (1930-2014) completed her studies in directing at the Academy for Theater and Film in Belgrade in 1953, and attended the Accademia di Belle Arti di Roma in 1963 where she staged her first solo exhibition in 1964 in the Artflex Gallery. Later on, she participated in Brtka, Gencay and Franchini exhibition in the Scorpio Gallery (1965), and in the *Forme presenti* exhibition (Brtka, Conte, Čubraković, Franchini, Takahashi). In 1967, she joined the *Illumination* with which she exhibited in L'Argentario Gallery in Trento. She established first links with the Belgrade art scene by participating at the Triennale in 1967 and the October Salon in 1968. Then she had solo exhibitions in Sarajevo in 1970, and Novi Sad and Belgrade (in the Museum of Contemporary Arts Salon) in 1971. She had a retrospective in the Museum of Contemporary Arts of Vojvodina in Novi Sad in 2012. Brtka also dealt with theater and film directing, scenography, costumes,

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Quote according to S. Stepanov, *Mira Brtka and the Illumination Group*, exhibition catalogue, Petrovaradin: The Brtka-Kresoja Foundation, March-April 2012.

Njeni slikarski počeci sredinom šezdesetih godina prošlog veka odvijaju se u atmosferi italijanske umetnosti perioda „posle enformela“, sa belim monohromnim slikama ciklusa Konstrukcije (*Costruzioni*). Od 1966. dalje u slikama, kolažima i temperama na kartonu prelazi na kolorističku apstrakciju u simbiozi geometrijskih i organskih oblika „tvrdih ivica“. Za sve vreme između 1970. i 2012. povremeno dopunjuje ciklus *Radova s vezom* u kojem obnavlja manuelnu tehniku oblikovanja u tkanini u saradnji sa lokalnim tkaljama. Od 2005. dalje, kao reminiscenije na bele slike iz šezdesetih godina, njihovog variranja i ponavljanja s razlikama, nastaje ciklus *Bele senke* u kombinovanim tehnikama na platnu. Raznovrsni i multimedijски umetnički opus Mire Brtke poseduje izraziti eksperimentalni karakter, u rasponu od belih slika ranog rimskog perioda zaključno sa asamblažima, instalacijama, apropiacijama i skulpturama u metalu u prvoj deceniji 21. veka. Baveći se različitim umetničkim poslovima i društvenim inicijativama, odolevajući egzistencijalnim izazovima i dokazujući se u dvema sredinama svoga delovanja, uprkos ličnoj životnoj tragediji, Brtka je ovaplotila izuzetno dinamični „nomadski“ lik višedisciplinarne kosmopolitske i ujedno izvorne lokalne savremene umetnice i kulturne aktivistkinje.

Milena Čubraković (1924-2004), završila je Akademiju likovnih umetnosti u Beogradu 1953, od kada počinje da izlaže na izložbama ULUS-a. Samostalne izložbe priredila u Univerzitetском klubu 1958. i u Galeriji Muzeja primenjene umetnosti 1959. Avgusta iste godine odlazi u Rim, gde ubrzo priređuje samostalne izložbe u Fondaciji Ernesto Basso 1961. i u Galeriji Stagni 1963. Učestvuje na izložbi *Forme presenti* (Brtka, Conte, Čubraković, Franchini, Takahashi) u Galeriji Scorpio 1965, za koju predgovor u katalogu piše kritičar Đuzepe Gat (Giuseppe Gatt) koji će i kasnije pratiti njen rad. Grupi *Illumination* priključuje se 1967. i izlaže u Galeriji L'Argentario u Trentu. Veze sa beogradskom umetničkom sredinom obnavlja sudelovanjem na Trijenalu i Oktobarskom salonu 1967. Samostalne izložbe priređuje u Izložbenom paviljonu u Sarajevu 1970. i u Salonu Muzeja savremene umetnosti u Beogradu 1973.¹⁵

Izložba u Salonu Muzeja savremene umetnosti donela je pregled produkcije Milene Čubraković u rimskom periodu između 1959. do 1973. godine, predstavljajući u to vreme

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Osnovna literatura: G. Gatt, katalog izložbe u Salonu Muzeja savremene umetnosti, Beograd, oktobar-novembar 1973. (sa obimnom dokumentacijom), J. Denegri, *Dve srpske umetnice u italijanskoj postenformelnoj slikarskoj situaciji*, u knjizi *Teme srpske umetnosti 1945-1970. Od socijalističkog realizma do kinetičke umetnosti*, Vujičić kolekcija, Topy, Beograd 2009, str. 145-147, isti *Milena Čubraković*, u knjizi *Radikalna apstrakcija. Apstraktno slikarstvo i granice prikazivanja*, Službeni glasnik, Beograd 2003, str. 85-89, M. Šuvaković, *Nefiguracija, apstraktno slikarstvo i geometrijska apstrakcija*, poglavlje *Geometrijska apstrakcija: Mira Brtka i Milena Čubraković*, u knjizi *Istorija umetnosti u Srbiji XX veka, drugi tom, Realizmi i modernizmi oko Hladnog rata*, Orion Art, Beograd 2012, str. 610-614.

animated film, fashion (unique “Mira’s Dresses”), painting, collage, and sculpture. In 1994, she set up an art association called *Biro bunker* in Stara Pazova¹⁴.

Her beginnings as a painter in mid-1960s took place in the atmosphere of Italian art of the “post-informalism” period with white monochromatic paintings from the *Costruzioni* (Construzioni) cycle. From 1966 on, she moved onto coloristic abstraction in painting, collages and tempera on cardboard in a symbiosis of geometric and organic forms of “hard edges”. For all the time between 1970 and 2012, she occasionally added stuff to the *Works with Embroidery* cycle in which she restored a manual technique of shaping in textile in cooperation with local weaveresses. Starting from 2005 on, as a reminiscence to white paintings from the 1960s, their variations and repetitions with differences, a cycle called *White Shadows* was created, executed in combined techniques on canvass. Diverse and multimedia oeuvre of Mira Brtka has a pronounced experimental character, ranging from white paintings of the early Rome period to assemblages, installations, appropriations and sculpture in metal in the 2000s. Dealing with various art affairs and social initiatives, resisting existential challenges and proving herself in two surroundings, despite her personal tragedy, Brtka embodied an exceptional dynamic nomad-like character of a multidisciplinary cosmopolitan and, at the same time, genuine local contemporary art and cultural activist.

Milena Čubraković (1924-2004) graduated from the Academy of Visual Arts in Belgrade in 1953 after which she started to exhibit in ULUS exhibitions. She staged solo exhibitions at the University Club in 1958 and in the Gallery of the Museum of Applied Arts in 1959. In August same year, she moved to Rome where she soon had solo exhibitions in the Ernesto Basso Foundation in 1961, and in the Stagni Gallery in 1963. She took part in the *Forme presenti* exhibition (Brtka, Conte, Čubraković, Franchini, Takahashi) in the Scorpio Gallery in 1965, for which the critic Giuseppe Gatt, who would follow her work in the future, wrote an introduction in the catalogue. She joined the *Illumination* group in 1967, exhibiting in L'Argentario Gallery in Trento. Čubraković renewed her links with the Belgrade art scene by taking part in the Triennale and the October Salon in 1967. She had her solo exhibitions

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Basic literature: M. Šuvaković, *Limits of Modernity or the Case of Mira Brtka*, in the book *European Context of the 20th Art in Vojvodina*, Novi Sad: Museum of Contemporary Arts of Vojvodina, 1995, pp. 172-177; same author, „Mira Brtka”, in the book *Radical Abstraction: Abstract Painting and Limits of Presentation*, Belgrade: Official Gazette, 2013, pp. 75-83, S. Vuksanović, *Mira Brtka*, a catalogue of the retrospective exhibiton, Novi Sad: Museum of Contemporary Art of Vojvodina (with extensive references); O. Janković, *Mira Brtka: Works with Embroidery*, Petrovaradin: The Brtka/Kresoja Foundation, January 2013.

prvo otkrovenje jednog u domaćoj sredini dotle potpuno nepoznatog opusa u smeru radikalne nereferencijalne geometrijske apstrakcije, što potvrđuju nazivi pojedinih dela i celih ciklusa, kao što su Strukturalna konstrukcija (*Costruzione strutturale*), Prostorna konstrukcija (*Costruzione spaziale*), Geometrijska kompozicija (*Composizione geometrica*) i dr. Tehnike i materijali kojima se umetnica služi najčešće su akril, polikolor i emajl-lak na drvetu. Upravo zbog upotrebe drvene podloge ova dela udaljavaju se od discipline slikarstva i prelaze u tipologiju dvodimenzionalne slike-objekta, ređe trodimenzionalne skulpture-objekta, što se usled diskretnog i prefinjenog (mono)hromatskog dejstva nudi aktiviranju gledaočeve ne samo vizuelne percepcije nego i taktilne participacije. Serijelni, strukturirani i programirani poredak elementarnih geometrijskih formi, po pravilu kruga, neznatno udubljenih ili podignutih slojeva unutar ili iznad ravne drvene podloge pridaje delu svojstva konstrukcije zasnovane na jedinicama kompleksne geometrije. Kod Milene Čubraković radi se – navodi Gatt u predgovoru kataloga beogradske izložbe – o „geometriji prisutnosti (*geometria di presenza*) koja teži da izazove magičnu sugestiju... A konačni rezultat – slika – javlja se kao materijalizovano svedočanstvo jedne isključivo racionalne ideje, objektivne i samooznačavajuće“. I kao zaključak: „Amblem se zadržava samo kao formalna činjenica, kao fonema korišćenog alfabeta u cilju preciznog stilskog usaglašavanja koje u potpunosti prevazilazi svoje izvorno značenje“.

Četiri pojedinačna umetnička opusa i dva para umetnika i umetnica kao ravnopravnih aktera u ovom Dijalogu pokazatelji su različitih načina i puteva izgradnje sopstvenih autorskih fizionomija naizgled srodnih po spoljašnjim formalnim svojstvima, ali i bitno drugačijih unutrašnjih značenja. Isticati vrednosne prioritete među ovim pozicijama bilo bi krajnje neprimereno, jedini valjani pristup treba da vodi ka zaključku po kojemu sve ove pozicije predstavljaju jednako relevantne individualne i problemske komponente u korpusu srpske umetnosti druge polovine 20. veka.

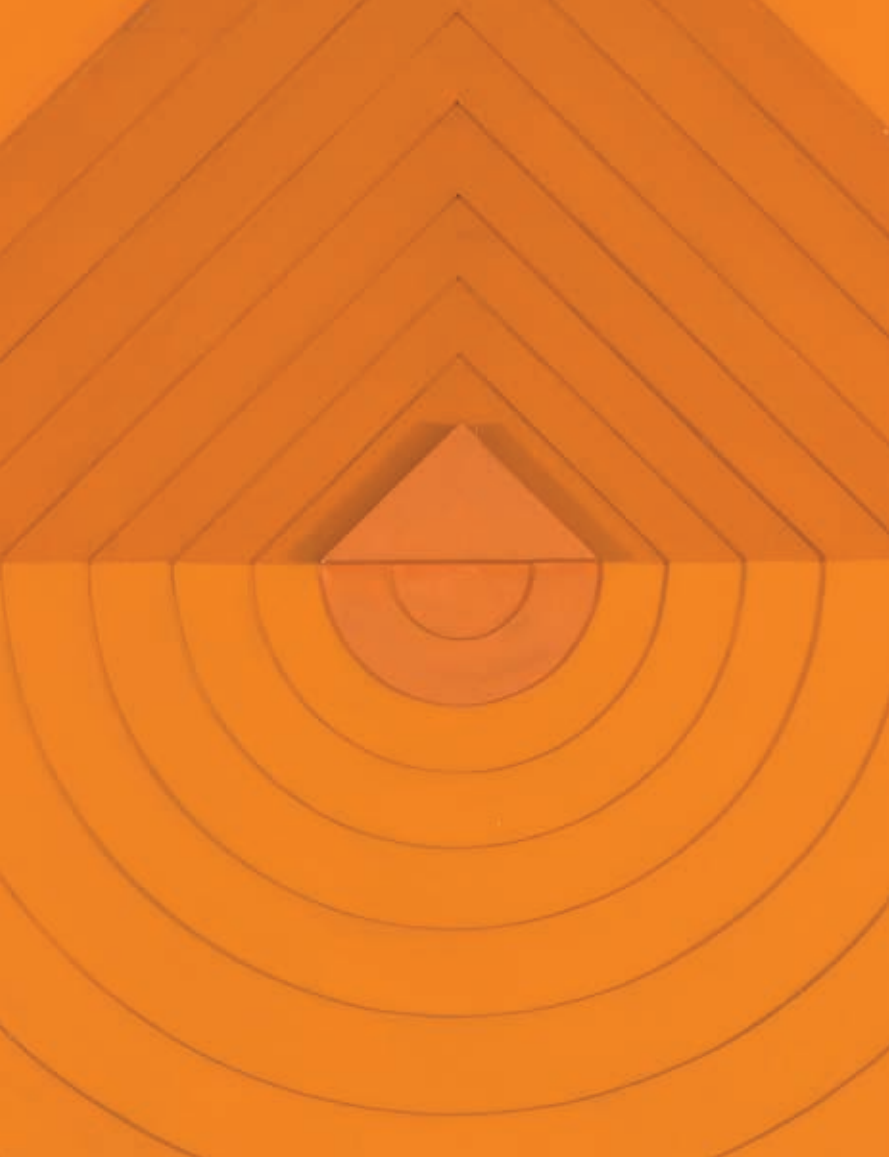
in the Exhibition Pavilion in Sarajevo in 1970, and in the Salon of the Museum of Contemporary Arts in Belgrade in 1973¹⁵.

The exhibition in the Salon of the Museum of Contemporary Arts brought a review of Milena Čubraković's production during her Rome period between 1959 and 1973, representing, at the time, the first revelation of a hitherto completely unknown oeuvre in Serbia in the sense of a radical non-referential geometric abstraction, which is confirmed by titles of some works and entire cycles such as *Structural Construction* (*Costruzione strutturale*), *Spacial Construction* (*Costruzione spaziale*), *Geometric Construction* (*Costruzione geometrica*), and so forth. Techniques and materials used by the artist are most frequently acrylic, polycolor and enamel-lacquer on wood. Precisely because of the use of wooden background, these works move away from the field of painting and to a typology of a two-dimensional picture-object, less frequently tri-dimensional sculpture-object, which, due to discreet and refined (mono)chromatic effect offers to activate beholder's both visual and tactile participation. A serial, structured and programmed order of elementary geometric forms, according to a rule of a circle, slightly indented or elevated layers within or above a flat wooden background, adds to the work some characteristics of a construction based on unites of complex geometry. With Milena Čubraković, stated Gatt in the introduction of the catalogue of the Belgrade exhibition, it is about "geometry of presence" (*geometria di presenza*) which strives to evoke a magic suggestion... While final result – a picture – appears as a material witness of an exclusively rational idea, objective, and self-signifying." And, as a conclusion: "The emblem is kept only as a formal fact, as a phoneme of a used alphabet aimed at a precise stylistic attunement which totally surpasses its original meaning."

Four individual oeuvres and two pairs of authors and authoresses as equal players in this Dialogue are indicators of different manners and ways of building one's own auteur physiognomy of seemingly congenial formal characteristics on the outside but with essentially different inner meanings. Highlighting value priorities among these positions would be utterly improper. The only proper approach should lead towards a conclusion according to which all these positions represent equally relevant individual and problem-oriented components in the body of Serbian art of the second half of the 20th century.

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Basic literature: G. Gatt, katalog izložbe u Salonu Muzeja savremene umetnosti, Belgrade, October-November 1973 (with extensive references); J. Denegri, "Two Serb Artists in Italian Post-Informalism Painting Situation", in the book *Topics in Serbian Art 1945-1970: From Socialist Realism to Cinetic Art*, Belgrade: The Vujičić Collection-Topy, 2009, pp. 145-147; same author, "Milena Čubraković", in the book *Radical Abstraction: Abstract Art and Limits of Presentation*, Belgrade: Official Gazette, 2003, pp. 85-89; M. Šuvaković, *Non-figuration, Abstract Painting, and Geometric Abstraction*, Chapter "Geometric Abstraction: Mira Brtka i Milena Čubraković", in the book *History of Art in Serbia in the 20th century*, vol. 2, *Realisms and Modernisms About the Cold War*, Belgrade: Orion Art, 2012, pp. 610-614.



Lazar Vozarević

Biografija

(Sremska Mitrovica, 15. juli 1925. – Beograd, 29. mart 1968.)

Biography

(Sremska Mitrovica, 15 July 1925 – Belgrade, 29 March 1968)

Umetničko obrazovanje započeo je 1941. Godine u Školi za primenjene umetnosti u Beogradu. Dalje školovanje nastavio je 1948. godine na Akademiji likovne umetnosti u Beogradu u klasi profesora Mila Milunovića.

Koliko god je u različitim stilskim fazama (kubizmu i enformelu) tragao za umetničkim identitetom, Lazar Vozarević je pratio duhovnu komponentu srednjovekovnog – vizantijskog nasleđa, što mu je omogućilo da, u sazvežđu osobenog likovnog jezika, ostvari jedinstvo forme i materije, što će njegovo delo učiniti prepoznatljivim u srpskoj modernoj umetnosti u drugoj polovini dvadesetog veka.

Svoju punu umetničku afirmaciju sticao je kao član umetničke grupe „Jedanaestorica“ i „Decembarska grupa“.

Okušao se u skoro svim likovnim tehnikama, od grafike i laviranih crteža do monumentalnih mozaika, koji krase Vojnotehnički institut, hotel Metropol i Dom omladine u Beogradu.

Njegova likovna dela nalaze se u stalnim postavkama MSU u Beogradu, Umetničkoj galeriji na Cetinju, Umetničkoj galeriji u Sarajevu, Galeriji Matice srpske i Galeriji poklon zbirke Rajka Mamuzića u Novom Sadu, Pinakoteci u Bariju kao i u brojnim privatnim kolekcijama, kod nas i u inostranstvu: David Rockefeller, Gene Sklar, Paul Flockermann (SAD), Guido Trevisan, Libero Bigiartti (Italija), Philippe Baudet (Francuska), Vila Lobos (Brazil) itd.

Kao docent Likovne akademije, Lazar Vozarević je deo svojih aktivnosti posvetio pedagoškom radu sa studentima.

Bilo je pogubno eksperimentisanje sa različitim lako isparljivim hemiskim materijalima. Lazar Vozarević je zbog trovanja krvi preminuo u svom punom stvaralačkom zamahu. Njegova porodica i naslednici nesebično su omogućili da se za javnost otvori Galerija „Lazar Vozarević“ u Sremskoj Mitrovici, rodnom mestu umetnika.



He started his artistic education in 1941 at the School of Applied Arts in Belgrade. He continued in 1948, at the Academy of Visual Arts in Belgrade, in the class of Professor Milo Milunović.

No matter how hard he searched for his artistic identity through his various stylistic phases (cubism and informalism), Lazar Vozarević followed his spiritual component of the medieval – Byzantine heritage. Within a constellation of a particular visual language, this made it possible for him to achieve unity of form and matter, which would make his work very much recognizable in modern Serbian art of the second half of the 20th century.

He gained his full artistic affirmation as a member of the Eleven as well as the December Group.

Vozarević tried almost all visual techniques, ranging from graphic arts and line-and-wash drawings to monumental mosaics which adorn the Military Technical Institute, the Metropol Hotel, and the The Belgrade Youth Center.

His visual works are an integral part of permanent collections of the Museum of Contemporary Arts in Belgrade, the Art Gallery in Cetinje, the Art Gallery in Sarajevo, the Gallery of Matica srpska, and the Rajko Mamuzić Gift Collection Gallery in Novi Sad, the Pinakoteka in Bari as well as numerous private collections home and abroad: David Rockefeller, Gene Sklar, Paul Flockermann (USA), Guido Trevisan, Libero Bigiartti (Italy), Philippe Baudet (France), Vila Lobos (Brazil), and so forth.

As an assistant professor at the Academy of Visual Arts in Belgrade, Lazar Vozarević also dedicated part of his activities to pedagogical work with students.

His experiments with various, easily vaporable chemicals proved to be fatal. Lazar Vozarević died of blood poisoning in his full artistic upswing. His family and his heirs selflessly

Oktobarska nagrada Beograda 1959. godine, nagrada za slikarstvo na Jugoslovenskom trijenalu umetnosti 1961. godine u Beogradu, otkupne nagrade na konkursima potvrđuju prepoznati značaj Lazara Vozarevića u srpskoj modernoj umetnosti druge polovine dvadesetog veka.

Samostalne izložbe

- 1952. Beograd, Galerija ULUS
- 1953. Pariz, Galerija Saint-Placide
- 1954. Beograd, Klub književnika
- 1955. Novi Sad, Galerija Matice srpske; Zagreb, Salon LIKUM; Beograd, Galerija ULUS
- 1956. Pariz, Galerija Rive Gauche
- 1957. Beograd, Galerija Grafički kolektiv
- 1958. Sarajevo, L. Vozarević, S. Bogojević, A. Luković
- 1959. Beograd, Umetnički paviljon Cvijeta Zuzorić
- 1960. Njujork, Picasso Club
- 1961. Sremska Mitrovica, Galerija Srema
- 1963. Venecija, Galerija Il Traghetto
- 1964. Beograd, Salon Moderne galerije
- 1965. Bari, Galerija La Panchetta
- 1966. Rim, Galerija Scipione
- 1968. Rim, Galerija Il Cerchio; Brisel, Palais des Beaux-Arts
- 1969/70. Beograd, Muzej savremene umetnosti
- 1970. Zagreb, Galerija Forum; Priština, Pokrajinski kulturni centar
- 1983. Novi Sad, Galerija likovne umetnosti Poklon zbirka Rajka Mamuzića
- 1989. Sremska Mitrovica, Galerija „Lazar Vozarević“; Beograd, Galerija ULUS
- 2003. Novi Sad, Galerija likovne umetnosti Poklon zbirka Rajka Mamuzića
- 2012. Beograd, Galerija RTS-a
- 2014. Niš, Galerija SLU Niš, Galerija „Srbija“, „Lazar Vozarević (1925—1968)“, zbirka slika iz fonda Galerije „Lazar Vozarević“ iz Sremske Mitrovice

made it possible for the opening of the Lazar Vozarević Gallery for public in Sremska Mitrovica, the birthplace of the artist.

The 1959 October Award of the City of Belgrade, an award at the Yugoslav Triennale of Visual Arts in 1961 in Belgrade, and purchase prizes at various contests confirm the recognized importance of Lazar Vozarević in modern Serb arts of the second half of the 20th century.

Solo exhibitions

- 1952 The Association of Fine Artists of Serbia (ULUS) Gallery, Belgrade
- 1953 Galérie Saint-Placide, Paris
- 1954 Belgrade Writers' Club, Belgrade
- 1955 Gallery of Matica srpska, Novi Sad; Salon LIKUM ULUS Gallery, Belgrade
- 1956 Galérie Rive Gauche, Paris
- 1957 Grafički kolektiv (Graphic Arts Collective) Gallery, Belgrade
- 1958 Sarajevo: L. Vozarević, S. Bogojević, A. Luković
- 1959 Cvijeta Zuzorić Art Pavilion, Belgrade
- 1960 Picasso Club, New York
- 1961 Sirium Gallery, Sremska Mitrovica
- 1963 Il Traghetto Gallery, Venice, Italy
- 1964 Salon of the Modern Art Gallery, Belgrade
- 1965 Galleria d'arte La Panchetta, Bari, Italy
- 1966 Galleria Scipione, Rome
- 1968 Galleria Il Cechio, Rome; Palais des Beaux-Arts, Brussels
- 1969/79 Museum of Contemporary Arts, Belgrade
- 1970 Forum Gallery, Zagreb
The Cultural Center of the Province, Priština, Kosovo
- 1983 Gallery of Visual Arts, Novi Sad
Rajko Mamuzić Gift Collection, Novi Sad
- 1989 Lazar Vozarević Gallery, Sremska Mitrovica
ULUS Gallery, Belgrade
- 2003 Gallery of Visual Arts, Novi Sad
Rajko Mamuzić Gift Collection, Novi Sad
- 2012 Radio-Television Serbia (RTS) Gallery, Belgrade
- 2014 Contemporary Visual Arts (SLU) Gallery, Nis
Serbia Gallery, "Lazar Vozarević (1925-1968)", a collection of paintings from the Lazar Vozarevic Gallery, Sremska Mitrovica

Kolektivne izložbe

Lazar Vozarević je izlagao i na brojnim kolektivnim izložbama srpske i jugoslovenske umetnosti u zemlji i inostranstvu:

Zajednička izložba „Jedanaestorice“ (1951)
Oktobarski salon
Jugoslovensko trijenale
Prvo bijenale mladih u Parizu (1959)
Šesta međunarodna izložba u Tokiju (1961)
Četvrto mediteransko bijenale u Aleksandriji (1961/62)
Deveto bijenale u Sao Paolu (1967)

Izložbe srpskih i jugoslovenskih umetnika u Pragu, Rimu, Parizu Londonu, Stokholmu, Montevideu, Nju Delhiju, Riječkom salonu

Literatura

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Lazar Vozarević, *Lazar Vozarević – Katalog 1964*, Salon moderne galerije, Beograd, 1964.,
Aleksa Čelebonović, *Savremeno slikarstvo u Jugoslaviji*, Jugoslavija, Beograd, 1965.
Miodrag B. Protić, *Muzej savremene umetnosti Beograd*, Muzej savremene umetnosti, Beograd, 1965.
Miodrag B. Protić, *Savremenici II*, Nolit, Beograd, 1964.
Miodrag B. Protić, *Srpsko slikarstvo XX veka*, Tom II, Nolit, Beograd, 1970.
Miodrag B. Protić, Uvodna studija u katalogu retrospektivne izložbe Lazara Vozarevića, Muzej savremene umetnosti u Beogradu, 1969-70.
Miodrag B. Protić, *Slikarstvo šeste decenije u Srbiji (Jugoslovensko slikarstvo šeste decenije)*, Muzej savremene umetnosti u Beogradu, 1980.
Jerko Denegri, *Enformel u Jugoslaviji (Jugoslovensko slikarstvo šeste decenije)*, Muzej savremene umetnosti u Beogradu, 1980.
Lazar Trifunović, *Enformel u Beogradu*, Umetnički paviljon „Cvijeta Zuzorić“, Beograd, 1982.
Branko Dragutinović, *Jedan vek Narodnog pozorišta u Beogradu: 1868-1968*, Narodno pozorište/Nolit, Beograd, 1968.
Bernard Samuel Myers, *Encyclopedia of world art*, Tom 5, McGraw-Hill, 1959.
Timotijević, Slavko, *Lazar Vozarević: ekspresija, crno, crveno, belo*. Beograd: Galerija RTS-a, 2012. BIOGRAFIJA

Collective exhibitions

Lazar Vozarević also exhibited in numerous collective exhibitions of Serbian and Yugoslav art home and abroad such as:

Joint exhibition of “The Eleven” (1951)
October Salon
Yugoslav Triennale
1st Biennale in Paris (1959)
6th International Exhibition in Tokyo (1961)
4th Mediterranean Biennale in Alexandria (1961/62)
9th Biennale in Sao Paolo (1967)

Exhibitions of Serbian and Yugoslav artists in: Prague, Rome, Paris, London, Stockholm, Montevideo, New Delhi, Rijeka Salon (Croatia)

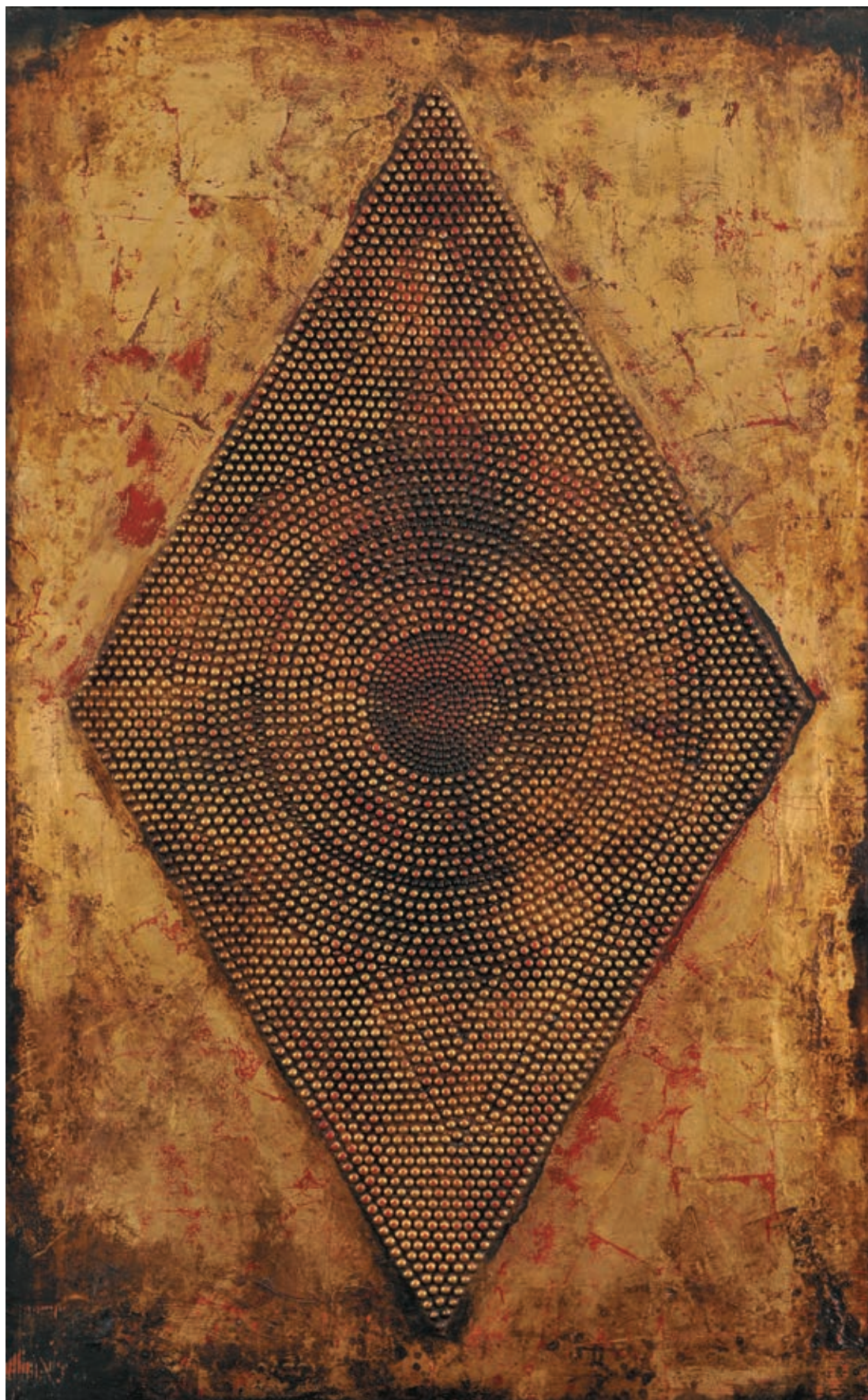
Literature

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Lazar Vozarević, *Lazar Vozarević: Museum of Contemporary Arts, Belgrade, December 1969 – January 1970; A Retrospective of Paintings and Drawings 1950-1968*, a catalogue, Museum of Contemporary Arts, Belgrade, 1969.
Lazar Vozarević, *Lazar Vozarević – Catalogue 1964*, Modern Gallery Salon, Belgrade, 1964.
Aleksa Čelebonović, “Modern Painting in Yugoslavia”, in *Yugoslavia*, Belgrade, 1965.
Miodrag B. Protić, *Museum of Contemporary Arts – Belgrade*, Museum of Contemporary Arts, Belgrade, 1965.
Miodrag B. Protić, *Contemporaries II*, Belgrade: Nolit, 1964.
Miodrag B. Protić, *Serbian Painting of the 20th Century*, vol. 2, Belgrade: Nolit, 1970.
Miodrag B. Protić, Introductory Study in the *Catalogue of Lazar Vozarevic Retrospective*, Museum of Contemporary Arts, Belgrade, 1969-1970.
Miodrag B. Protić, “Paintings of the 1960s in Serbia” (in *Yugoslav Painting of the 1960s*), Museum of Contemporary Arts, Belgrade, 1980.
Jerko Denegri, “Informalism in Yugoslavia” (in *Yugoslav Painting of the 1960s*), Museum of Contemporary Arts, Belgrade, 1980.
Lazar Trifunović, *Informalism in Belgrade*, Cvijeta Zuzorić Art Pavilion, Belgrade, 1982.
Branko Dragutinović, *A Century of the National Theater in Belgrade: 1868-1968*, Belgrade: Nolit/National Theater, 1968.
Bernard Samuel Myers, *Encyclopedia of world art*, Vol. 5, McGraw-Hill, 1959.
Slavko Timotijević, *Lazar Vozarevic: Expression, Black, Red, White*, Belgrade: RTS Gallery, 2012.



Kvadrati, 1965.
Ulje i metal na platnu,
200 × 126 cm.
Vlasništvo Galerije
„Lazar Vozarević“,
Sremska Mitrovica.

Squares (1965),
oil and metal on
canvas, 200 × 126 cm;
ownership of the Lazar
Vozarevic Gallery,
Sremska Mitrovica.



Veliki dijamant, 1966.
Ulje i metal na platnu,
200 × 126 cm.
Vlasništvo Galerije
„Lazar Vozarević“,
Sremska Mitrovica.

**A Large Diamond
(1966),** oil and metal
on canvas, 200 × 126
cm; ownership of the
Lazar Vozarevic Gallery,
Sremska Mitrovica.

**Nedovršena
forma, 1966.**
Ulje i metal na
platnu,
210 × 160 cm.
Vlasništvo
Galerije „Lazar
Vozarević“,
Sremska
Mitrovica.

**Unfinished
Form (1966),**
oil and metal
on canvas,
210 × 160 cm;
ownership
of the Lazar
Vozarevic
Gallery, Sremska
Mitrovica.





Zlatni trougao, 1967.
Ulje i metal na platnu,
170 × 100 cm.
Vlasništvo porodice Noveski,
Beograd.

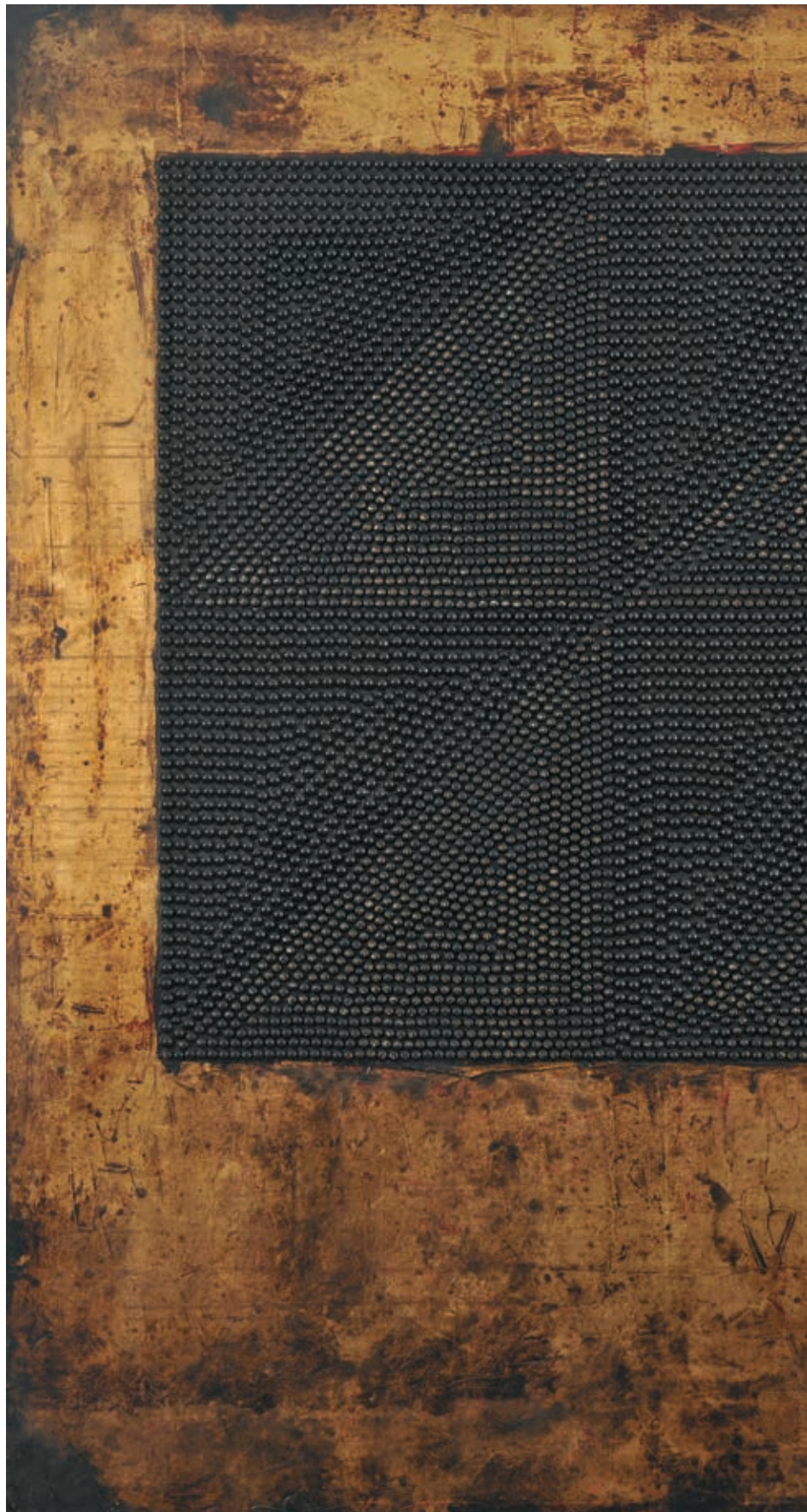
Golden Triangle (1967),
oil and metal on canvas,
170 × 100 cm;
ownership of the Noveski
family, Belgrade.

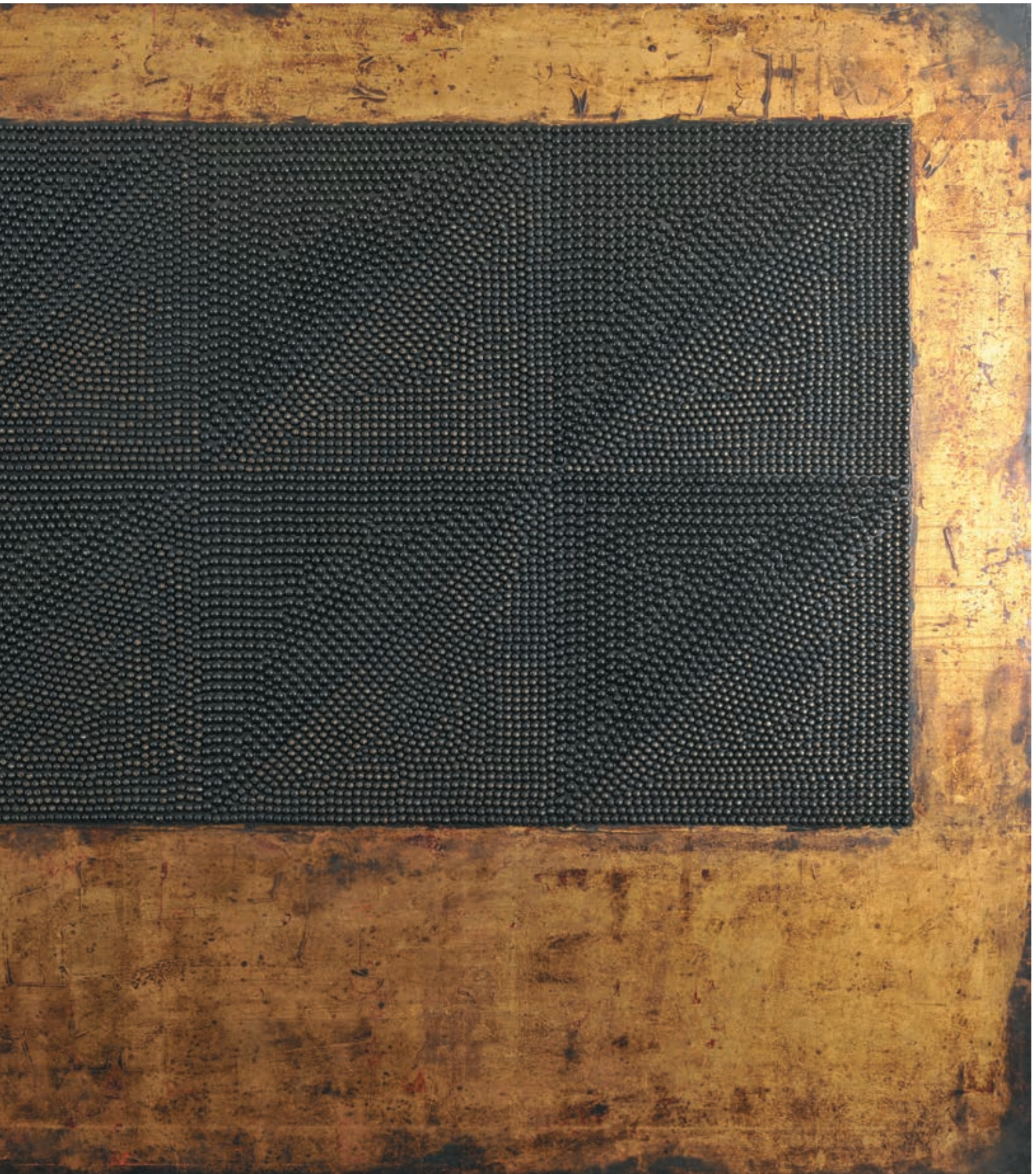
Veliko pakovanje, 1967.

Ulje i metal na platnu, 194 × 270 cm.
Vlasništvo Galerije „Lazar Vozarević“,
Sremska Mitrovica.

Large Packaging (1967),

oil and metal on canvas, 194 × 270 cm;
ownership of the Lazar Vozarevic Gallery,
Sremska Mitrovica.





Geometrijsko pakovanje, 1967.

Ulje i metal na platnu, 195 × 195 cm.

Vlasništvo Galerije „Lazar Vozarević“, Sremska Mitrovica.

Geometric Packaging (1967),

oil and metal on canvas, 195 × 195 cm;

ownership of the Lazar Vozarevic Gallery, Sremska Mitrovica.



Kohezija, 1967.

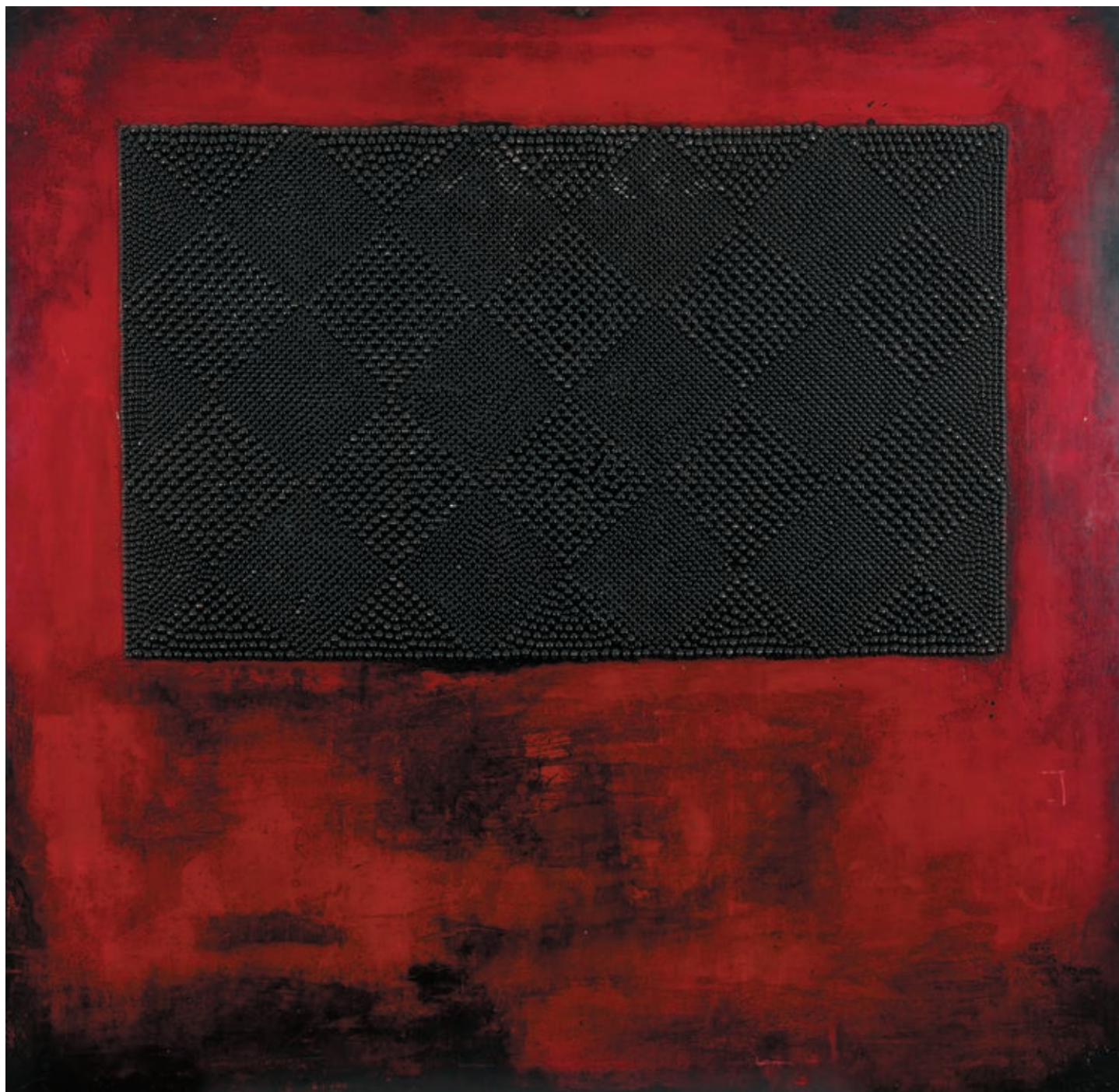
Ulje i metal na platnu, 194 × 200 cm.

Vlasništvo Galerije „Lazar Vozarević“, Sremska Mitrovica.

Cohesion (1967),

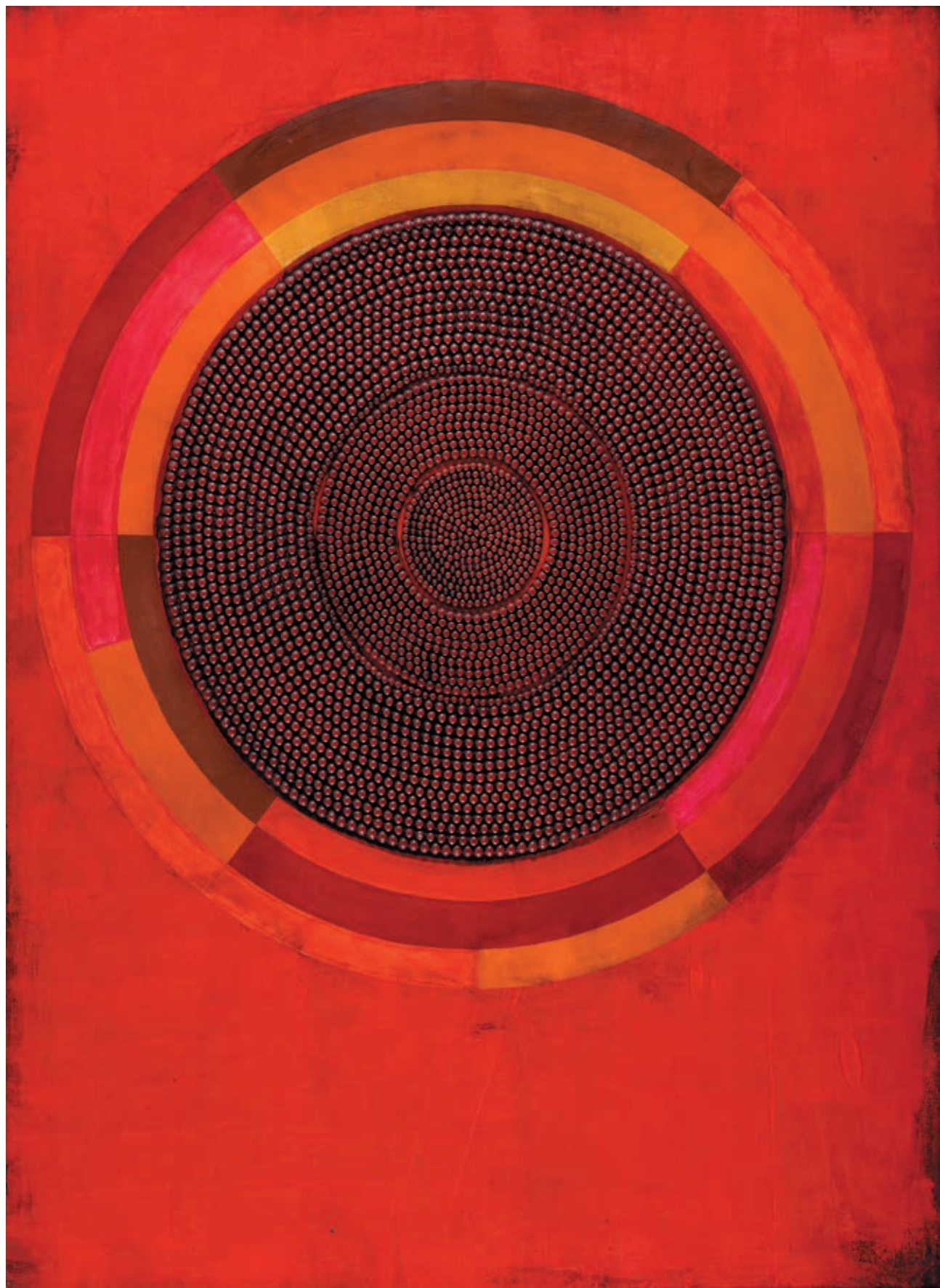
oil and metal on canvas, 194 × 200 cm;

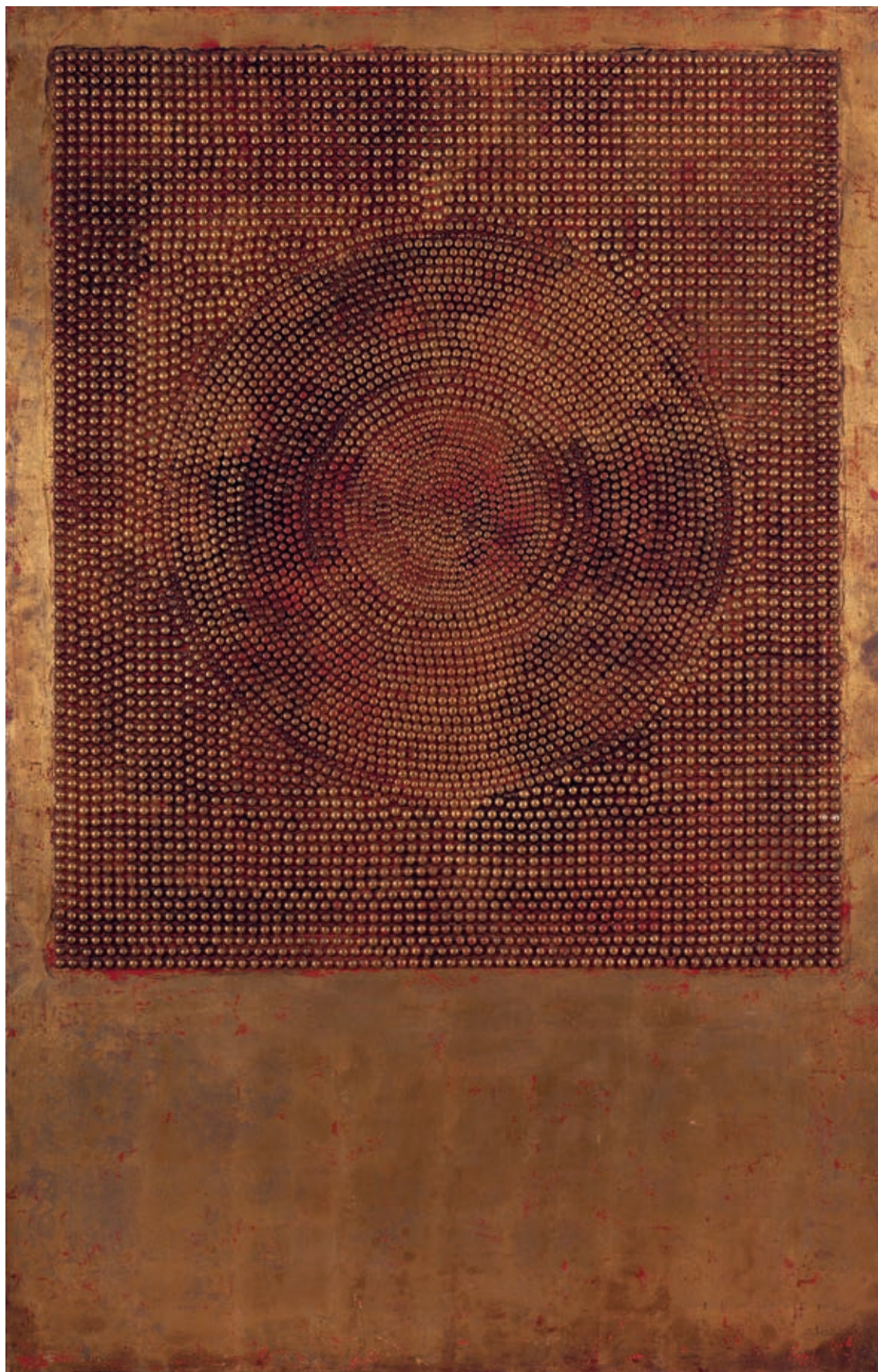
ownership of the Lazar Vozarevic Gallery, Sremska Mitrovica.



Spektar, 1968.
Ulje i metal na
platnu,
200 × 150 cm.
Vlasništvo porodice
Mihajlović, Beograd.

Spectrum (1968),
oil and metal on
canvas,
200 × 150 cm;
ownership of the
Mihajlovic family,
Belgrade.





**Zlatno pakovanje,
1967.**

Ulje i metal na platnu,
200 × 126 cm.
Vlasništvo porodice
Mitić, Beograd.

**Golden Packaging
(1967),**

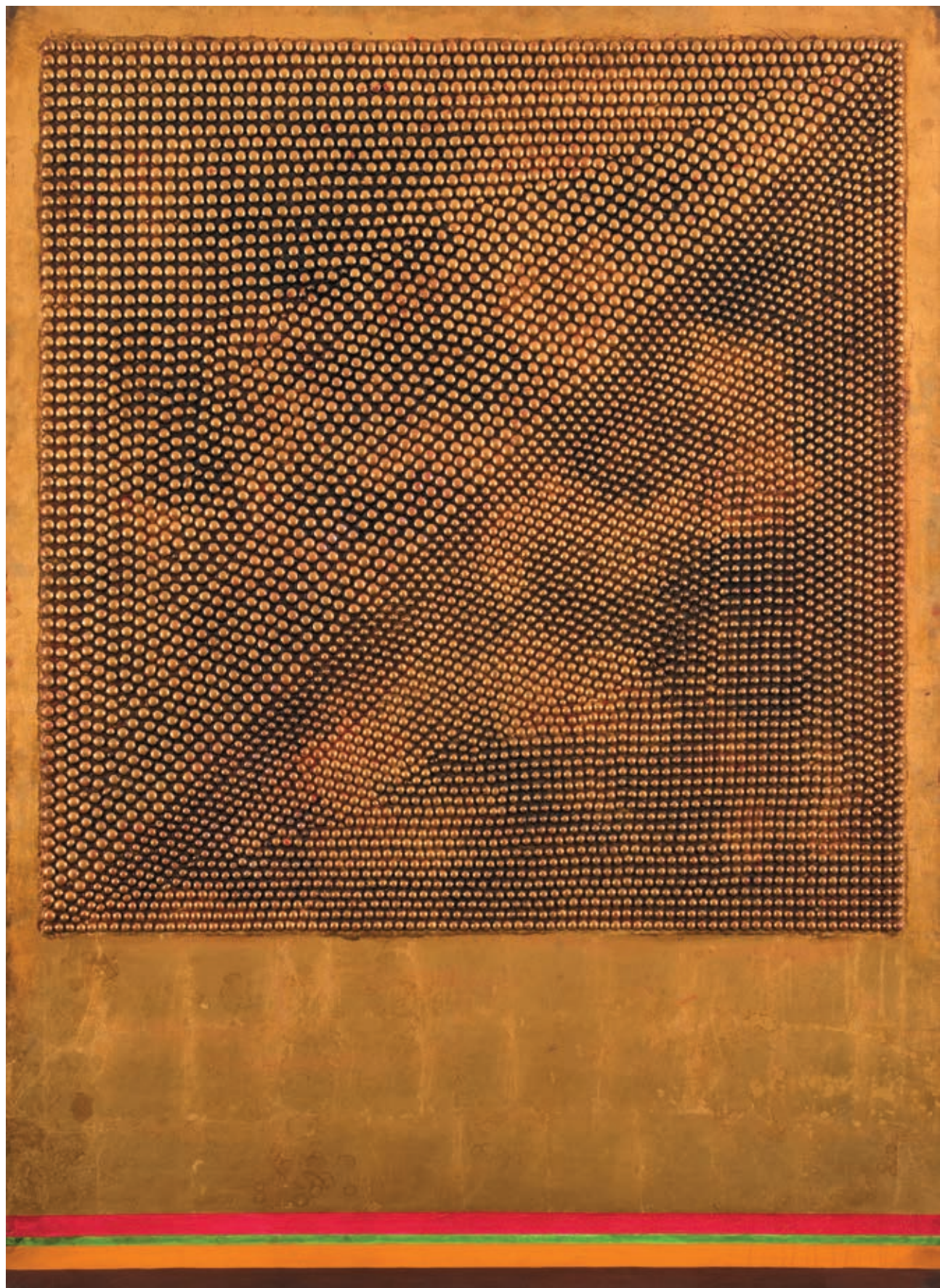
oil and metal on
canvas, 200 × 126 cm;
ownership of the Mitic
family, Belgrade.

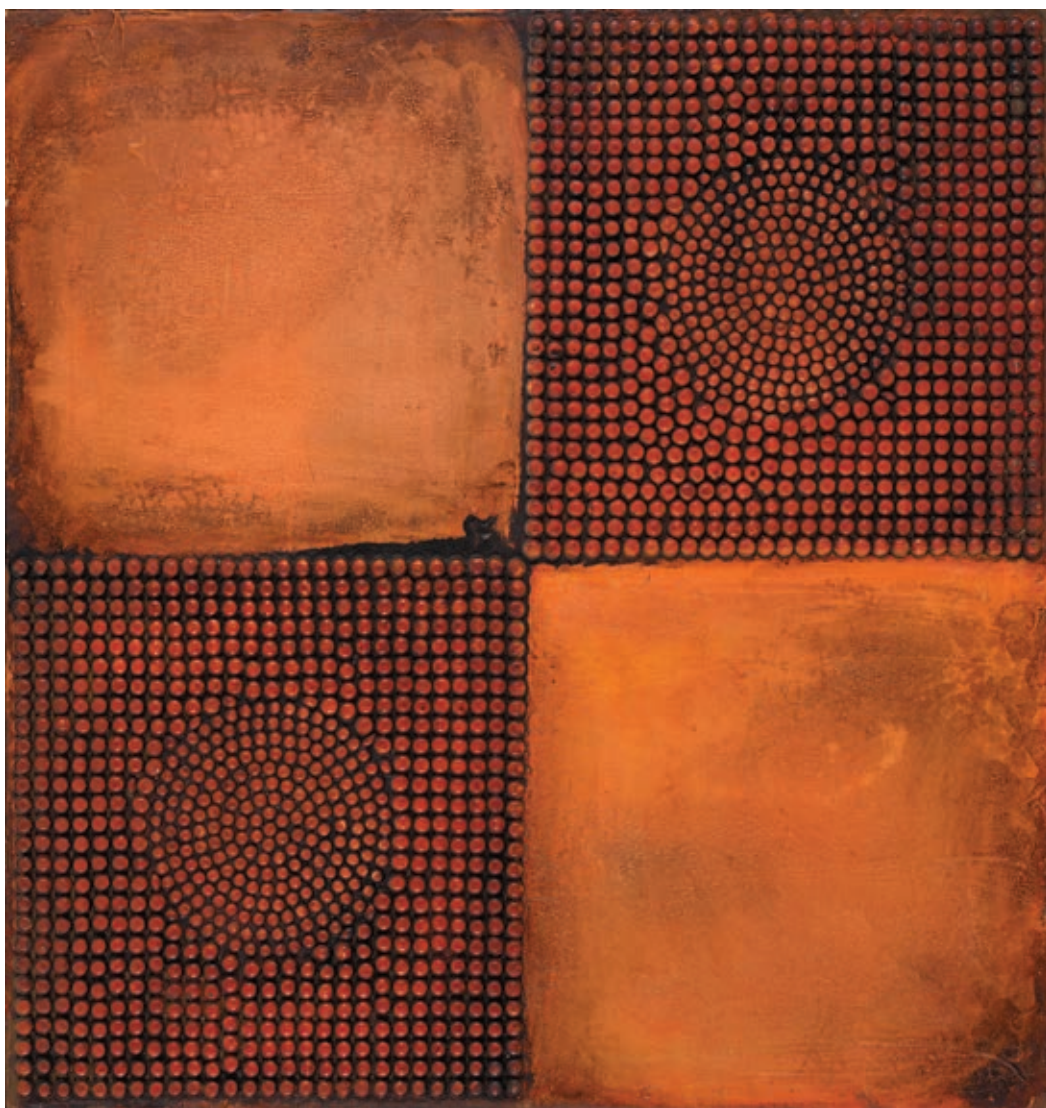
**Pravilno deljenje,
1968.**

Ulje i metal na
platnu,
200 × 150 cm.
Vlasništvo Galerije
„Lazar Vozarević“,
Sremska Mitrovica.

**Correct Division
(1968),**

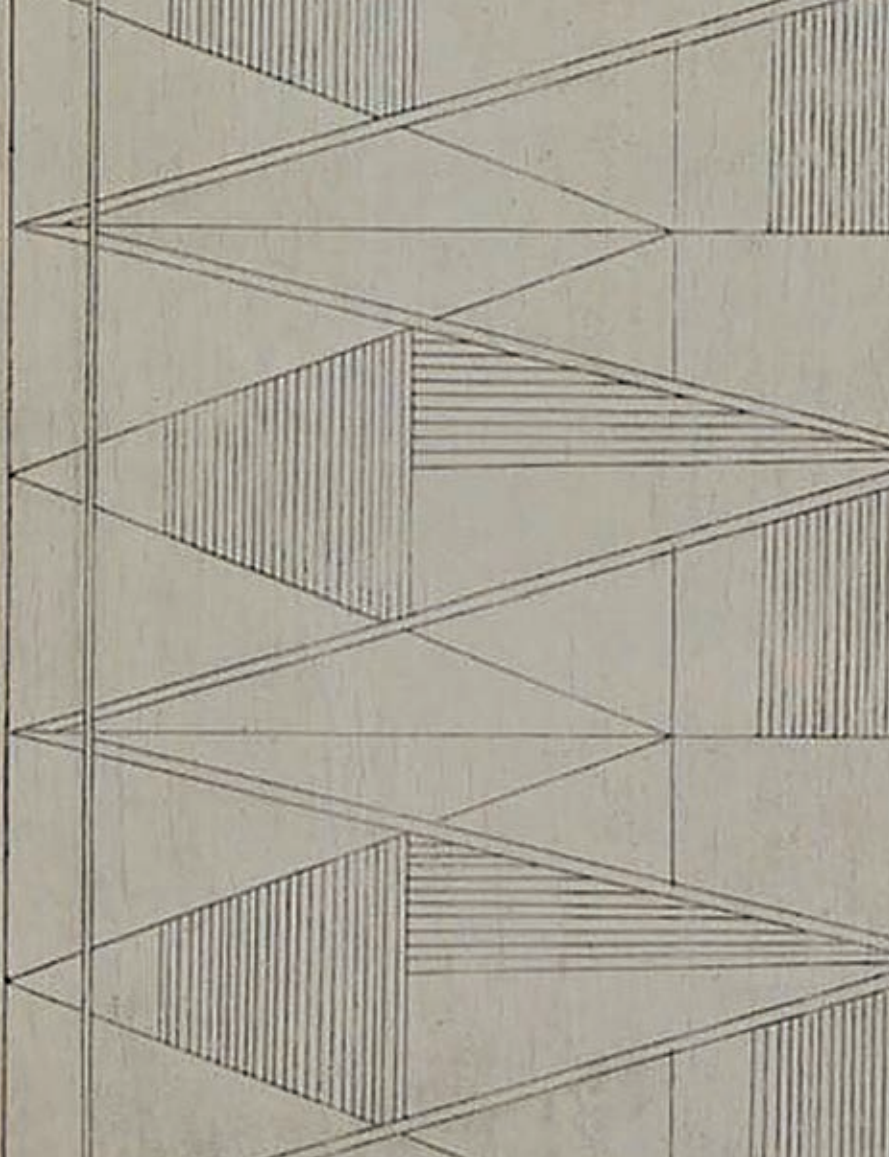
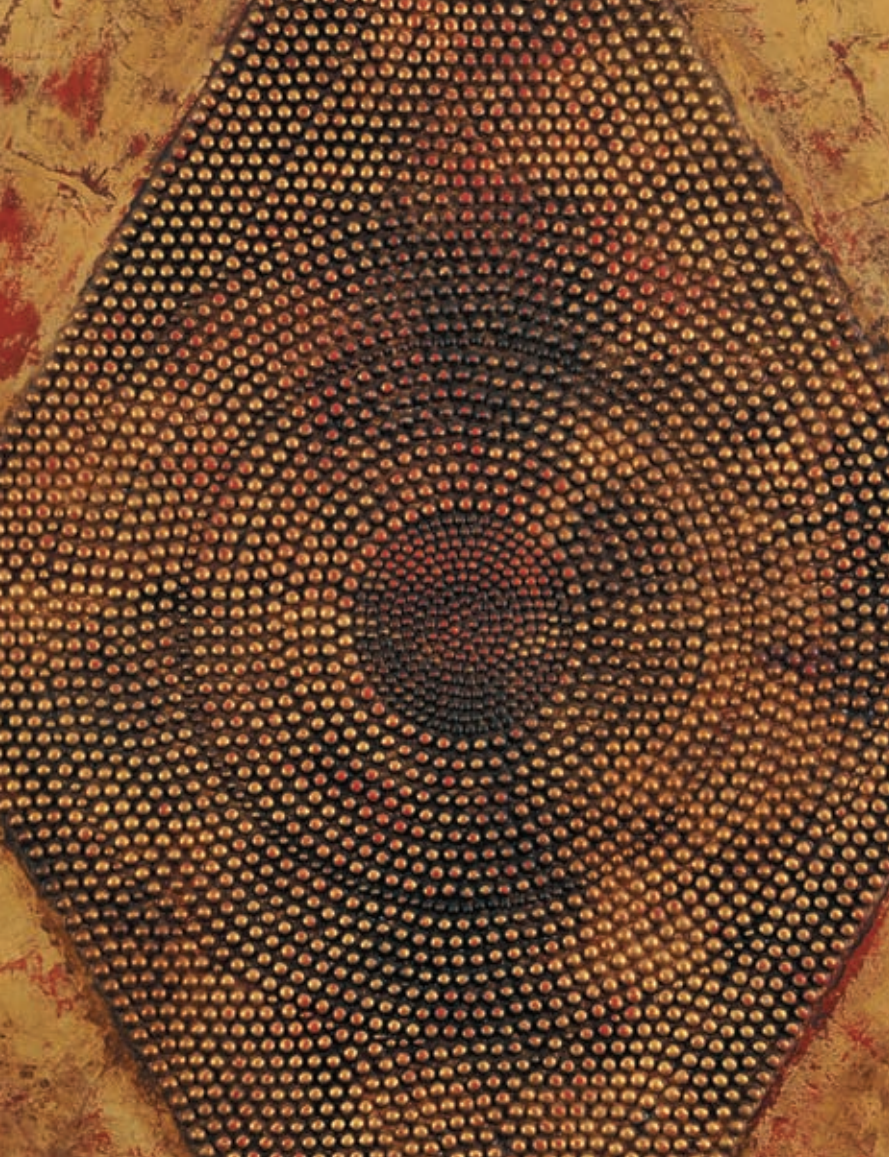
oil and metal on
canvas,
200 × 150 cm;
ownership of the
Lazar Vozarevic
Gallery, Sremska
Mitrovica.





Bez naziva, 1967. Ulje i metal na platnu, 80 × 80 cm.
Vlasništvo porodice Popović, Beograd.

No Title, (1967.) oil and metal on canvass, 80 × 80 cm;
ownership of the Popovic family, Belgrade.



Mira Brтка

Biografija

(Novi Banovci 5. oktobar 1930. – Stara Pazova, 14. decembar 2014.)

Biography

(Novi Banovci, 5 October 1930 – Stara Pazova, 14 December 2014)

Mira Brtka imala je, kao retko koji umetnik sa našeg prostora, široko polje umetničkog izražavanja. Skoro da se u svim oblastima umetnosti iskušala i realizovala, stim što se ničim nije amaterski bavila. Bila je filmski i pozorični režiser, slikar, vajar, likovni kritičar, novinar, prevodilac, kostimograf, modni dizajner, a nadasve čovek vremena, istinski kosmopolita.

Osnovnu školu Mira Brtka završila je u obližnjoj Staroj Pazovi. Srednje stručno obrazovanje stekla je u IV ženskoj gimnaziji u Beogradu, gde je maturirala 1949. godine. Akademске studije završila je 1955. godine u Beogradu na Akademiji za pozorišnu i filmsku umetnost, odsek filmske režije u klasi profesora Slavka Vorkapića, Vjekoslava Afrića i Josipa Kujundžića. Druga polovina pedesetih godina XX veka bila je obeležena Mirinim angažovanjem na realizaciji dugog niza značajnih pozorišnih i filmskih projekata (njih 28), koji su bili nominovani za najveća svetska i domaća prizanja i nagrade. Projekti filmske umetnosti odveli su je 1959. godine u Rim.

Njen senzibilitet, umetnički temperament i neiscrpna stvaralačka energija nagone je da pored rada u filmskoj industriji upiše i Akademiju lepih umetnosti u Rimu (Accademia di Belle Arti di Roma), gde je diplomirala na odseku za slikarstvo u klasi profesora Franka Đentilinija (Franco Gentilini) i Mina Makarija (Mino Maccari).

Na Međunarodnom simpozijumu umetnika, kritičara i istoričara umetnosti koji je održan 1965. godine u San Marinu a zatim i u Riminiju, Mira Brtka zastupa Jugoslaviju.

Iako stalno nastanjena u Rimu, Mira Brtka koristi svaku priliku da održi kontinuitet sa kulturnim događajima u Jugoslaviji, posebno u Beogradu. Kao prevodilac radi za izdavačku kuću „Mlado pokoljenje“, za Radio Beograd prevodi dramu *Poručnik Kun* Đulija Gattija (Giulio Gatti, *Il tenente Kun*), za *Politiku* i *NIN* radi intervjuje sa slavnim ličnostima iz sveta italijanske kulture, pre svih sa Đuliom Karlom Arganom (Gi-



As rarely any artist from our region, Mira Brtka had a wide scope of her artistic expression. She tried and achieved something in almost all art spheres, yet she was no amateur in any of these fields. She was a film and theatre director, painter, sculptor, visual arts critic, journalist, translator, costume designer, fashion designer, but, above all, she was a person of her time, a true cosmopolitan.

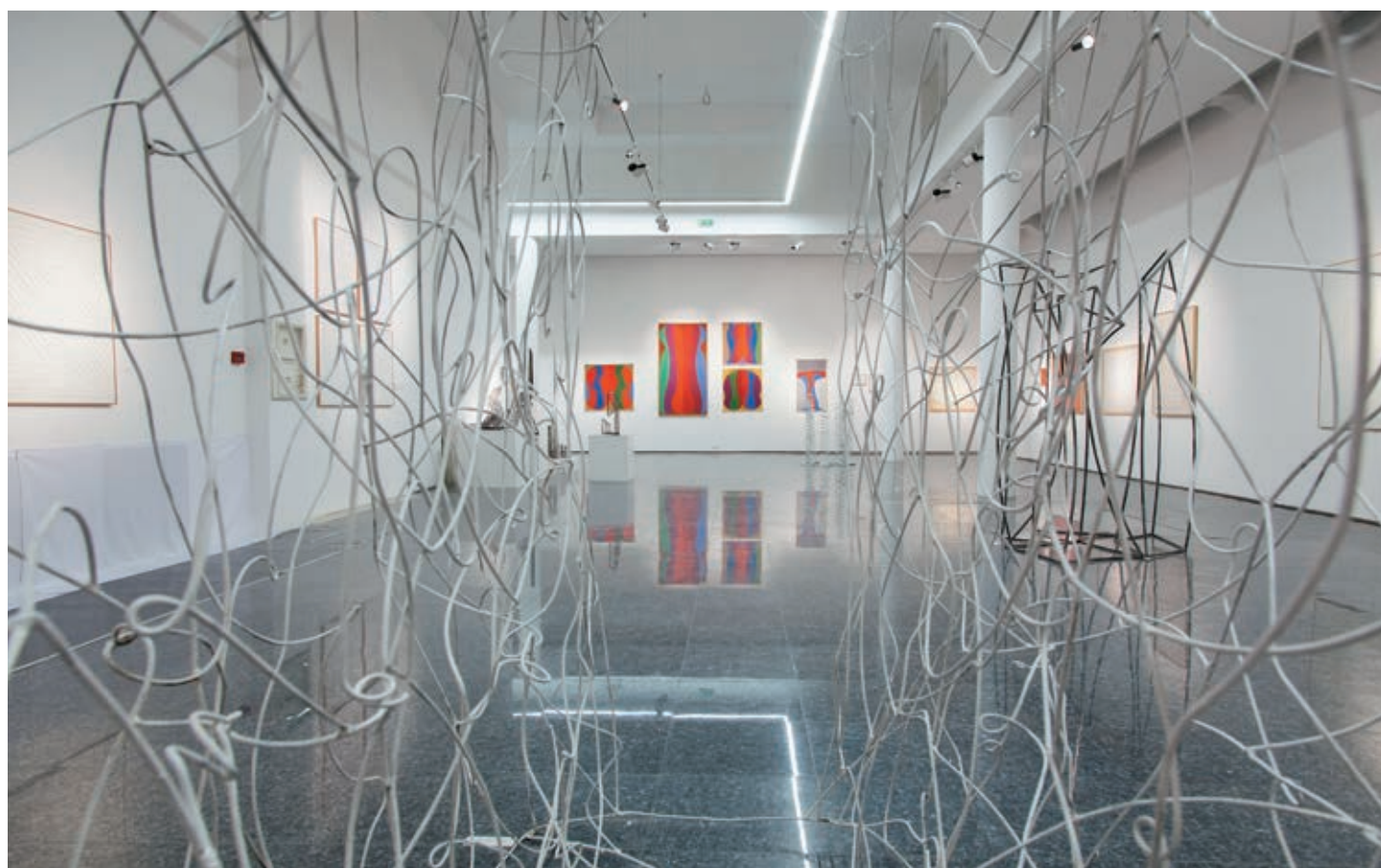
Mira Brtka finished elementary school in the nearby town of Stara Pazova. She got her secondary education in the Fourth Girls' Gymnasium in Belgrade where she matriculated in 1949.

Brtka completed her higher education in 1955 in Belgrade at the Academy of Theatre and Film Art, Department of Film Directing, in the class of Professor Slavko Vorkapić, Vjekoslav Afrić and Josip Kujundžić. The second half of the 1950s was marked by Mira's engagement in staging a long series of significant theater and film projects (a total of 28) which were nominated for highest international and domestic awards and prizes. In 1959, cinematic art projects led her to Rome.

Beside her work in film industry, her sensibility, art temperament, and inexhaustible creative energy drove her to enrol in the Academy of Fine Arts in Rome (Accademia di Belle Arti in Roma) where she graduated at the Department of Painting in the class of Professor Franco Gentilini and Mino Maccari.

Mira Brtka represented Yugoslavia at an International Symposium of Artists, Critics, and Art Historians held in San Marino and then in Rimini in 1965.

Although permanently residing in Rome, Mira Brtka used every opportunity to maintain unbroken contact with cultural events in Yugoslavia, especially in Belgrade. As a translator, she worked for The Young Generation (Mlado pokoljenje) Publishing House. She translated Giulio Gatti's play *Lieutenant Kun* (Il tenente Kun) for Radio Belgrade, and was inter-



Muzej savremene umetnosti Vojvodine, Novi Sad

Foto: Marko Ercegović

ulio Carlo Argan), gradonačelnikom Rima i predsednikom Međunarodnog udruženja likovnih kritičara.

U cilju promovisanja istorije i kulturoloških naslage ljudske civilizacije našeg prostora, Mira Brtka je u Jugoslaviju dovela japanskog umetnika i filozofa Nobuju Abea (Nobuya Abe), koji je opčinjen sa našom kulturnom baštinom organizovao u Tokiju izložbu otisaka bogumilskih stećaka iz Bosne.

Ovaj japanski umetnik 1967. godine osniva u Rimu grupu *Illumination* koju čine internacionalni umetnici Mira Brtka, Paolo Pateli (Paolo Patelli), Aldo Šmid (Aldo Schmid), Marša Afif (Marcia Hafif) i Milena Čubraković.

Nažalost, grupa *Illumination* nije dugo delovala iz razloga što je osnivač i idejni pokretač grupe, Nobuja Abe, u punom stvaralačkom zamahu, neočekivano preminuo.

Mira Brtka izlagala je na brojnim izložbama u zemlji i inostranstvu.

viewing for *Politika* daily and *NIN* weekly celebrated personalities from the Italian cultural scene, most notably Giulio Carlo Argan, a mayor of Rome, and president of the International Association of Arts Critics.

Aiming to promote history and culturological deposits of human civilization from our region, Mira Brtka brought a Japanese artist and philosopher, Nobuya Abe, to Yugoslavia, after which he, enchanted with our cultural heritage, organized an exhibition of imprints of Bogumil stećci medieval tombstones from Bosnia in Tokyo.

In 1967, this Japanese artist founded an art group called *Illumination* comprising the following international artists: Mira Brtka, Paolo Patelli, Aldo Schmid, Marcia Hafif, and Milena Čubraković.

Unfortunately, the *Illumination* was not active for a long period of time as a group because its founder and ideational motor, Nobuya Abe, suddenly passed away in his full creative swing.

Mira Brtka exhibited in numerous exhibitions home and abroad.

Samostalne izložbe

- 1964. Gallery Arflex, Rim
Galleria Scorpio, *Gencay Brtka Franchini*, Rim
- 1970. Izložbeni paviljon ULUBIH-a, Sarajevo
Slovački narodni dom, Stara Pazova
- 1971. Galerija savremene likovne umetnosti, Novi Sad
Salon Muzeja savremene umetnosti, Beograd
- 1980. Centar za obrazovanje, Novi Sad
- 1981. Pozorišna sala, Stara Pazova
- 1990. Galerija Udruženja likovnih umetnika Vojvodine,
Novi Sad
- 1993. Galerija SPC Vojvodina, Novi Sad
- 1994. Galerija savremene likovne umetnosti,
Novi Sad
- 2000. Galéria Zuzky Medvedovej, Bački Petrovac
- 2001. Zmaj Jovina ulica, *Skulpture*, Novi Sad
Dom zahraničných Slovákov, Bratislava
- 2002. Dom umenia, Piešťany
Dom Matice slovenskej, Snine
- 2003. Vlastenecke Museum, Galanta
Zamok, Betliar
Vystavna sien, Sliac
Galerija „Lazar Vozarević“, Sremska Mitrovica
- 2004. Centar za vizuelnu kulturu „Zlatno oko“, Novi Sad
Kulpin, Zamak
Štátna vedecká knižnica, Banská Bystrica
- 2006. Centar za kulturu, Stara Pazova
Štátna vedecká knižnica, Banská Bystrica
- 2007. Centar za vizuelnu kulturu „Zlatno oko“, Novi Sad
Slovenský inštitút, Praha

Solo exhibitions

- 1964 Artflex Gallery, Rome
Scorpio Gallery, Rome: Gencay, Brtka, Franchini
- 1970 Exhibition Pavilion of the Association of Visual Artists of Bosnia and Herzegovina (ULUBIH), Sarajevo
The Slovak People's House, Stara Pazova
- 1971 Contemporary Visual Arts Gallery, Novi Sad
Museum of Contemporary Arts Salon, Belgrade
- 1980 Center for Education, Novi Sad
- 1981 Theater Hall, Stara Pazova
- 1990 Gallery of the Association of Visual Artists of Vojvodina, Novi Sad
- 1993 Sports and Business Center (SPC) Gallery Vojvodina, Novi Sad
- 1994 Contemporary Visual Arts Gallery, Novi Sad
- 2000 Zuzka Medvedova Gallery, Bački Petrovac
- 2001 Zmaj Jova Street, Sculptures, Novi Sad
House of Overseas Slovaks, Bratislava
- 2002 House of Arts, Piešťany, Slovakia
Slovak Matrix House, Snine
- 2003 Patriotic Museum, Galanta
Castle, Betliar
Exhibition Hall, Sliac
Lazar Vozarević Gallery, Sremska Mitrovica
- 2004 Golden Eye Center for Visual Culture, Novi Sad
Castle, Kulpin
State Science Library, Banská Bystrica
- 2006 Culture Center, Stara Pazova
State Science Library, Banská Bystrica

2008. Slovenský inštitút, Budapešt,
Galerija Blok, Novi Beograd
2009. Galerija Meander, Apatin
GaleriArtist, Istanbul
2010. Galéria Zuzky Medvedovej, Báčki Petrovac
2011. Master centar Novosadskog sajma, Novi Sad
Galerija Gradskog pozorišta, Stara Pazova
Erlin Klub Galéria, Budapest
2012. Fondacija Brtka–Kresoja, Petrovaradin
Magacin u Kraljevića Marka (MKM), Beograd
Fondacija Brtka–Kresoja, Petrovaradin
Muzej savremene umetnosti Vojvodine, Novi Sad

Grupne izložbe

Mira Brtka je izlagala na 90 kolektivnih izložbi savremene srpske, slovačke i jugoslovenske umetnosti u zemlji i inostranstvu (Italija, Francuska, Nemačka, Čehoslovačka).

Učestvovala je na sledećim likovnim smotrama:

- Grupe Illumination
Trijenala likovne umetnosti
ULUS-a
Oktobarskog salona
ULUV-a
Savremenih likovnih umetnika
Izložba „Neke tendencije beogradske umetnosti“
Izložba „Likovne jeseni“
„Likovni susreti“
„Savremene likovne umetnosti Vojvodine“
Sremskomitrovačkog salona
Umetničkih kolekcija
Umetničkih kolonija
Savremenih slovačkih slikara
Bijenala slovačkih umetnika
Izložbi „225 godina od doseljenja Slovaka u Staru Pazovu“
„Umetnost u Vojvodini na kraju XX veka – Izboru dela iz Muzeja savremene umetnosti“
Izložbi „Centralnoevropski aspekti vojvođanske avangarde“
„Savremeni slovački likovni trenutak“
Apatinski vajarski susreti
Vajarski susreti
7. međunarodno bijenale umetnosti minijature
Internacionalni simpozijum skulpture
Izložbi „Aspekti savremene skulpture u Vojvodini“
„Nova skulptura u Vojvodini“
„Skulptura u urbanom prostoru“
„Umetnost u Vojvodini danas“
Pored likovnih smotri, Mira Brtka je učestvovala i na brojnim tematskim izložbama.

- 2007 Golden Eye Center for Visual Culture, Novi Sad
The Slovak Institute, Prague
- 2008 The Slovak Institute, Budapest
Blok Gallery, Belgrade
- 2009 Meander Gallery, Apatin
Galeri Artist, Istanbul
- 2010 Zuzka Medvedova Gallery, Báčki Petrovac
- 2011 Master Center of the Novi Sad Fair, Novi Sad
City Theater Gallery, Stara Pazova
Erlin Club Gallery, Budapest
- 2012 The Brtka-Kresoja Foundation, Petrovaradin
The Magacin in Marko Kraljević Street, Belgrade
The Brtka-Kresoja Foundation, Petrovaradin
Musuem of Contemporary Arts of Vojvodina, Novi Sad

Group exhibitions

Mira Brtka exhibited in 90 collective exhibitions of contemporary Serbia, Slovak and Yugoslav art home and abroad (Italy, France, Germany, Czechoslovakia).

She took part in the following art reviews:

- The Illumination group
The ULUS Triennale of Visual Art
October Salon
Association of Visual Artists of Vojvodina (ULUV)
Contemporary Visual Artists
Some Tendencies of Belgrade Art
Visual Arts Autumn
Visual Arts Encounters
Contemporary Visual Arts of Vojvodina
Sremska Mitrovica Salon
Art Collections
Art Colonies
Contemporary Slovak Painters
Biennale of Slovak Painters
225th Anniversary of the Settlement of Slovaks in Stara Pazova
Art in Vojvodina at the end of the 20th century: Selection of work from the Museum of Contemporary Arts
Central European Aspects of Vojvodina Avangarde
Contemporary Sloval Visual Arts Moment
Apatin Sculptural Encounters
Sculptural Encounters
7th International Biennale of Artistic Miniature
International Symposium of Sculpture
Aspects of Contemporary Sculpture in Vojvodina
New Sculpture in Vojvodina
Sculpture in Urban Space
Art in Vojvodina Today.
In addition to art reviews, Mira Brtka also took part in numerous thematic exhibitions.

Literatura

- Marisa Volpi, *Gencay Brtka Franchini*, Galleria Scorpio di Alfonso Leto, Roma, 1965
- A. B., *Brtka, Gencay, Franchini*, *Il Messaggero*, Roma.
- „The abstract lineup“, *The Rome Daily American*, Roma, 10. oktobar 1964.
- S. Maovaz, „Colletiva allo Scorpio“, *Il Tempo*, Roma, 11. oktobar 1964.
- Giuseppe Gatt, *Forme presenti* (katalog izložbe), Galleria Scorpio, Roma, 6. mart 1965.
- Giuseppe Gatt, „Nuovi orientamenti della pittura Jugoslava“, *Ecomond press*, Anno XX n. 61/AP, Roma, 1965.
- Rassegna di arti figurative di Roma e del Lazio, Palazzo delle esposizioni, Roma, 1965.
- A. B., „Giovani artisti“, *Il Messaggero*, Roma, 19. mart 1965.
- A. B., „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*, Beograd, 1967.
- Pavle Vasić, „Pojava vredna pažnje“, *Politika*, Beograd, 14. jul 1967.
- Siniša Vuković, „Oktobarski salon – Pro et contra“, *NIN*, Beograd, 19. novembar 1967.
- Pavle Vasić, „Bez iznenađenja“, *Politika*, Beograd, 11. novembar 1967.
- Guido Montana, „La condizione dell'arte, specchio del sistema“, *Arte Oggi*, No. 32, Roma, 1968.
- Sesta biennale Romana, Rassegna di arti figurative di Roma e del Lazio 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.
- S. Vuković, „Šaroliko mnoštvo i drama opredeljenja“, *NIN*, Beograd, 17. mart 1968.
- I. Subotić, *Život umjetnosti*, Zagreb, 1968 . br. 7–8, str. 190–192.
- Acs Jozsef, „Oktobarski salon 68“, *Magyar Szo*, Novi Sad, 12. februar 1968.
- Oktobarski salon Izložbeni paviljon i Galerija ULUS-a, Beograd, 1968.
- Đ. Jović, *Četvrt veka savremene likovne umetnosti u Vojvodini*, Novi Sad, 1969.
- Lara-Vinca Masini, „Klub konkretistu“, *Galerie umeni*, Karlovy Vary, 1969.
- Deseti oktobarski salon, Izložbeni paviljon i Galerija ULUS-a, Beograd, 1969.
- S. Božović, „Na smotri 65 umetnika“, *Večernje novosti*, Beograd, 11. april 1969.

Literature

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- A.B., „Brtka, Gencay, Franchini“, *Il Messaggero*, Roma.
- “The abstract lineup“, *Daily American*, Roma, 10 October 1964.
- S. Maovaz, “Colletiva allo Scorpio“, *Il Tempo*, Roma, 11 October 1964.
- Giuseppe Gatt, *Forme presenti* (Catalogue of Exhibition), Galleria Scorpio, Roma, 6 March 1965.
- Giuseppe Gatt, *New Ornaments in Yugoslav Painting*, Ecomond press, Year XX, n. 61/AP, Rome, 1965.
- “Rome and Lazio Visual Arts Review“, Palace of Exhibitions, Rome, 1965.
- A.B., “Young Artists“, *Il Messaggero*, Rome, 19 March 1965.
- A.B., “A Collective at Scorpio’s“, *Il Tempo*, Rome, 20 March 1965.
- Nobuya Abe, *Illumination* (Catalogue of Exhibition), Galleria d'arte „L'Argentario“, Trento, June 1967.
- Gian Pacher, “The Illumination Group“, *Corriere delle Alpi*, Alto Adige, 17 June 1967.
- Dragoslav Đorđević, *Surreal, fantastic, magical*, Belgrade, 1967.
- Pavle Vasić, “A Phenomenon Worth Paying Attention To“, *Politika*, Belgrade, 14 July 1967.
- Siniša Vuković, “Pro et contra“, *NIN*, Belgrade, 19 November 1967.
- Pavle Vasić, “No Surprises“, *Politika*, Belgrade, 11 November 1967.
- Guido Montana, “Conditions of Art, Mirror of the System“, *Arte Oggi*, No. 32, Rome, 1968.
- 6th Biennale Romana, Review of Figurative Arts of Rome and Lazio, Palace of Exhibitions, Rome, February–March 1968.
- Mimmina Quirico, “The Game of Opinions“, *Corriere della Sera*, Rome, 16 March 1968.
- Arturo Bovi, “6th Biennale Romana“, *Il Messaggero*, Rome, 20 March 1968.
- S. Vuković, “Multicolored Multitude and Drama of Taking Sides“, *NIN*, Belgrade, 17 March 1968.
- I. Subotić, October Salon 68, *Life of Art*, Zagreb, 1968, No. 7-8, pp. 190-192.
- Jozsef Acs, October Salon 68, *Magyar Szo*, Novi Sad, 12 February 1968.
- October Salon, Exhibition Pavilion and ULUS Gallery, Belgrade, 1968.
- Đ. Jović, *A Quarter of a Century of Contemporary Visual Arts in Vojvodina*, Novi Sad, 1969.
- Lara-Vinca Masini, “Klub konkretistu“ (catalogue), *Galerie umeni*, Karlovy Vary, 1969.
- 10th October Salon, Exhibition Pavilion and ULUS Gallery, Belgrade, 1969.
- S. Božović, “At a Review of 65 Artists“, *Večernje novosti*, Belgrade, 11 April 1969.

- A. Bassin, „Sodobna likovna umetnost u Vojvodini“, *Naši razgledi*, Ljubljana, 4. jul 1969.
- Bronwen von Claren, „Lend me your ears“, *The Rome Daily American*, Roma, 4. decembar 1969.
- Đ. Jović, *Mira Brtka*, Izložbeni paviljon, Sarajevo, 7–18. mart 1970.
- M. Karamehmedović, „Geometrijska i organska apstrakcija“, *Oslobođenje*, Sarajevo, 14. mart 1970.
- D. Stefanović, „Uvezena apstrakcija“, *Politika*, Beograd, 16. mart 1970.
- M. Đurić, „Razgovor slikara sa publikom“, *Politika*, Beograd, 24. mart 1970.
- Dragoslav Đorđević, *Neke tendencije beogradske umetnosti*, Kulturni centar Beograda, jul 1970.
- Jedanaesti oktobarski salon, Izložbeni paviljon i Galerija ULUS-a, Beograd, 1970.
- S. Bošnjak, „11. oktobarski salon“, *Književne novine*, Beograd, 21. oktobar 1970.
- Đ. Jović, *Likovni umetnici Vojvodine*, Novi Sad, novembar 1970.
- M. Pušić, „Poetska atmosfera ravničarskog pejzaža“, *Vjesnik*, Zagreb, 21. decembar 1970.
- S. Sanader, *Mira Brtka – slike, kolaži, crteži 1963–1971*. Galerija savremene likovne umetnosti, Novi Sad, maj 1971.
- S. Sanader, „Boje i prostor“, *Dnevnik*, Novi Sad, 16. maj 1971.
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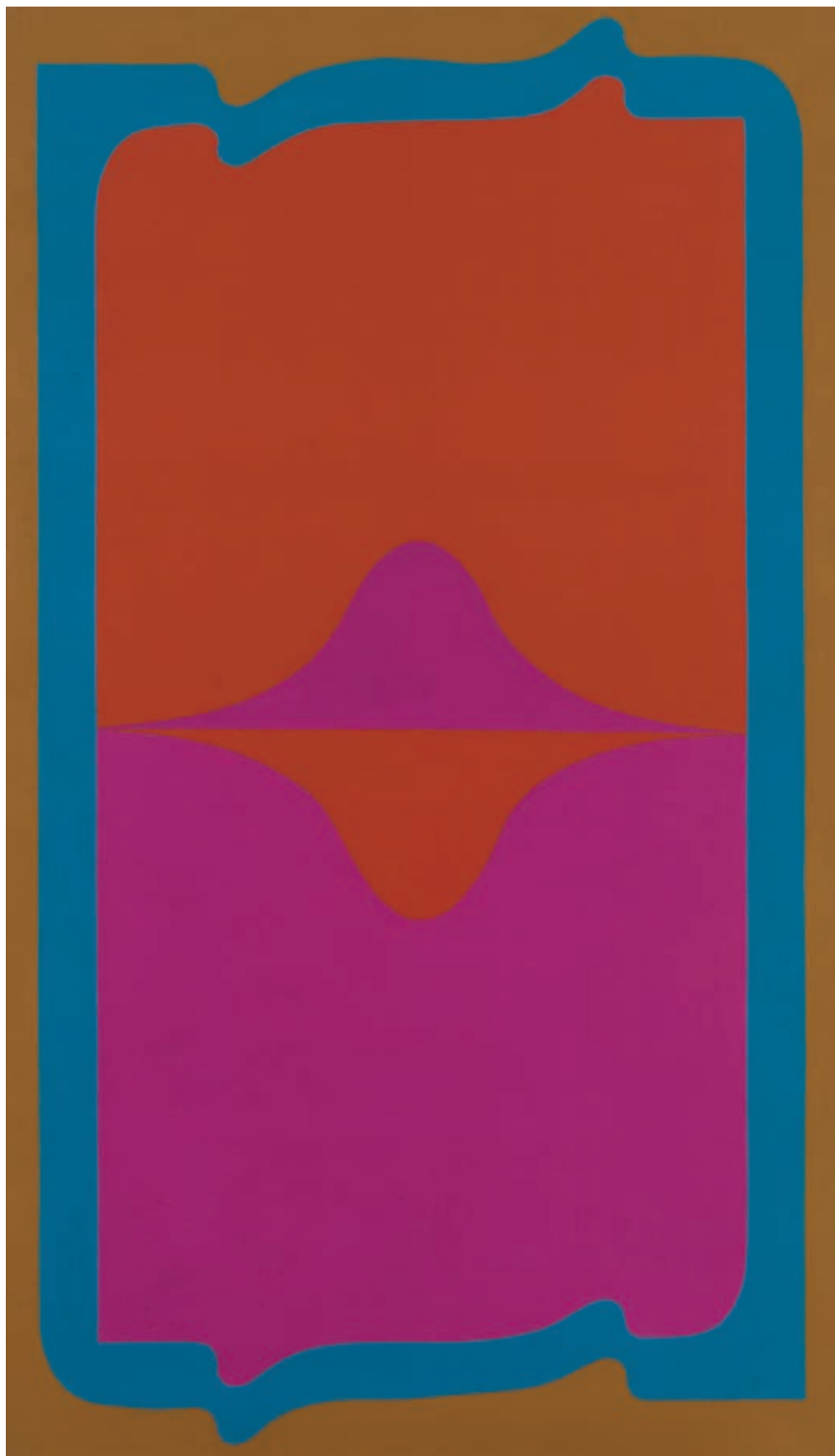
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Horizont I. 1969.

Ulje na platnu, 140 × 80 cm.
Privatno vlasništvo, Rim.

Horizon I (1969),

oil on canvas, 140 × 80 cm;
private ownership, Rome.





Horizon II. 1969.
Ulje na platnu,
140 × 100 cm.
Privatno vlasništvo,
Rim.

Horizon II (1969),
oil on canvas,
140 × 110 cm;
private ownership,
Roma.

K-19, 1967.
Tempera na
lesonitu,
120 × 80 cm.
Vlasništvo
porodice Noveski,
Beograd.

K-19, 1967.
Tempera on
hardboard,
120 × 80 cm,
ownership of the
Noveski family,
Belgrade.



Situacija 3, 1970.

Ulje na platnu, 90 × 90 cm.
Privatno vlasništvo, Rim.

Situation 3 (1970),

oil on canvas, 90 × 90 cm;
private ownership, Rome.



Forma prezente, 2008.

Kombinovana tehnika na platnu, 100 × 100 cm.
Privatno vlasništvo, Beograd.

Forma presente, 2008.

Combined technique on canvas, 100 × 100 cm;
private ownership, Belgrade.



Forma prezente, 2008.

Kombinovana tehnika na platnu, 100 × 100 cm.
Privatno vlasništvo, Beograd.

Forma presente 2008.

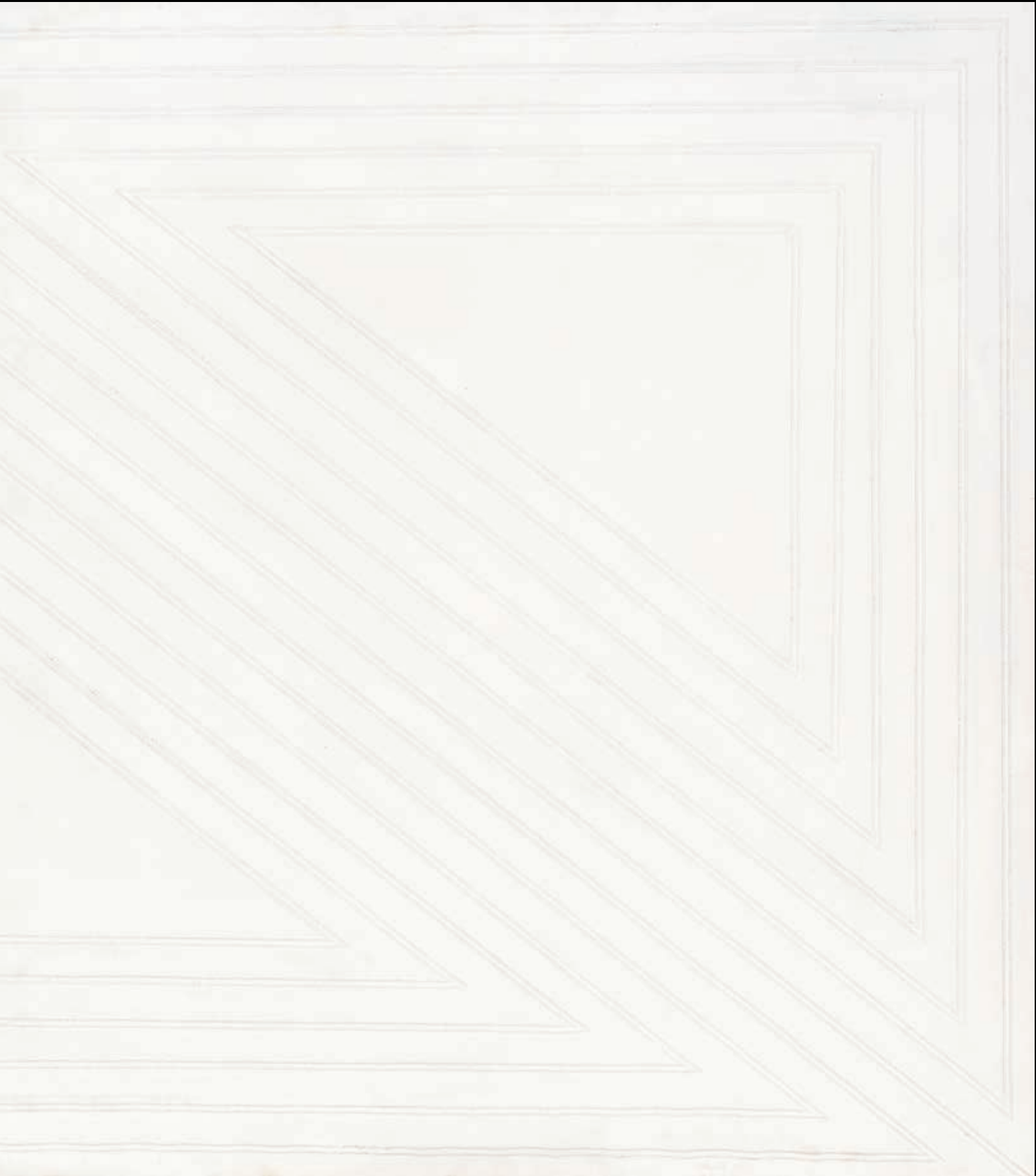
Combined technique on canvas, 100 × 100 cm;
private ownership, Belgrade.



Bele senke, 2007.
Kombinovana tehnika na platnu, 120 × 150 cm.

White Shadows, 2007.
Combined technique on canvas, 120 × 150 cm;
private ownership, Belgrade.





Bele senke, 1970-2010.

Kombinovana tehnika na platnu, 80 × 80 cm.
Privatno vlasništvo, Beograd.

White Shadows, 1970-2010.

Combined technique on canvas, 80 × 80 cm;
private ownership, Belgrade.

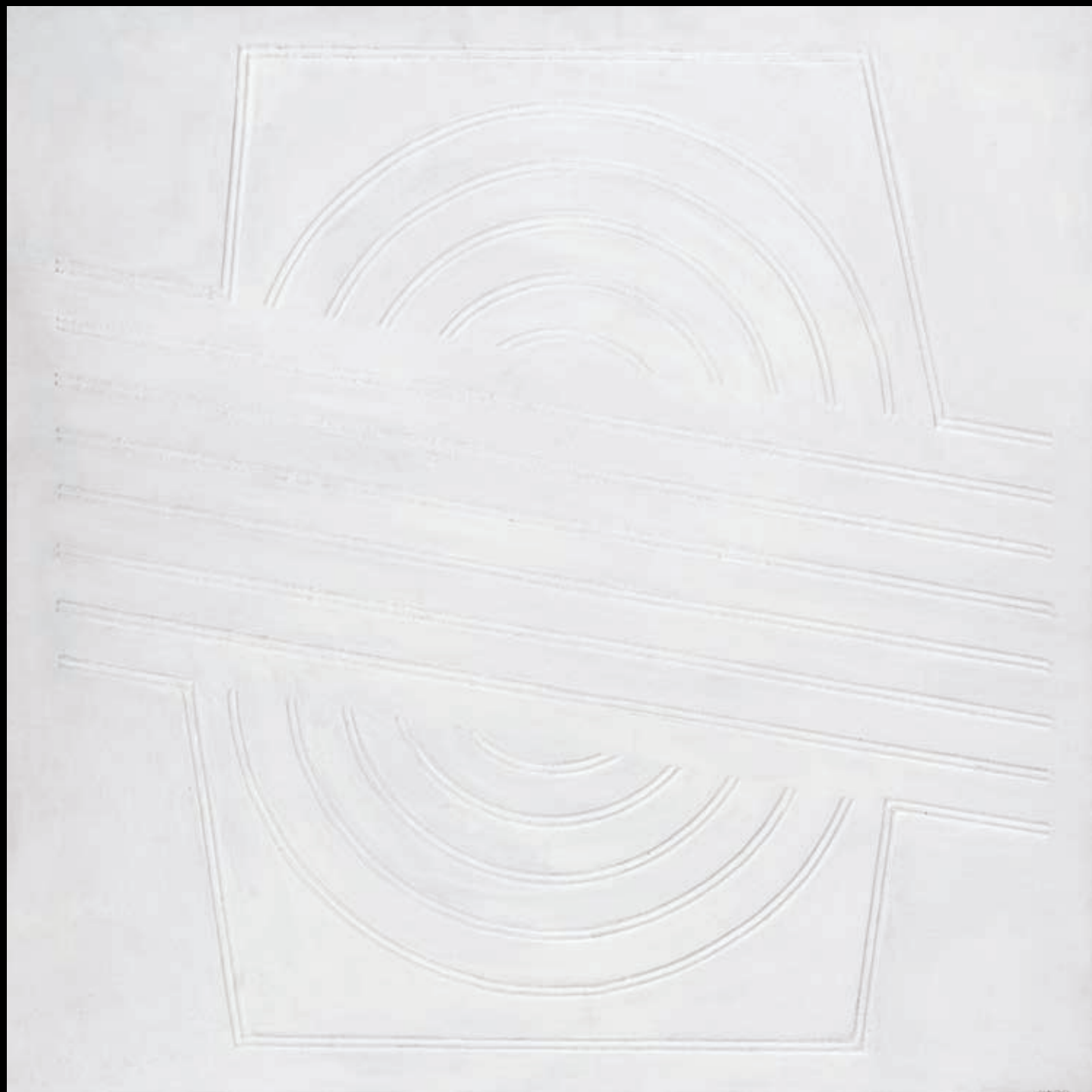


Bele senke, 1970-2010.

Kombinovana tehnika na platnu, 80 × 80 cm.
Privatno vlasništvo, Beograd.

White Shadows, 1970-2010.

Combined technique on canvas, 80 × 80 cm;
private ownership, Belgrade.



AI, 1970.
Ulje na dasci, 200 × 100 cm.
Privatno vlasništvo, Beograd.

AI (1970),
oil on wood, 200 × 100 cm;
private ownership, Belgrade.



AI - 2, 1970

Ulje na platnu, 100 × 80 cm.
Privatno vlasništvo, Hamburg.

AI - 2, 1970

oil on canvas, 100 × 80 cm;
private ownership, Hamburg.



Blizanci IV, 1970.

Ulje na platnu, 100 × 60 cm.
Privatno vlasništvo, Rim.

Twins IV (1970),

oil on canvas, 100 × 60 cm;
private ownership, Rome.





Metamorfoza I, 1971.
Ulje na platnu, 100 × 60 cm.
Privatno vlasništvo, Bratislava.

Metamorphosis I (1971),
oil on canvas, 100 × 60 cm;
private ownership, Bratislava.

Linea III, 1996.

Ulje na platnu, 84 × 84 cm.

Privatno vlasništvo, Bratislava.

Linea III (1996),

oil on canvas, 84 × 84 cm;

private ownership, Bratislava.



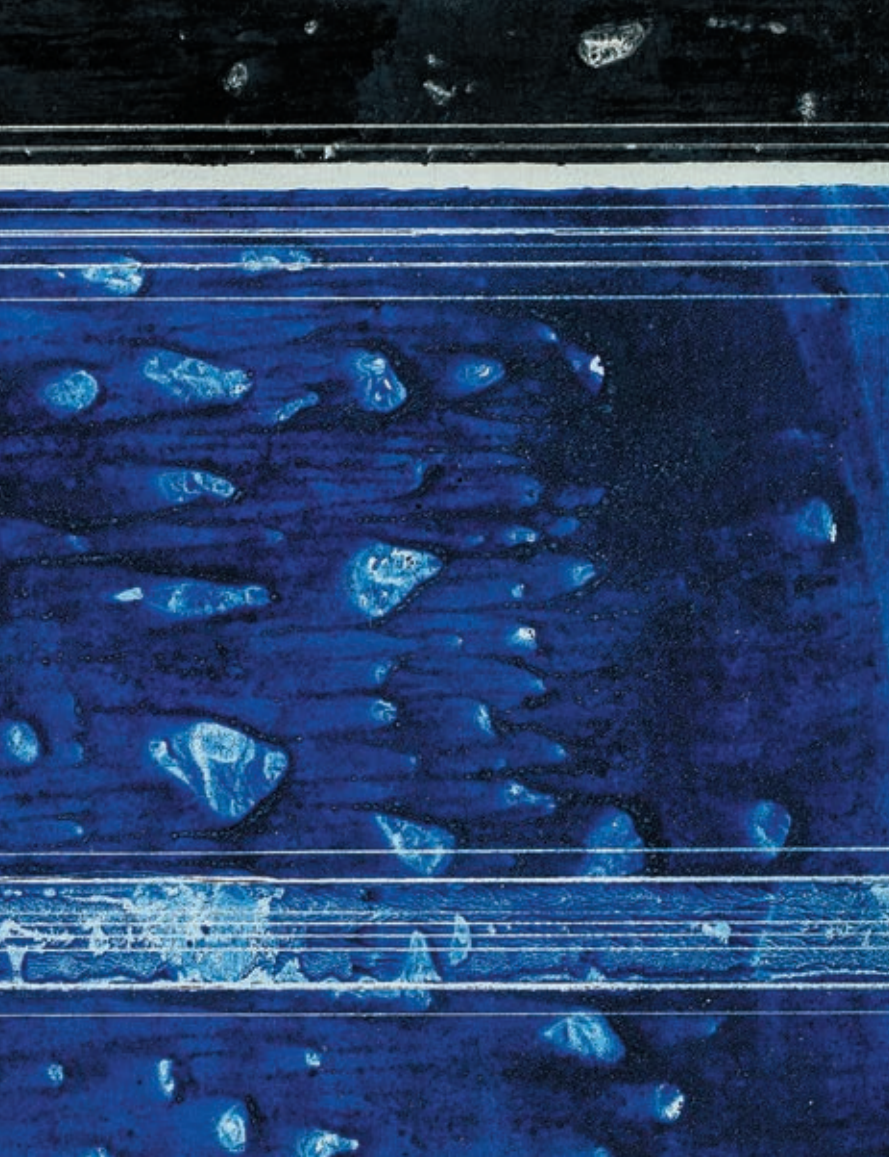
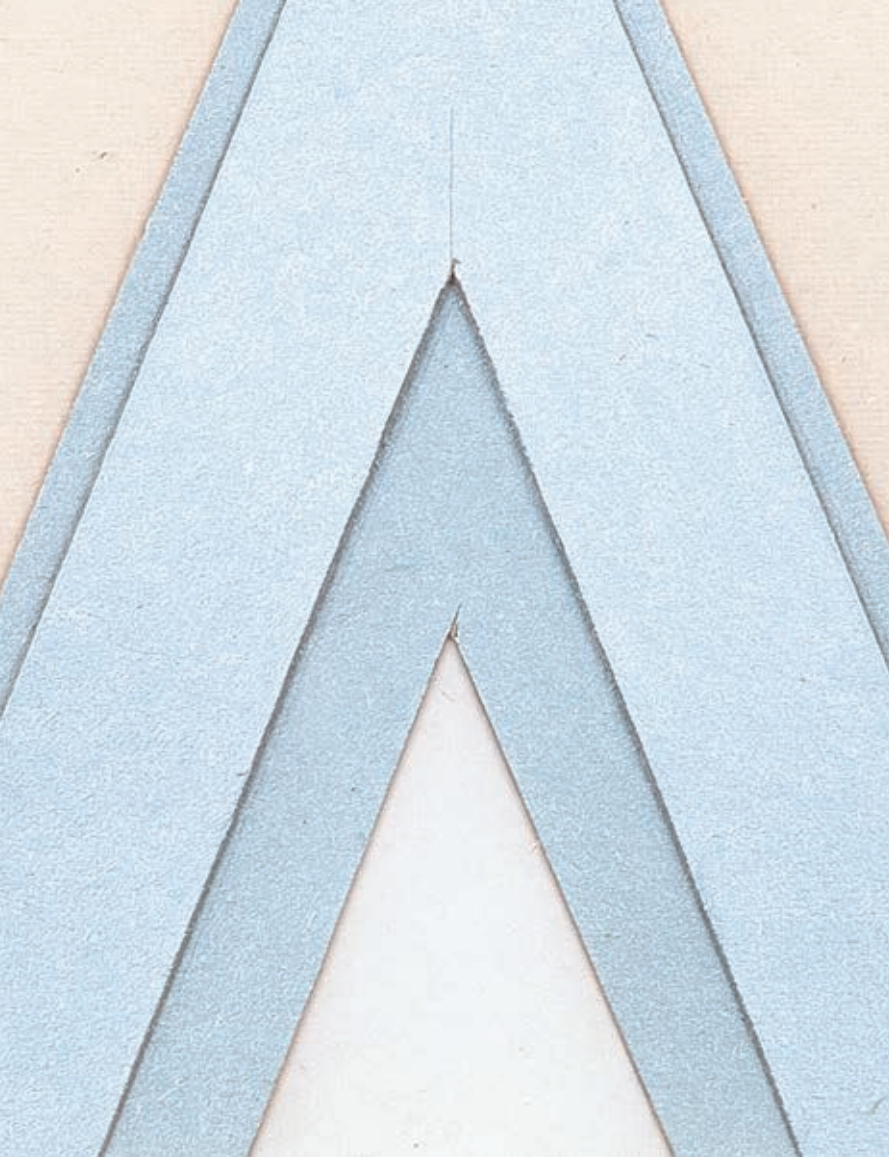
Linea IV, 1996.

Ulje na platnu , 84 × 84 cm.
Privatno vlasništvo, Hamburg.

Linea IV (1996),

oil on canvas, 84 × 84 cm;
private ownership, Hamburg.





Aleksandar Tomašević

Biografija

(Soko Banja, 5. avgust 1921. – Beograd, 19. juni 1968.)

Biography

(Soko Banja, 5 August 1921 – Belgrade, 19 June 1968)



Osnovno i srednje obrazovanje stekao je u Kosovskoj Mitrovici i Skoplju. Tokom Drugog svetskog rata, 1942. godine prve umetničke naobrazbe dobio je u Umetničkoj školi Mladena Josića. Posle okončanja velikog rata 1947. godine nastavio je školovanje na Akademiji za likovnu umetnost u Beogradu. Želja za daljim usavršavanjem vodi ga 1949. godine u Pariz gde je jedan semestar proveo u Višoj nacionalnoj školi za lepe umetnosti (École nationale supérieure de beaux arts), u ateljeu za fresko slikarstvo profesora Pjera-Anrija Dikoa de La Eja (Ducos de La Haille).

Svoju profesionalnu karijeru započinje 1952. godine kao slikar konzervator u Saveznom institutu za zaštitu spomenika kulture. Za potrebe struke Aleksandar Tomašević je specijalizovao konzervaciju slika na odeljenju za konzervaciju u muzeja Luvr u Parizu i na Kraljevskom institutu za zaštitu kulturnog nasleđa u Briselu. Posvećenost zaštiti srednjovekovne kulturne baštine Aleksandar Tomašević iskazao je i u pedagoškom radu sa studentima Akademije primenjenih umetnosti u Beogradu, gde je kao vanredni profesor držao katedru za monumentalno slikarstvo.

Srpsko srednjovekovno slikarstvo, kojem je Aleksandar Tomašević prilazio kao konzervator i slikar uticalo je na njegovo celokupno likovno stvaralaštvo. Iako je njegovo umetničko stvaralaštvo korespondiralo sa najaktuelnijim svetskim umetničkim tendencijama, ono se nikada nije udaljilo od duhovne transversale našeg vizantijskog nasleđa.

„Kosmetski ris“, kako su kolege umetnici od milošti nazivale Aleksandra Tomaševića živeo je u sopstvenom mikrokosmosu, sazdanog od posvećenog sakupljanja artefakta koji potvrđuju srpsku osobenost u veri, tradiciji, kulturi i nastojanja da u svom savremenom likovnom izražavanju ostavi kontinuitet kulturoloških naslaga kojima je srpski narod obilato darivao ljudsku civilizaciju.

He got his elementary and secondary education in Kosovska Mitrovica and Skopje. In 1942, during World War Two, he got his first artistic education in the Art School of Mladen Josić. After the end of the great war, in 1947, he continued his education in the Academy of Visual Arts in Belgrade. His desire for further self-perfection led him to Paris in 1949 where he spent a semester at the École nationale supérieure de beaux arts, in the studio for fresco paintings of Professor Pierre-Henri Ducos de La Haille.

He started his professional career in 1952 as a painter-conservationist in the Yugoslav Federal Institute for Protection of the Monuments of Culture. Due to the needs of his profession, Aleksandar Tomašević specialized conservation of painting at the Conservation Department in the Louvre in Paris as well as in the Royal Institute for Cultural Heritage in Brussels. He also expressed his dedication to the protection of the medieval cultural heritage in pedagogical work with students of the Academy of the Applied Arts in Belgrade where he chaired the Department of Monumental Painting as an associate professor.

Medieval Serbian painting to which Aleksandar Tomašević approached as a conservationist and painter influenced his whole visual creation. Although his artistic creativity corresponded with most actual world art tendencies, it never moved away from a spiritual transversal of our Byzantine heritage.

“A lynx from Kosovo-Metohija” as colleague-artists fondly referred to Aleksandar Tomašević, he lived in his own microcosmos made up of dedicated collecting of artifacts which confirm Serb idiosyncrasy in faith, tradition, culture and aspirations to leave continuity of culturological sediments in his modern visual expression which the Serb people abundantly gifted to civilization.

Od 1952. godine Aleksandar Tomašević redovno izlaže svoje radove na samostalnim i grupnim izložbama.

Bio je član grupe „Samostalni“ i osnivač „Decembarske grupe“, koja je učvrstila temelje srpske moderne umetnosti u drugoj polovini XX veka.

Umetnička dela Aleksandra Tomaševića nalaze se u stalnim postavkama Narodnog muzeja, Muzeja savremene umetnosti i Muzeja grada u Beogradu, zatim Galerije likovne umetnosti - poklon zbirci Rajka Mamuzića u Novom Sadu, kao i u brojnim privatnim kolekcijama u zemlji inostranstvu. Među monumentalnim ostvarenjima ubrajaju se mozaici u Domu kulture u Zaječaru i na platou ispred škole u Somboru, koju je projektovao arhitekta Bogdan Bogdanović.

Za životno delo 1961. godine dobio je Orden rada sa srebrnim vencem, posthumno mu je 1968. godine dodeljena Oktobarska nagrada Beograda za likovnu umetnost. Fakultet primenjene umetnosti osnovao je Nagradu Aleksandar Tomašević za najbolji studentski rad.

Zbog angažovanja na sakupljanju i formiranju bogate kolekcije narodne keramike izabran je 1967. godine za dopisnog člana međunarodne akademije keramike u Ženevi.

Samostalne izložbe

- 1952. Beograd, grafike i crteži iz mape „Mostovi na Seni“ i „Sećanje na Pariz“
- 1954. Beograd, Grafički kolektiv, crteži iz mape „Zapisi iz kafane Zagreba“.
- 1967. Beograd, Galerija Doma JNA.
- 1968. Beograd, Galerija ULUS.
- 1969. Beograd, Manakova kuća, izložba slika i kolekcija narodne keramike.
- 1980. Beograd, Paviljon „Cvijeta Zuzorić“, retrospektivna izložba.

Kolektivne izložbe

Aleksandar Tomašević izlagao je na brojnim kolektivnim izložbama srpske i jugoslovenske umetnosti u zemlji i inostranstvu kao što su:

Grupa „Samostalni“ u Beogradu, Zagrebu i Ljubljani.

Izložbe Udruženja likovnih umetnika Srbije - ULUS u Beogradu, Sarajevu i Titogradu.

Izložbe Saveza likovnih umetnika Jugoslavije - SLUJ u Dubrovniku.

Izložbe „Decembarska grupa“ u Beogradu, Zagrebu, Varšavi, Zrenjaninu, Sarajevu, Pančevu.

Oktobarski salon u Beogradu.

Trijenale jugoslovenske moderne umetnosti u Beogradu.

Since 1952, Aleksandar Tomašević regularly exhibited his works in solo and group exhibitions.

He was a member of the Independents and one of the founders of the December Group which laid foundations of modern Serbian art in the second half of the 20th century.

Aleksandar Tomašević's work can be found in permanent collections of the National Museum, Museum of Contemporary Art and Belgrade City Museum, Gallery of Visual Arts / Rajko Mamuzić Gift Collection in Novi Sad, as well as in numerous private collections in the country and abroad. Among monumental achievements, mosaics in Youth Center in Zaječar, and the one on the plateau of the school in Sombor, designed by architect Bogdan Bogdanović.

For his life oeuvre, he got Silver Wreath Labor Medal in 1961 and, posthumously, in 1968, he was awarded the Belgrade October Award for visual arts. The Faculty of Applied Arts set up the Aleksandar Tomašević Award for best student work.

For his engagement in collecting and forming a rich collection of ethnic pottery, he was appointed in 1967 a corresponding member of the International Academy of Ceramics in Geneva.

Solo exhibitions

- 1952 Graphic art and drawings from the “Bridges across the Seine” map, and “Remembering Paris”, Belgrade
- 1954 Drawings from the “Notes from the Zagreb Pub” map, Graphic Arts Collective, Belgrade
- 1967 Yugoslav People's Army (JNA) Officers' Club, Belgrade
- 1968 ULUS Gallery, Belgrade
- 1969 An Exhibition of Paintings and Collection of Ethnic Ceramics, Manak's House, Belgrade
- 1980 Retrospective, Cvijeta Zuzorić Pavilion, Belgrade

Collective exhibitions

Aleksandar Tomašević exhibited in numerous collective exhibitions of Serbian and Yugoslav art home and abroad.

The Independents group in Belgrade, Zagreb and Ljubljana Exhibitions of the Association of Visual Artists of Serbia (ULUS) in Belgrade, Sarajevo and Titograd (Podgorica)

Exhibitions of the Alliance of Visual Artists of Yugoslavia – SLUJ, Dubrovnik

The December Group exhibitions in Belgrade, Zagreb, Warsaw, Zrenjanin, Sarajevo, and Pančevo

October Salon, Belgrade

Triennale of Yugoslav Modern Art, Belgrade

Izložba „Savremena srpska umetnost“ u Zagrebu.
 „Memorijal Nadežde Petrović“ u Čačku.
 „Kritičari su izabrali“ u Beogradu.
 „NOB u delima likovnih umetnika Jugoslavije“ u Beogradu.
 „Slikarstvo likovnih kolonija“ u Beogradu.
 „Likovni susreti“ na Paliću.
 Međunarodni susret likovnih umetnika u Beogradu i Veloj
 Luci na Korčuli.
 „Savremeno srpsko slikarstvo“ u Skoplju, Pragu i Brnu
 „Apstraktno slikarstvo u Beogradu“
 „Jugoslovensko slikarstvo šeste decenije u Beogradu“
 Izbor – “Realno u apstraktnom, apstraktno u realnom“ u Be-
 ogradu.
 Jesenji Salon u Banjaluci.

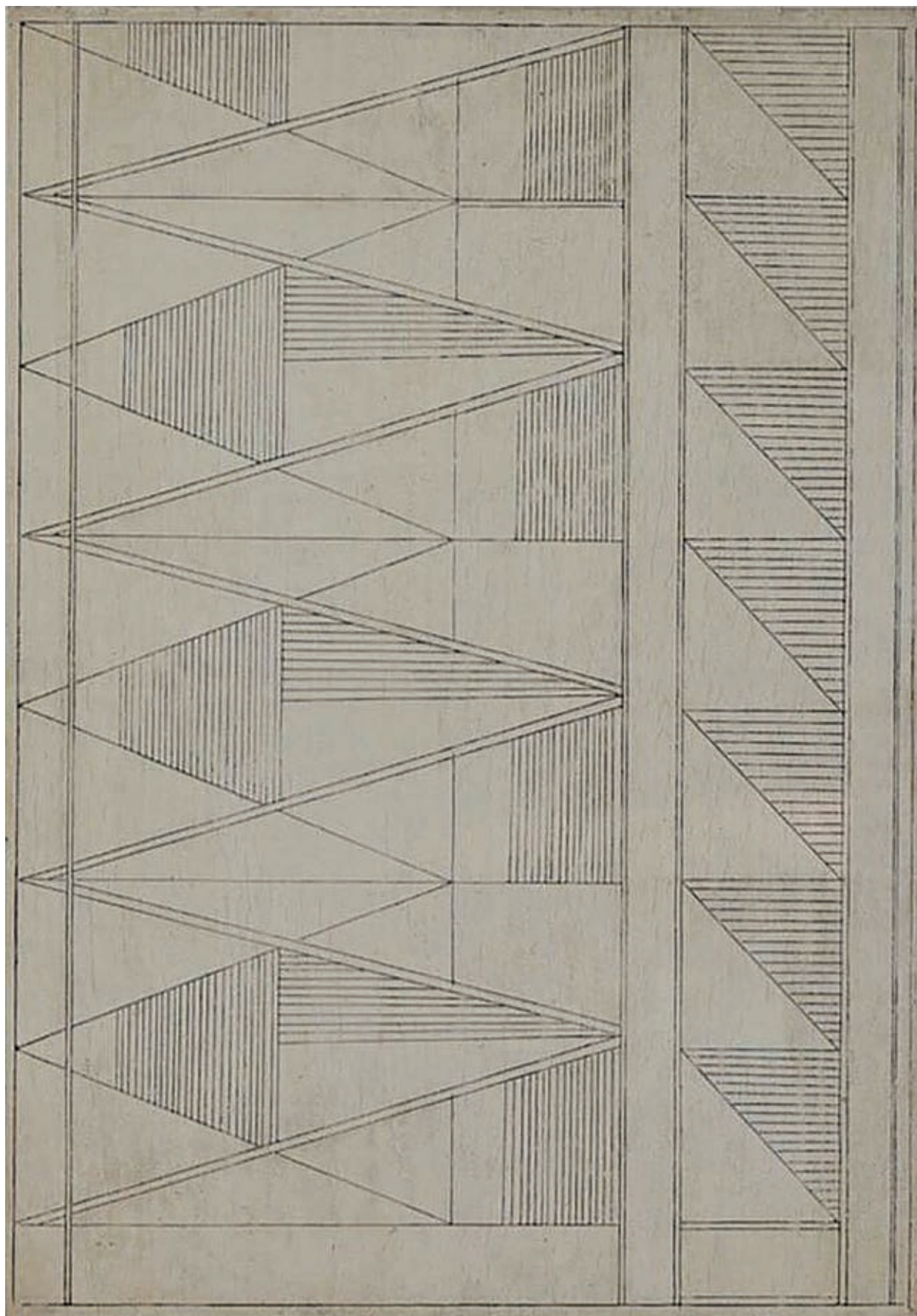
Literatura

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 M. Rajković, „Slikarstvo Aleksandra Tomaševića“, *Umetnost* 9, 1967, str. 37-38.
 L. Trifunović, „Tomašević, slikar i čovek“, u: *Aleksandar Tomašević: Slike*, Muzej grada Beograda, Beograd 1969.
 L. Trifunović, „Stara i nova umetnost“, *Zograf* 3, Galerija fresaka, Beograd, 1969, str. 39-52.
 M. B. Protić, „Aleksandar Tomašević (1921 – 1968)“ u: *Srpsko slikarstvo XX veka*, knjiga druga, Nolit, Beograd, 1970, str. 458-460.
 Š. Cobelj, „Umetnički lik Aleksandra Tomaševića“, *Zbornik likovne umetnosti* 7, Matica srpska, Novi Sad. 1971, str. 179-204.
 S. Čelić, G. Tomašević (biografija, bibliografija i katalog), R. Konstantinović i M. Vunjak (autori tekstova), *Aleksandar Tomašević 1921-1968. Slike i crteži*, Umetnički paviljon „Cvijeta Zuzorić“, Beograd, 1980.
 V. Vojinović i G. Tomašević (priređivači), M. Rajković, R. Konstantinović, S. Čelić i P. Ugrinov (autori tekstova), *Aleksandar Tomašević*, ULUS, Beograd, 1988;
 N. Jovanović, *Aleksandar Tomašević 1921-1968: Crteži, grafike, akvareli*, Galerija likovne umetnosti – Poklon zbirka Rajka Mamuzića, Novi Sad, 1999.
 L. Merenik, *Ideološki modeli: Srpsko slikarstvo 1945-1968*, Beopolis, Beograd, 2001, 88-90.
 N. Kusovac, *Aleksandar Tomašević*, RTS, Beograd, 2005.
 J. Stolić, *Aleksandar Tomašević*, Galerija likovne umetnosti – Poklon zbirke Rajka Mamuzića, Novi Sad, 2007;
 Lj. Miljković, *Aleksandar Tomašević*, Rima, Kragujevac, 2010.

Contemporary Serbian Art, Zagreb
 Nadežda Petrović Memorial, Čačak
 Critics Have Chosen, Belgrade
 People's Liberation Army (NOB) in Works of Visual Artists of Yugoslavia, Belgrade
 Painting of Painter's Colony in Belgrade
 Visual Arts Meetings, Palić
 International Meeting of Visual Artists in Belgrade, Vela Luka and Korčula
 Contemporary Serbian Painting in Skopje, Prague and Brno
 Abstract Painting, Belgrade
 Yugoslav Painting of the 1960s, Belgrade
 Selection: The Real in the Abstract, the Abstract in the Real, Belgrade
 Autumn Salon, Banja Luka

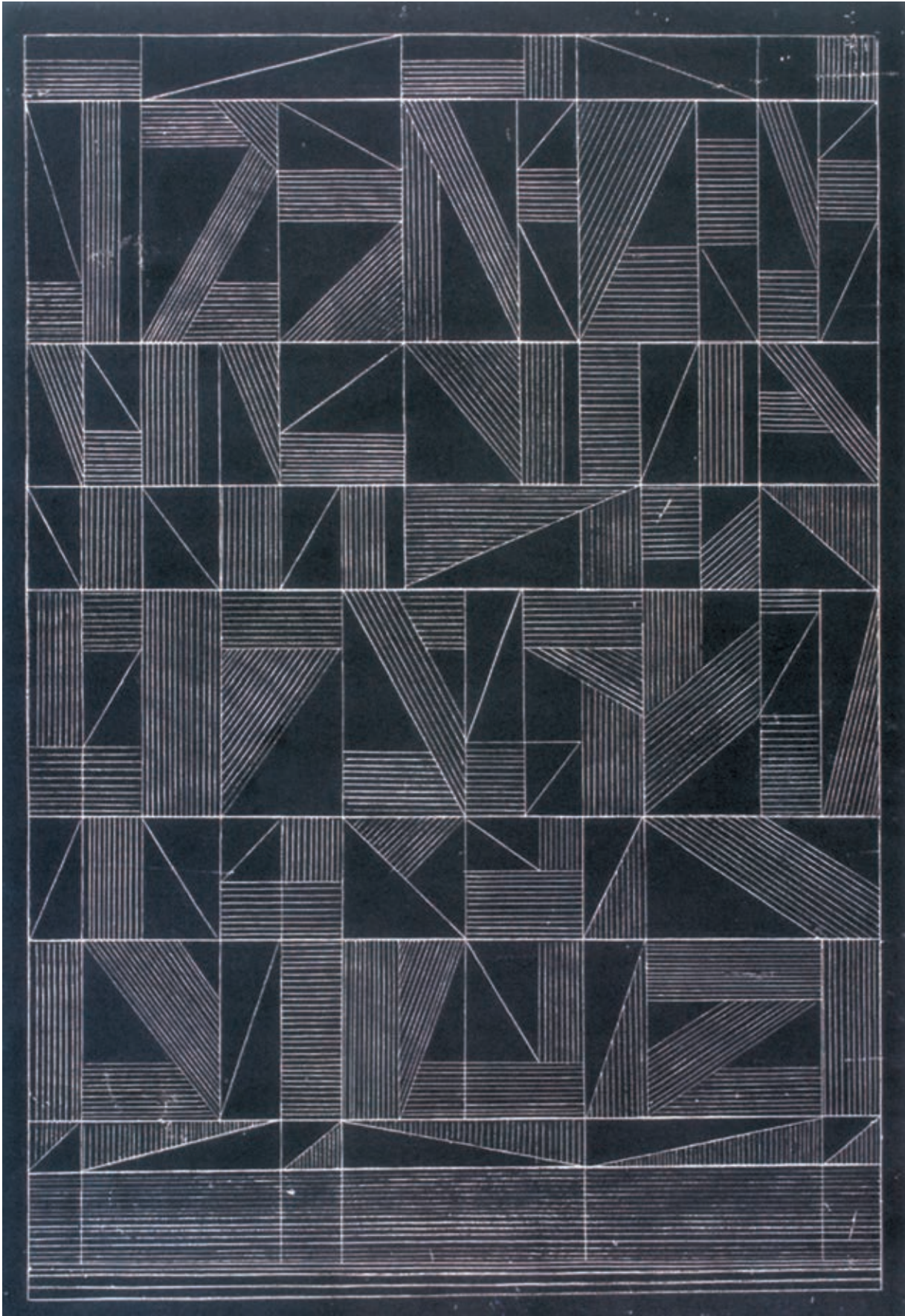
Literature

- A. Tomašević, *Aleksandar Tomašević*, Yugoslav People's Army Officers' Club, 1967.
 M. Rajković, "Paintings of Aleksandar Tomašević", *Umetnost*, No. 9 (1967), pp. 37-38.
 L. Trifunović, "Tomašević: a Painter and a Man", in *Aleksandar Tomašević: Paintings*, Museum of the City of Belgrade, Belgrade, 1969.
 L. Trifunović, "Old and New Art", *Zograf*, No. 3, Frescoes Gallery, Belgrade, 1969, pp. 39-52.
 M. B. Protić, "Aleksandar Tomašević (1921-1968)", in *Serbian Painting of the 20th century*, Book 2, Belgrade: Nolit, 1970, pp. 458-460.
 Š. Cobelj, The Art Portrait of Aleksandar Tomašević, *Collected Papers on Visual Arts*, No. 7, Novi Sad: Matica Srpska, 1971, pp. 179-204.
 S. Čelić, G. Tomašević (Biography, Bibliography, and a Catalogue), R. Konstantinović and M. Vunjak (authors of articles), *Aleksandar Tomašević, 1921-1968: Paintings and Drawings*, Cvijeta Zuzorić Art Pavilion, Belgrade, 1980.
 V. Vojinović and G. Tomašević (editors), M. Rajković, R. Konstantinović, S. Čelić, and P. Ugrinov (authors of articles), *Aleksandar Tomašević*, Belgrade: ULUS, 1988.
 N. Jovanović, *Aleksandar Tomašević, 1921-1968: Drawings, Graphic Arts, Watercolors*, Gallery of Visual Arts / Rajko Mamuzić Gift Collection, Novi Sad, 1999.
 L. Merenik, *Ideological Models: Serbian Painting 1945-1968*, Belgrade: Beopolis, 2001, pp. 88-90.
 N. Kusovac, *Aleksandar Tomašević*, Belgrade: RTS, 2005.
 J. Stolić, *Aleksandar Tomašević*, Novi Sad: Gallery of Visual Arts / Rajko Mamuzić Gift Collection, 2007.
 Lj. Miljković, *Aleksandar Tomašević*, Kragujevac: Rima, 2010.



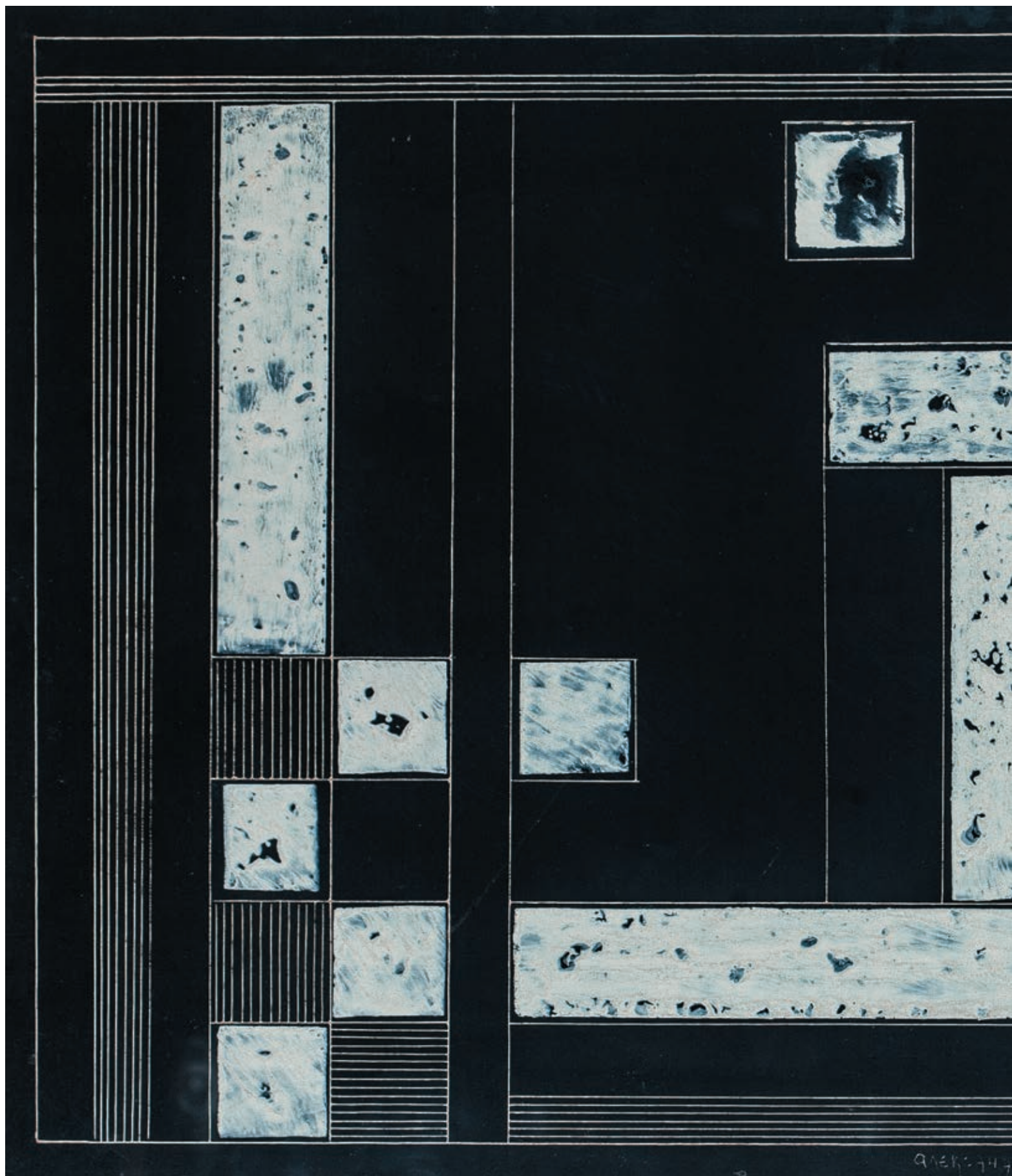
Delo br. 65/19, 1965.
Tempera na panelu,
70 × 50 cm.
Vlasništvo porodice
Krstonošić,
Beograd.

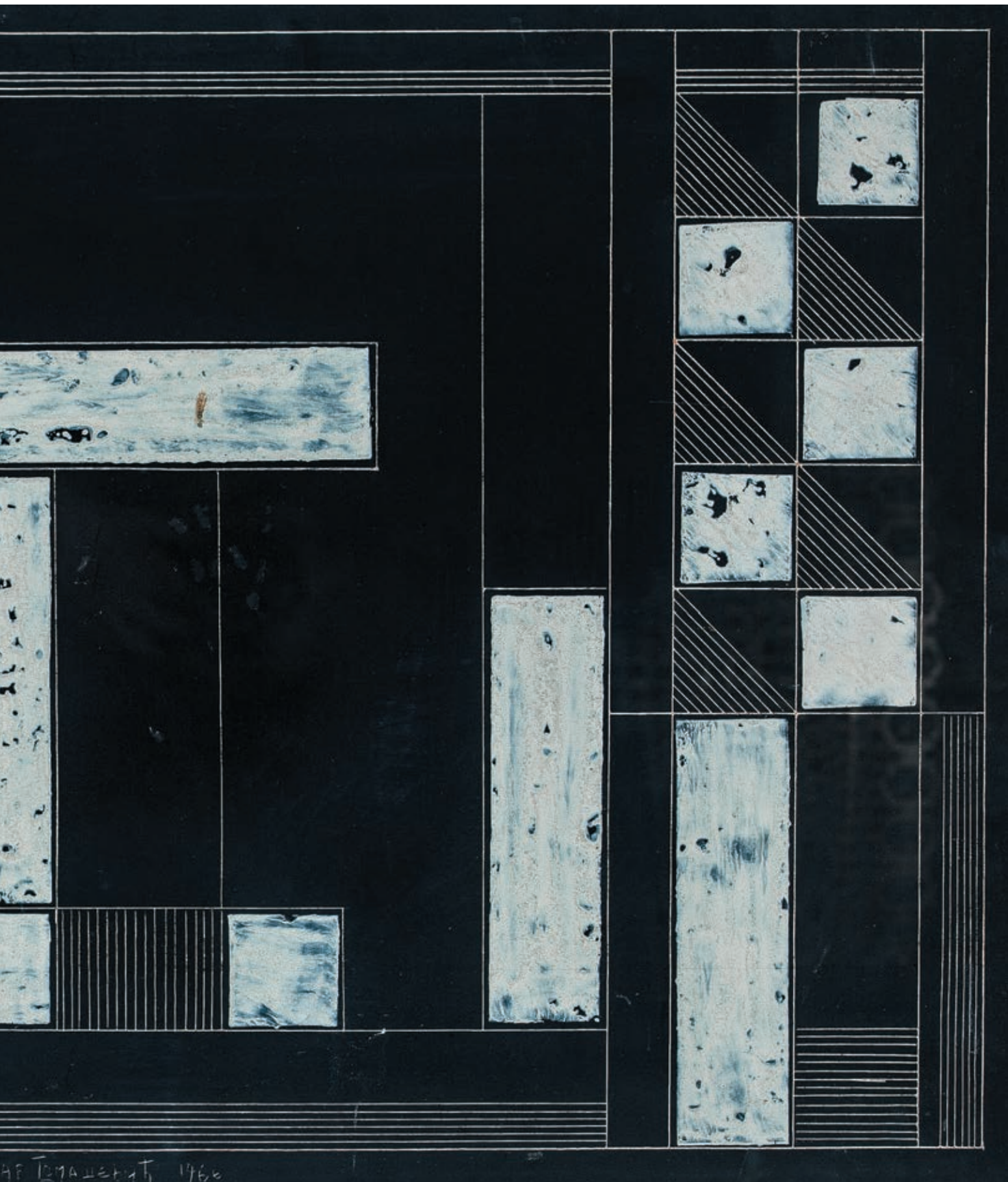
Work No. 65/19 (1965),
tempera on panel,
70 × 50 cm; ownership
of the Krstonosic family,
Belgrade.



Delo br. 63/27, 1966.
Tempera na panelu,
70 × 50 cm.

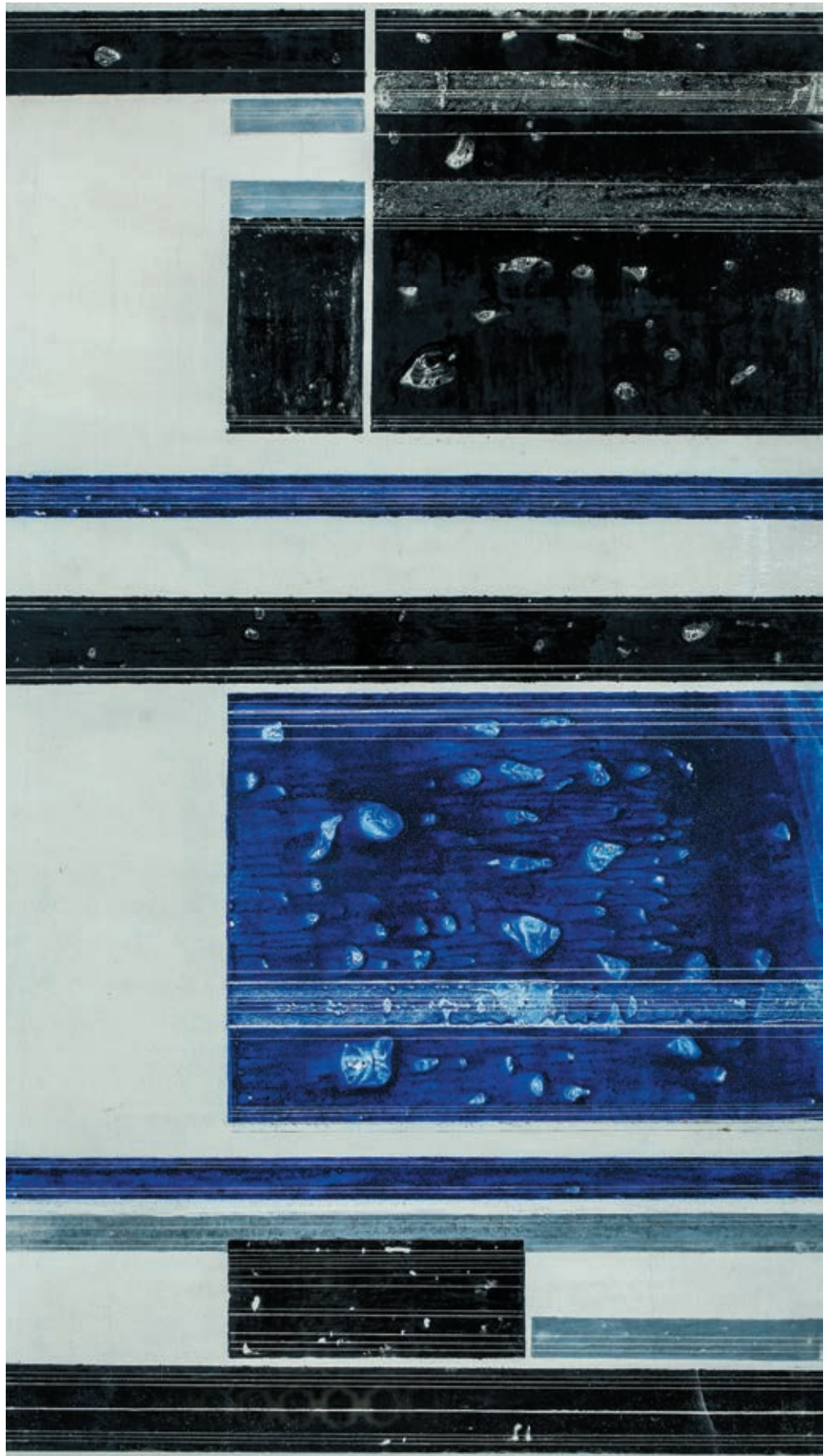
Work No. 63/27 (1966),
tempera on panel,
70 × 50 cm.





Delo br. 63/51, 1966. Tempera na panelu, 62 × 105 cm.
Vlasništvo porodice Trifunović, Beograd.

Work No. 63/51, 1966. Tempera on panel, 62 × 105 cm.
ownership of the Trifunovic family, Belgrade.



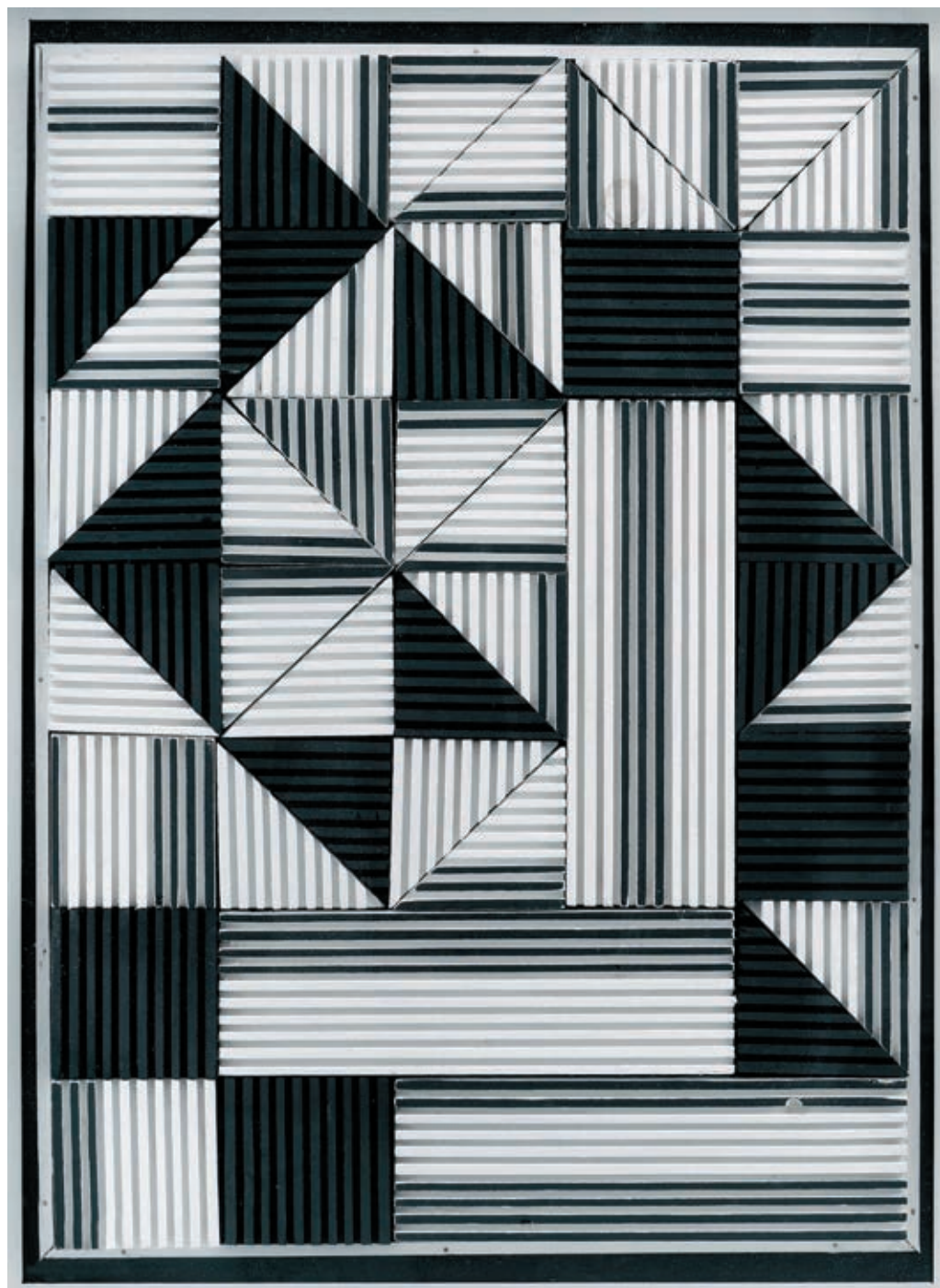
Delo br. 65/17, 1967.
Bojeni kanelirani elementi od
drveta, 70 × 50 cm.

Work No. 65/17, 1967.
painted carved wood
elements, 70 × 50 cm.



Delo, 1967.
bojeni kanelirani elementi od
drveta, 150 × 70 cm.
Vlasništvo porodice Dražević,
Beograd.

Work, 1967.
painted carved wood
elements, 150 × 70 cm;
ownership of the Drazevic
family, Belgrade.



Delo br. 65/14, 1967.
Bojeni kanelirani elementi od drveta, 70 × 50 cm.

Work No. 65/14, 1967.
painted carved wood elements, 70 × 50 cm.



Delo br. 65/17, 1967.

Bojeni kanelirani elementi od drveta, 70 × 50 cm.

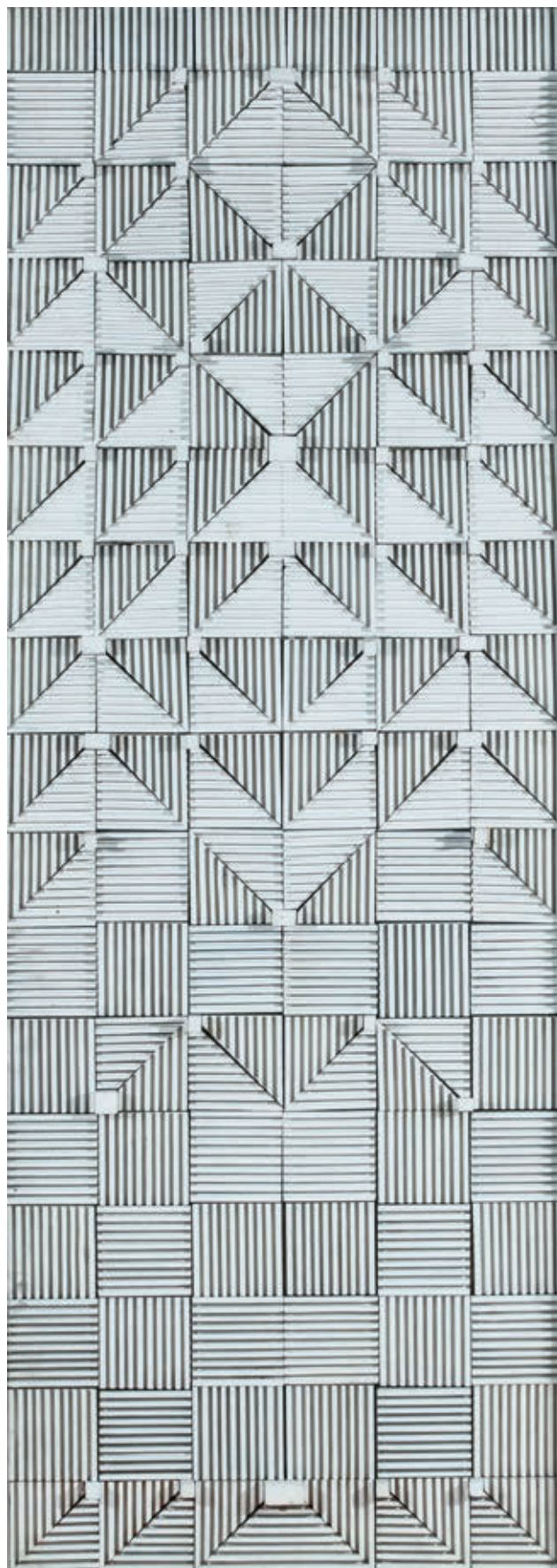
Work No. 65/17, 1967.

Painted carved wood elements, 70 × 50 cm.



Delo br. 65 (Vrata I), 1968.
bojeni kanelirani elementi od
drveta, 160 × 65 cm.
Vlasništvo porodice Noveski,
Beograd.

Work No. 65 - Door I (1968),
painted carved wood elements,
160 x 65 cm; ownership of the
Noveski family, Belgrade



Delo br. 65 (Vrata II), 1968.
Bojeni kanelirani elementi od
drveta, 160 × 65 cm.
Vlasništvo porodice Noveski,
Beograd.

Work No. 65 - Door II (1968),
painted carved wood elements,
160 × 65 cm; ownership of the
Noveski family, Belgrade

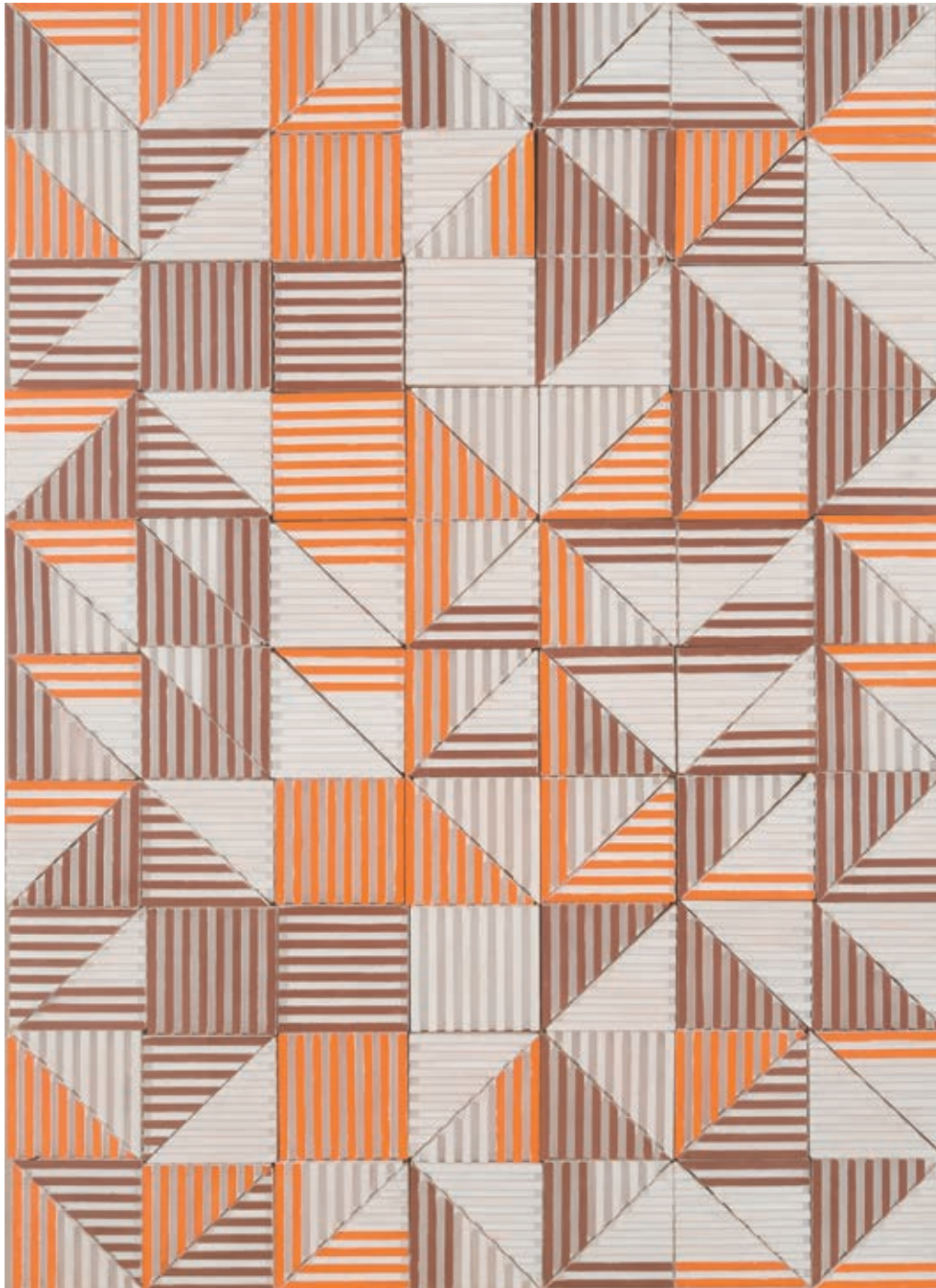


Bez naslova, 1967.

Bojeni kanelirani elementi od drveta, 100 × 70 cm.
Vlasništvo porodice Popović, Beograd.

No Title (1967),

painted carved wood elements, 100 × 70 cm;
ownership of the Popovic family, Belgrade

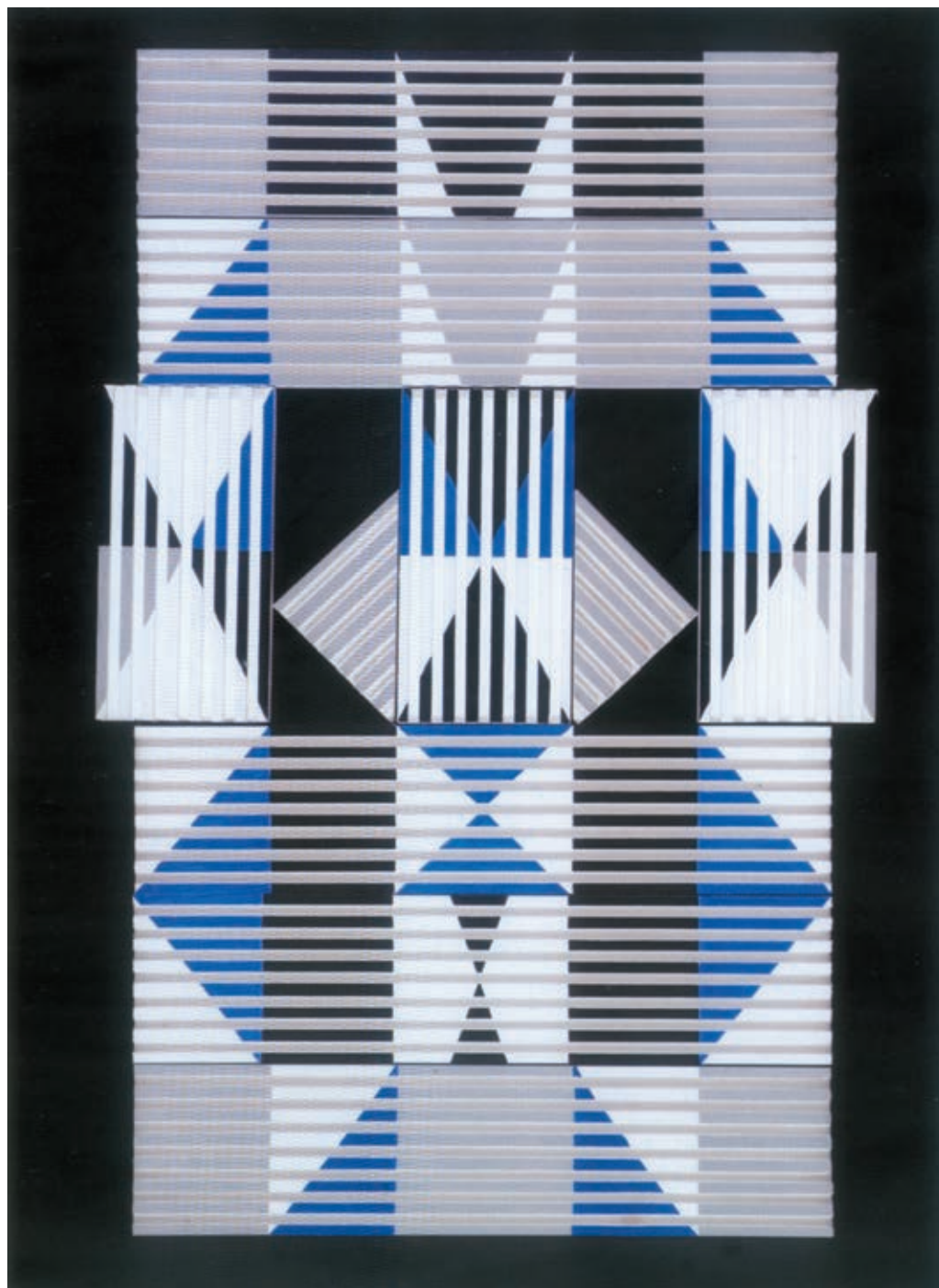


Bez naslova, 1967.

Bojeni kanelirani elementi od drveta, 100 × 70 cm.
Vlasništvo porodice Popović, Beograd.

No Title (1967),

painted carved wood elements, 100 × 70 cm;
ownership of the Popovic family, Belgrade

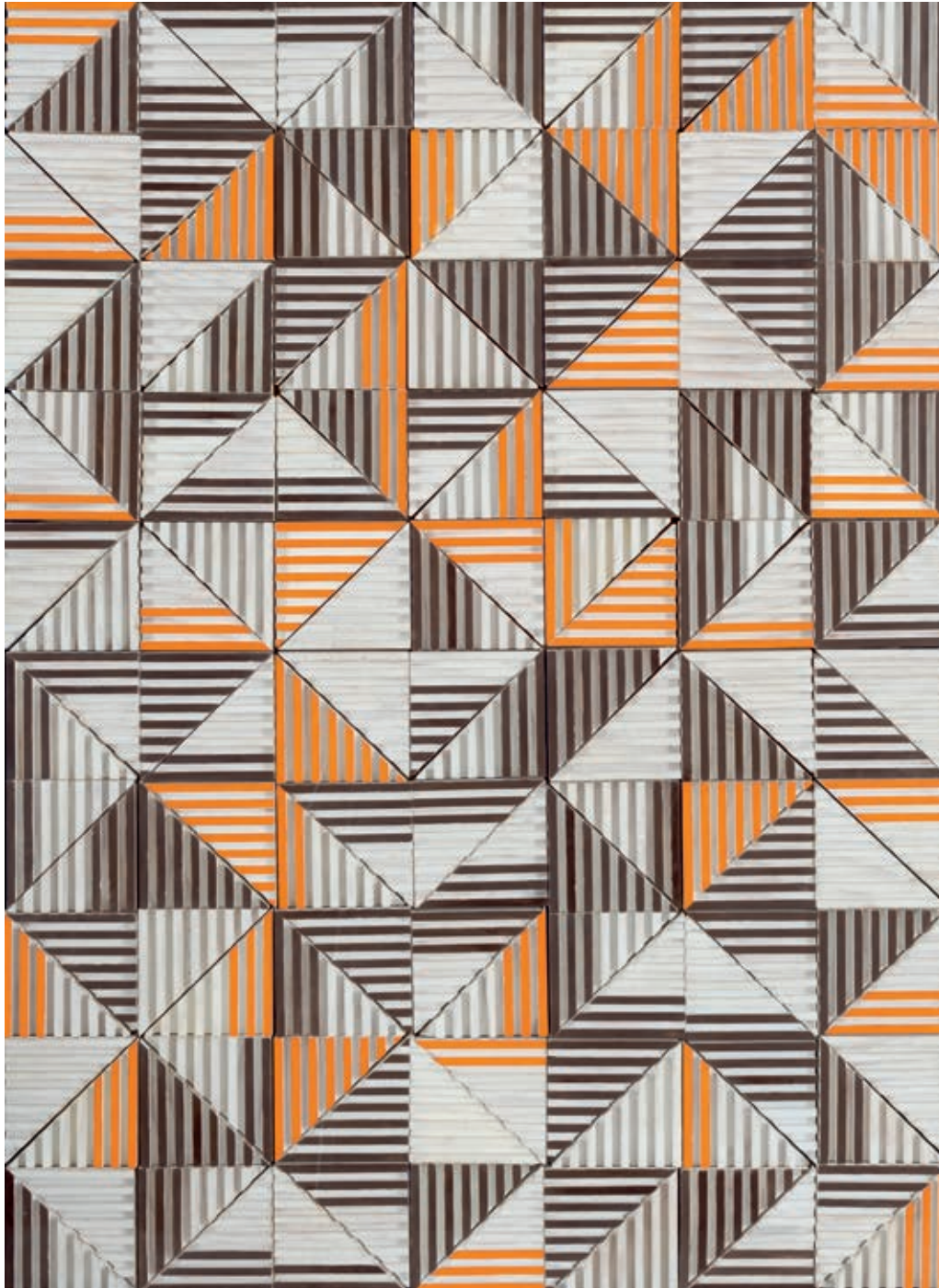


Delo, br. 65/25, 1966.

Bojeni kanelirani elementi od drveta, 50 × 70 cm.

Work No. 65/25, 1966.

painted carved wood elements, 50 × 70 cm;

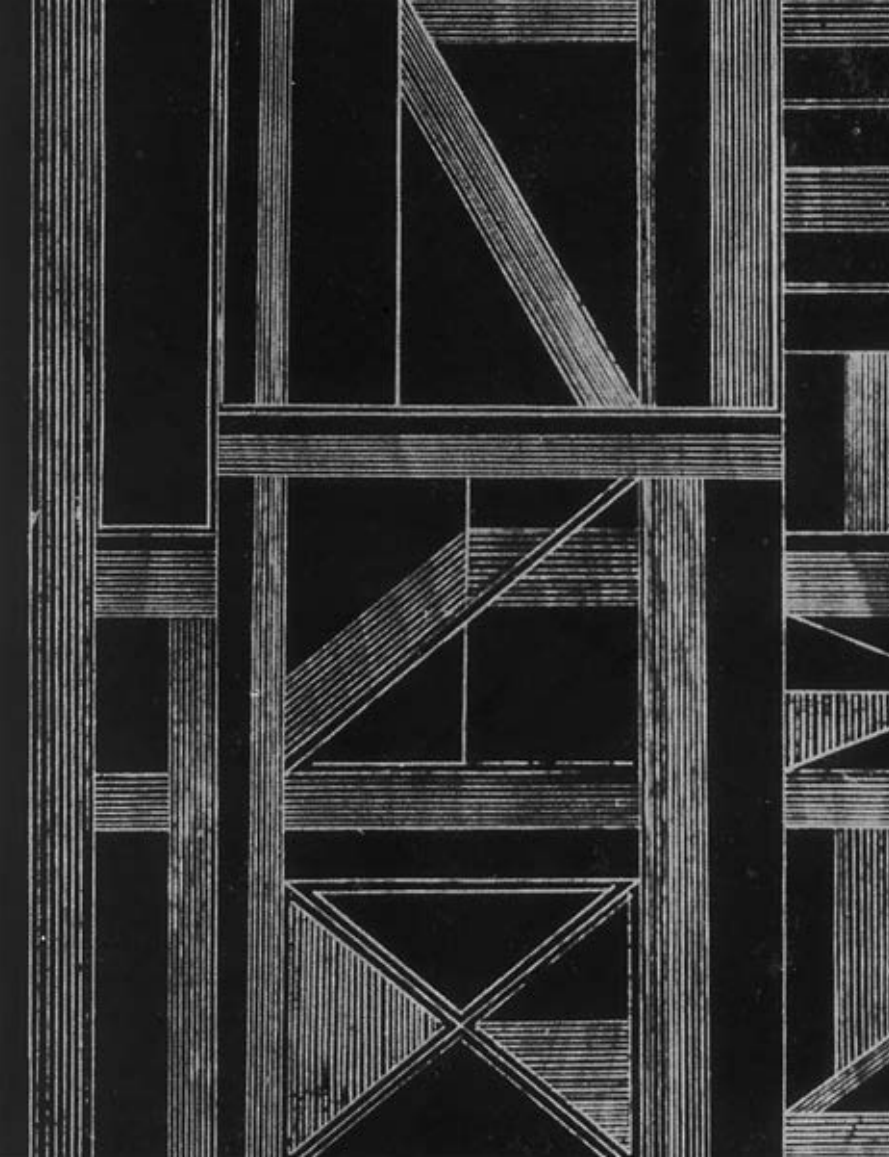
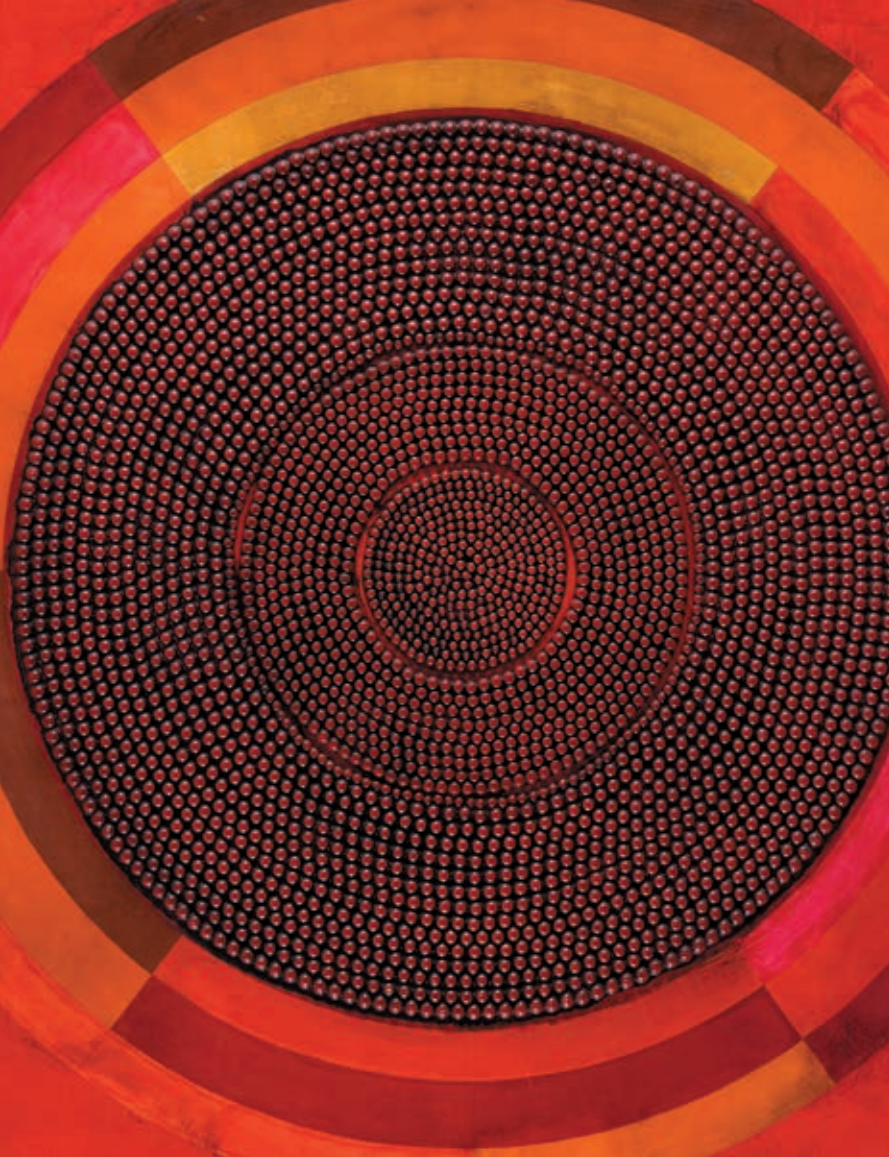


Delo, br. 65/8, 1967.

Bojeni kanelirani elementi od drveta, 100 × 70 cm.
Vlasništvo porodice Krstonošić, Beograd.

Work No. 65/8, 1967.

Painted carved wood elements, 100 × 70 cm;
ownership of the Krstonosic family, Belgrade



Milena Čubraković

Biografija

(Brežice, 4. novembar 1924 – Rim, 24. februar 2004.)

Biography

(Brežice, 4 November 1924 – Rome, 24 February 2004)



Milena Čubraković je u svojim rodnim Brežicama kraj Čačka završila osnovnu školu, u kojoj je njen otac učiteljevao. Porodica Čubraković preselila se 1936. godine u Kruševac a zatim u Beograd gde je Milena nastavila svoje obrazovanje.

Akademiju likovne umetnosti završila je 1953. godine u klasi profesora Nedeljka Gvozdenovića. U klasi sa njom likovne naobrazbe sticali su Stojan Ćelić i Mladen Srbinović. Za razliku od svojih kolega iz klase, koji su u Beogradu gradili svoje uspešne umetničke karijere, što se između ostalog prepoznaje u redovnom članstvu SANU-a i u statusu redovnog profesora Akademije likovne umetnosti u Beogradu, Milena Čubraković je svoju profesionalnu afirmaciju sticala u inostranstvu. Posle prve samostalne izložbe, organizovane u Muzeju primenjenih umetnosti u Beogradu, 1959. godine Milena Čubraković je napustila Beograd otisnuvši se u beli svet.

Nošena željom za usavršavanjem i aktivnim učestvovanjem u novim tendencijama, svetske moderne umetnosti Milena Čubraković je izabrala Rim za mesto svog boravka i rada. Mada se italijanska prestonica nije smatrala epicentrom svetske avangardne scene, Milena Čubraković prepoznala je u Rimu likovna dešavanja koja su joj bila inspirativna za njeno stvaralaštvo. U Rimu upoznaje japanskog umetnika i filozofa Nobuju Abea pod čijim uticajem i vođstvom, 1967. godine, zajedno sa sunarodnicom Mirom Brtkom i internacionalnim umetnicima Paolom Patelijem (Patelli), Aldom Šmidom (Schmid), i Maršom Afif (Marcia Hafif), osniva grupu *Illumination*.

Iako je Rim bio mesto njenog stalnog boravka, centar njenog umetničkog oblikovanja i javne afirmacije, Milena Čubraković nikada nije zaboravila svoje korene i odakle dolazi. Svesna svog nacionalnog identiteta, koji se prepoznaje u njenom literalnom radu, Milena Čubraković je motivisano učestvovala na grupnim izložbama Udruženja likovnih

Milena Čubraković finished elementary school in her birthplace, Brežice near Čacak, where her father was a teacher. The family moved to Kruševac in 1936, and then to Belgrade where Milena continued her education.

She graduated from the Academy of Visual Arts in 1953 in the class of Professor Nedeljko Gvozdenović. Stojan Ćelić and Mladen Srbinović were also in her class. Unlike her class colleagues who were building their successful art careers in Belgrade, which among other things has been visible in their full membership in the Serbian Academy of Arts and Sciences and in their full professorship status at the Academy of Visual Arts in Belgrade, Milena Čubraković gained her professional affirmation abroad. Following her solo exhibition staged in the Museum of Applied Arts in Belgrade in 1959, Milena Čubraković left Belgrade and went to the big white world.

Propelled by her desire for self-perfection and active participation in new tendencies of world's modern art, Milena Čubraković chose Rome for her residence and work. Although the capital of Italy was not considered the epicenter of world's avangarde scene at the time, she recognized in Rome visual art events which she found inspiring for her work. In Rome, she met the Japanese artist and philosopher Nobuya Abe, under whose influence and leadership, in 1967, she, together with her fellow Yugoslav, Mira Brtko, and international artists Paolo Patelli, Aldo Schmid, and Marcia Hafif, co-founded the group called *Illumination*.

Although Rome was the place of her permanent residence, the center of her artistic shaping and public affirmation, Milena Čubraković never forgot her roots, and where she had come from. Aware of her ethnic identity, which is reflected in her literary work, Milena Čubraković enthusiastically took part in group exhibitions of the Association of Visual Artists of Yugoslavia, the October Salon in Belgrade, the Association

umetnika Jugoslavije, Oktobarskog salona, Udruženja likovnih umetnika Srbije itd, omogućavajući domaćoj likovnoj publici uvid u njeno stvaralaštvo nastalo u inostranstvu.

Posle smrti Milene Čubraković 24. februara 2004. godine u Rimu, zahvaljujući slikarki Miri Brtki i prof Jerku Ješi Denegriju, njena umetnička ostavština razdeljena je po muzejima, galerijama i različitim institucijama kulture.

Samostalne izložbe

- 1958. Univerzitetski klub, Beograd
- 1959. Muzej primenjene umetnosti, Beograd
- 1961. Fondacija Ernesto Basso, Rim
- 1965. Galerija Stagni, Rim
- 1970. Izložbeni paviljon, Sarajevo
- 1973. Etnea film, Rim
- Retrospektivna izložba, Muzej savremene umetnosti, Beograd

Grupne izložbe

- 1951. Mladi likovni umetnici Srbije, Beograd
- 1952. XIV izložba ULUS-a, Beograd
- Izložba ULUS-a, Ljubljana
- 1953. XV izložba ULUS-a, Beograd
- ULUS, izložba crteža, tempera i akvarela, Beograd
- 1954. XVII izložba ULUS-a, Beograd
- 1955. XIX izložba ULUS-a, Beograd
- XX izložba ULUS-a, Beograd
- 1956. XXI izložba ULUS-a, Beograd
- 1957. XXIII izložba ULUS-a, Beograd
- XXIV izložba ULUS-a, Beograd
- Izložba ULUS-a, Skoplje
- 1958. XXV izložba ULUS-a, Beograd
- Izložba ULUS-a, Ljubljana
- 1960. Izložba ULUS-a, Beograd
- Premio Gubio - Palazzo dei Consili, Gubio
- 1962. Grupna izložba, Galerija međunarodne moderne umetnosti, Damask
- 1964. Izložba ULUS-a, Čovek i rad, Svetovi mašte, Beograd
- 1965. Izložba *Forme presenti*, Galerija Scorpio, Rim
- 1967. Izložba ULUS-a, Beograd
- Grupna izložba - Illumination, Trento
- III trijenale jugoslovenske umetnosti, Beograd
- Oktobarski salon Beograd i Zagreb
- 1968. XLVI izložba ULUS-a, Beograd
- I međunarodna izložba originalnog crteža, Rijeka
- Oktobarski salon, Beograd
- 1969. Izložba ULUS-a, Beograd
- Oktobarski salon, Beograd
- Grupna izložba, Klub Aventino, Rim
- Izložba umetničke kolonije Počitelj, Beograd
- Izložba ULUS-a, Beograd

of Visual Artists of Serbia, and so forth, making it possible for domestic visual art public to view her work created abroad.

Following the death of Milena Čubraković in Rome on 24 February 2004, and owing to the painter Mira Brtko and Professor Jerko "Ješa" Denegri, her artworks was given over to museums, galleries and various other cultural intitutions.

Solo exhibitions

- 1958 University Club, Belgrade
- 1959 Museum of Applied Arts, Belgrade
- 1961 Ernesto Basso Foundation, Rome
- 1965 Stagni Gallery, Rome
- 1970 Exhibition Pavilion, Sarajevo
- 1973 Etnea Film, Rome
- Retrospective exhibition, Museum of Contemporary Arts, Belgrade

Group exhibitions

- 1951 Young Visual Artists of Serbia, Belgrade
- 1952 14th Exhibition of the Association of the Visual Artsts of Serbia (ULUS), Belgrade
- ULUS Exhibition, Ljubljana
- 1953 15th Exhibition of the Association of the Visual Artsts of Serbia (ULUS), Belgrade
- ULUS Exhibition of Drawings, Tempera and Watercolor, Belgrade
- 1954 17th Exhibition of the Association of the Visual Artsts of Serbia (ULUS), Belgrade
- 1955 19th Exhibition of the Association of the Visual Artsts of Serbia (ULUS), Belgrade
- 20th Exhibition of the Association of the Visual Artsts of Serbia (ULUS), Belgrade
- 1956 21st Exhibition of the Association of the Visual Artsts of Serbia (ULUS), Belgrade
- 1957 23rd Exhibition of the Association of the Visual Artsts of Serbia (ULUS), Belgrade
- 24th Exhibition of the Association of the Visual Artsts of Serbia (ULUS), Belgrade
- ULUS Exhibition, Skoplje
- 1958 25th Exhibition of the Association of the Visual Artsts of Serbia (ULUS), Belgrade
- ULUS Exhibition, Ljubljana
- 1960 ULUS Exhibition, Belgrade
- Premio Gubio - Palazzo dei Consili, Gubio
- 1962 Group Exhibition, Gallery of International Modern Art, Damascus
- 1964 ULUS Exhibition, Man and Work, Worlds of Imagination, Belgrade
- 1965 Exhibition *Forme presenti*, Scorpio Gallery, Rome



1970. Neke tendencije beogradske umetnosti, Beograd
Izložba umetničke kolonije Počitelj, Mostar
Izložba ULUS-a, Beograd
1971. Grupna izložba - Illumination, Klagenfurt
Oktobarski salon, Beograd
Savremena srpska umetnost, Ljubljana
Izložba ULUS-a, Beograd
Izložba kolekcije Peter Stuyvestant, Beograd
1972. Savremena srpska umetnost, Skoplje
Savremeno jugoslovensko slikarstvo, Brno i Prag
1973. Savremeno jugoslovensko slikarstvo, Budimpešta
Osam beogradskih apstraktnih slikara, Kopenhagen

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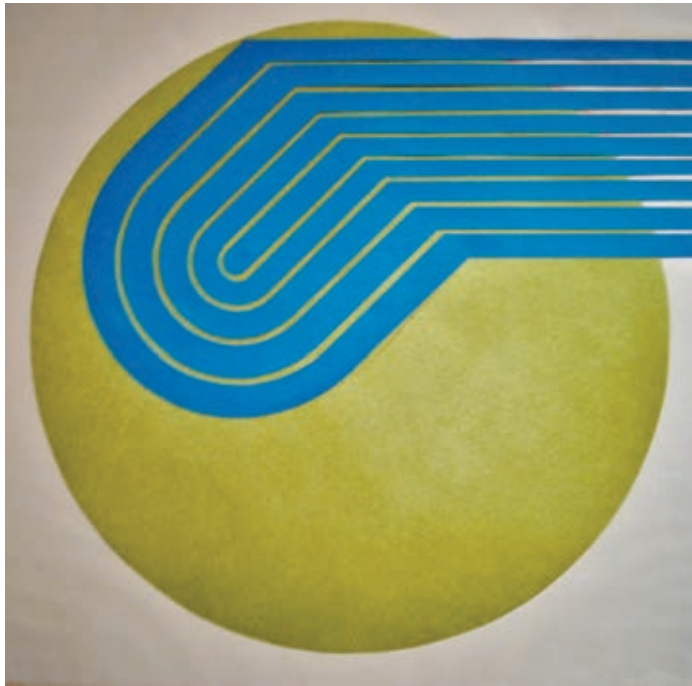
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- 1967 ULUS Exhibition, Belgrade
Illumination Group Exhibition, Trento
3rd Triennale of Yugoslav Art, Belgrade
October Salon, Belgrade and Zagreb
- 1968 46th Exhibition of the Association of the Visual Artists of Serbia (ULUS), Belgrade
1st International Exhibition of Original Drawings, Rijeka
October Salon, Belgrade
- 1969 ULUS Exhibition, Belgrade
October Salon, Belgrade
Group Exhibition, Aventino Club, Rome
Počitelj Art Colony Exhibition, Belgrade
ULUS Exhibition, Belgrade
- 1970 Some Tendencies of Belgrade Art, Belgrade
Počitelj Art Colony Exhibition, Mostar
ULUS Exhibition, Belgrade
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October Salon, Belgrade
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- D. Čirić, „An Art Work in a Factory Hall“, *Novi Beograd*, New Belgrade, 26 August 1971.
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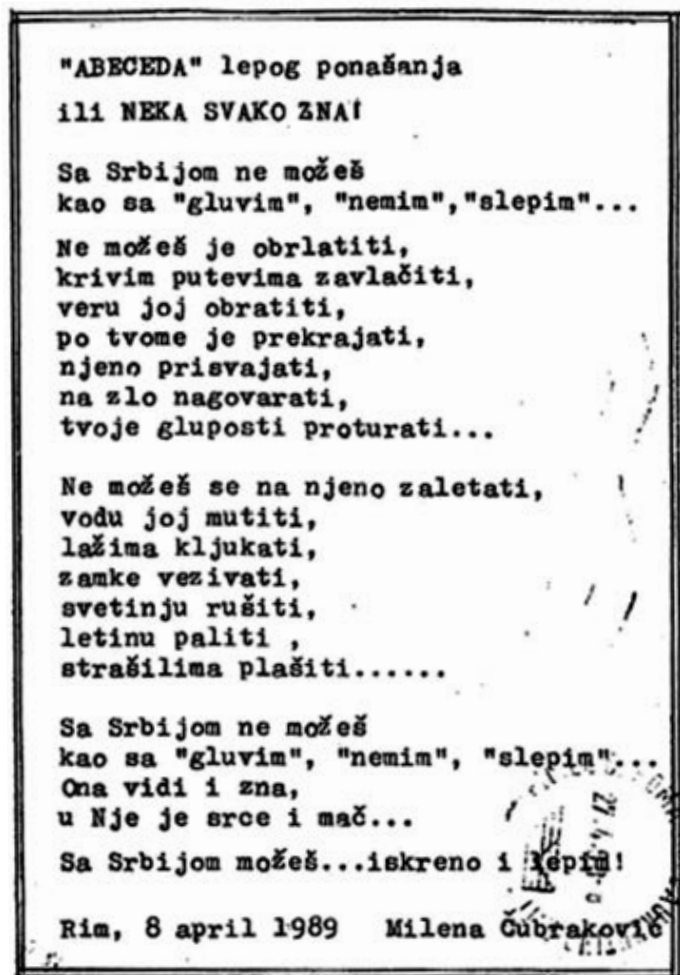


Kompozicija, 1979.

Kombinovana tehnika na kartonu, 50 × 50 cm.
Vlasništvo porodice Majd, Beograd.

Composition, 1979.

combined technique on cardboard, 50 × 50 cm;
ownership of the Majd family, Belgrade.



ABC of Good Manners
or LET EVERYONE KNOW!

With Serbia you cannot do
What you do with the „deaf“, the „dumb“, the „blind“...

You cannot persuade her,
And take her on roundabout roads,
Nor can you convert her faith
And tailor her in line with your wishes,
You cannot take what belongs to her
Or incite her to do evil things,
And push for your stupidities...

You cannot lunge at what is hers
Muddy her waters
Feed her lies,
Tie traps around her,
Topple her sacred things,
Set her harvest on fire
Frighten her with scarecrows.

With Serbia you cannot do
What you do with the „deaf“, the „dumb“, the „blind“...
She sees and she knows,
She has a heart and a sword...
With Serbia, you can do by being frank and nice!

Rome, 8 April 1989 – Milena Čubraković



Note e Giorno, 1964.

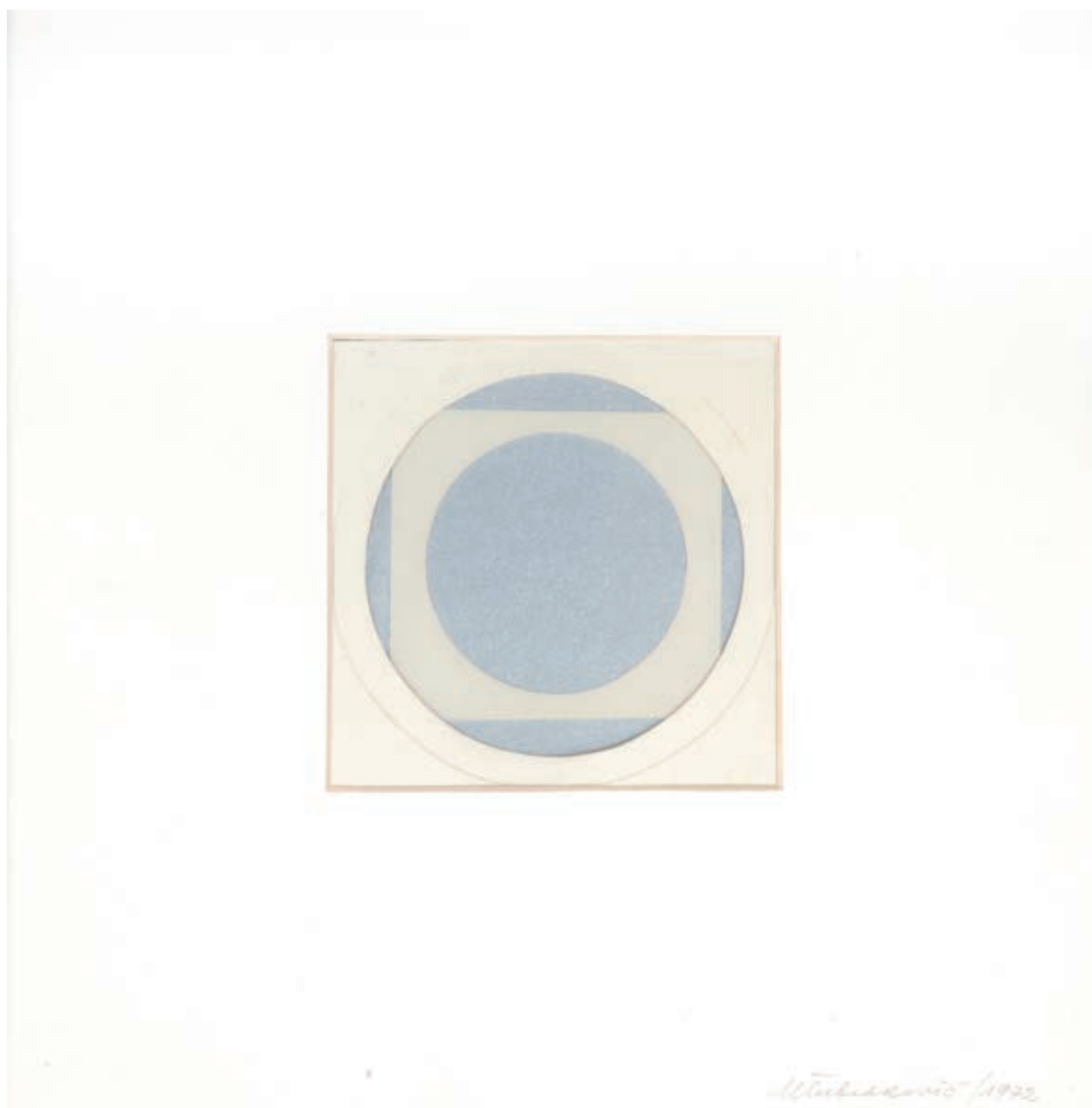
Akrilik na panelu, 82 × 82 cm.

Vlasništvo porodice Radinović, Milano.

Night and Day (1964),

acrylic on panel, 82 × 82 cm;

ownership of the Radinovic family, Milan.

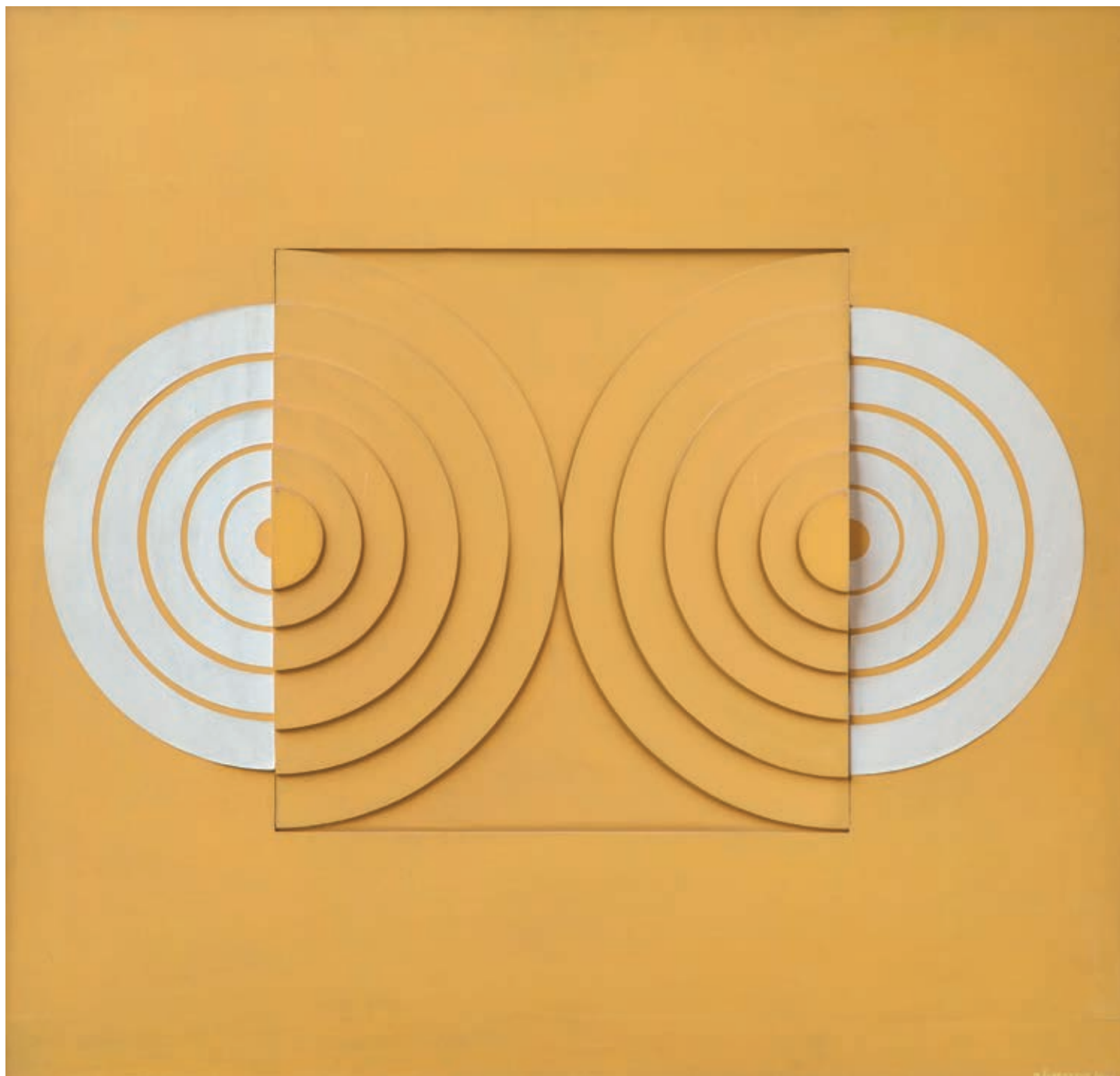


Bez Naziva, 1972.

Kombinovana tehnika na papiru, 33 × 33 cm.
Vlasništvo Muzeja savremene umetnosti Vojvodine.
Foto: Marko Ercegović.

No Title, 1968.

combined technique on paper, 33 × 33 cm;
ownership of the Museum of Contemporary Arts of
Vojvodina;
Photo: Marko Ercegovic.



Konstrukcija A-67, 1967.

Kombinovana tehnika, 85 × 90 cm.

Vlasništvo porodice Marjanović, Beograd.

Construction A-67 (1967),

combined technique, 85 × 90 cm;

ownership of the Marjanovic family, Belgrade.



Prostor 2, 1973.

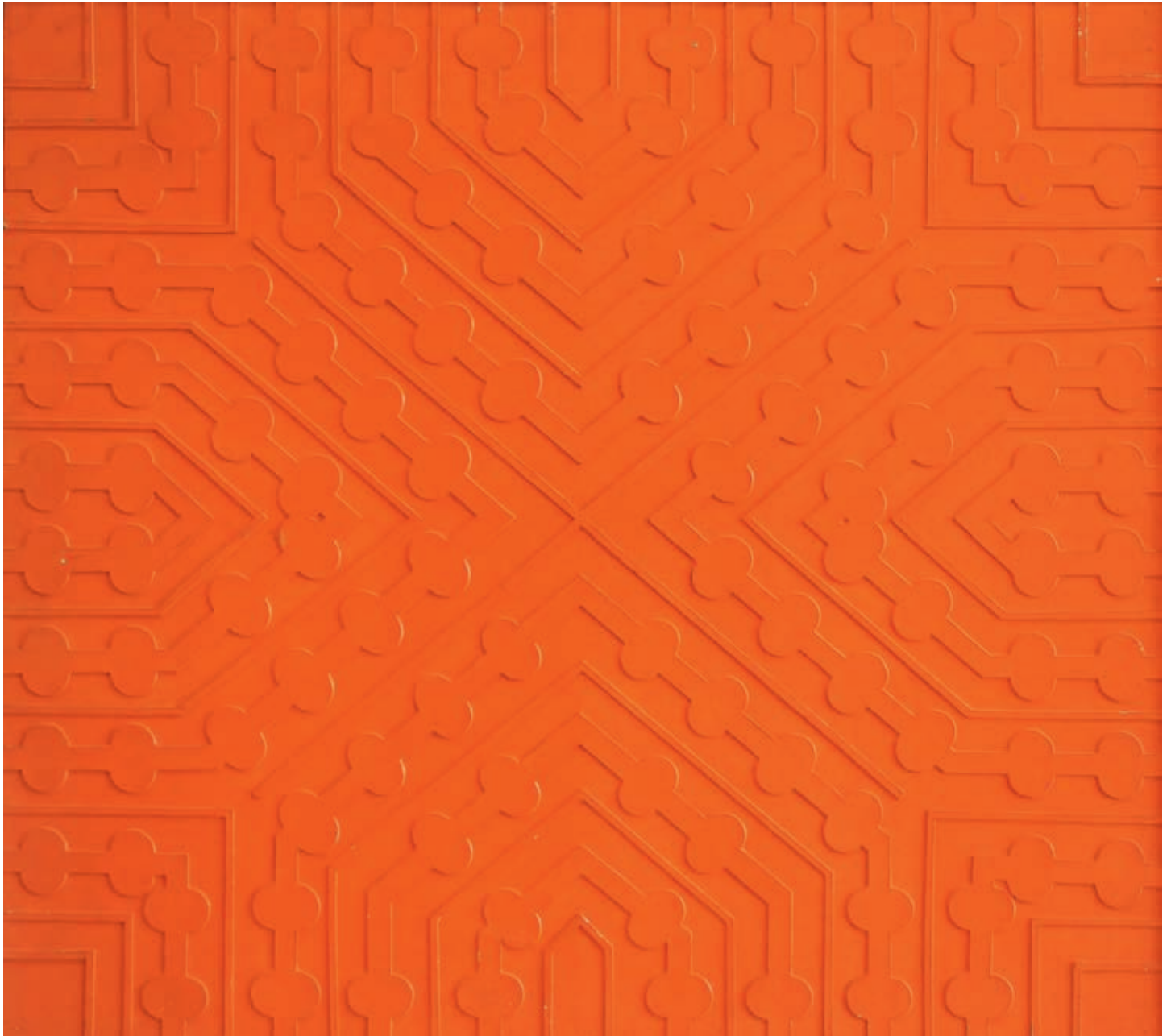
Bojeno drvo, reljef, 141 × 141 cm.

Vlasništvo Muzeja savremene umetnosti, Beograd.

Space 2 (1973),

painted wood relief, 141 × 141 cm;

ownership of the Museum of Contemporary Arts, Belgrade.

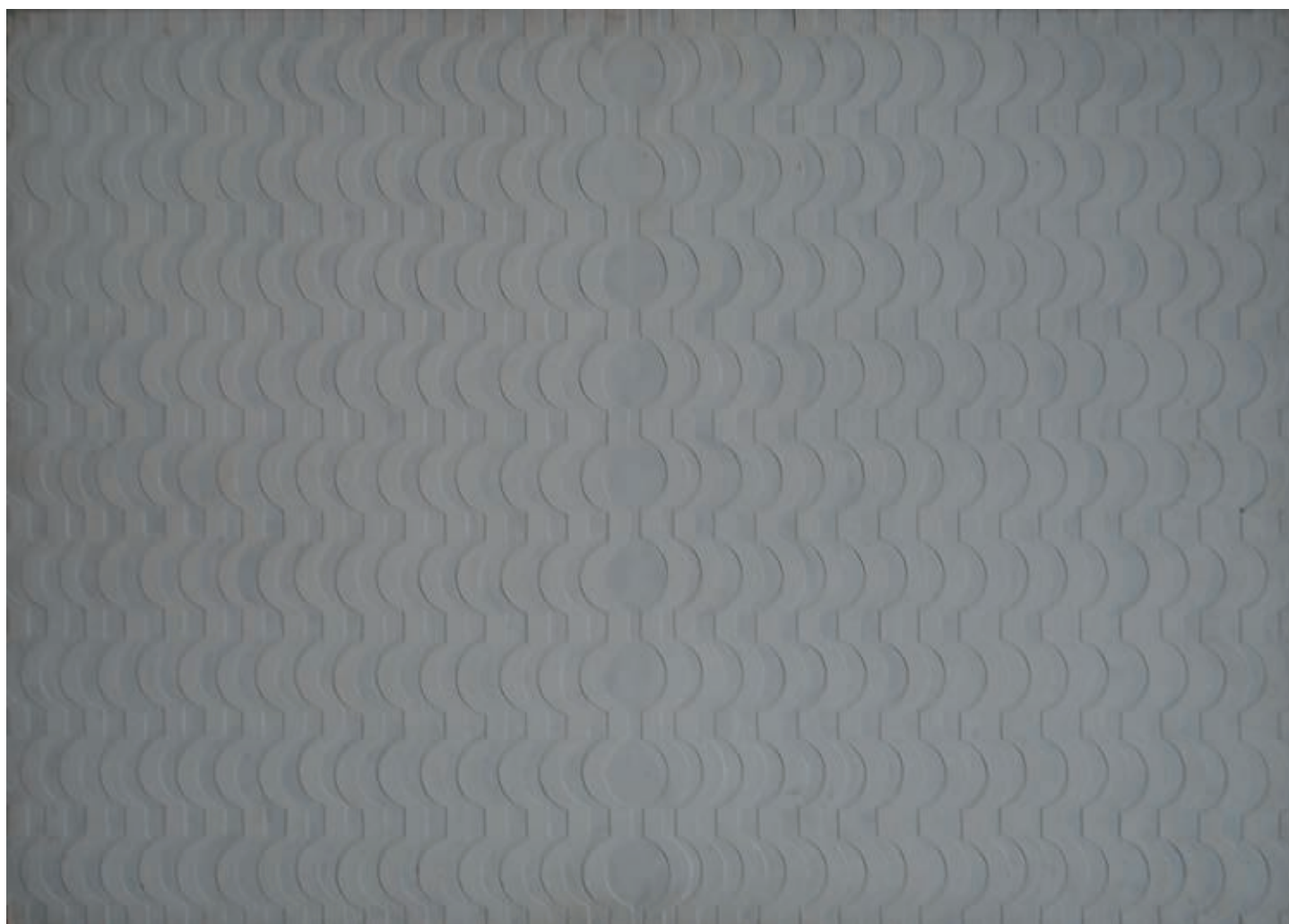


Konstrukcija B-1, 1965.

Reljef na bojenom panelu, 72 × 80 cm.
Vlasništvo porodice Mitić, Beograd.

Construction B-1 (1965),

relief on painted panel, 72 × 80 cm;
ownership of the Mitic family, Belgrade.



Konstrukcija D-1, 1965.

Reljef na bojenom panelu, 47 × 65 cm.

Vlasništvo porodice Majd, Beograd.

Construction D-1 (1965),

relief on painted panel, 47 × 65 cm;

ownership of the Majd family, Belgrade.



Beza naziva, 1968.

Kombinovana tehnika na papiru, 33 × 33 cm.

Vlasništvo Muzeja savremene umetnosti Vojvodine.

Foto: Marko Ercegović.

No Title, 1968.

combined technique on paper, 33 × 33 cm;

ownership of the Museum of Contemporary Arts of
Vojvodina;

Photo: Marko Ercegovic.

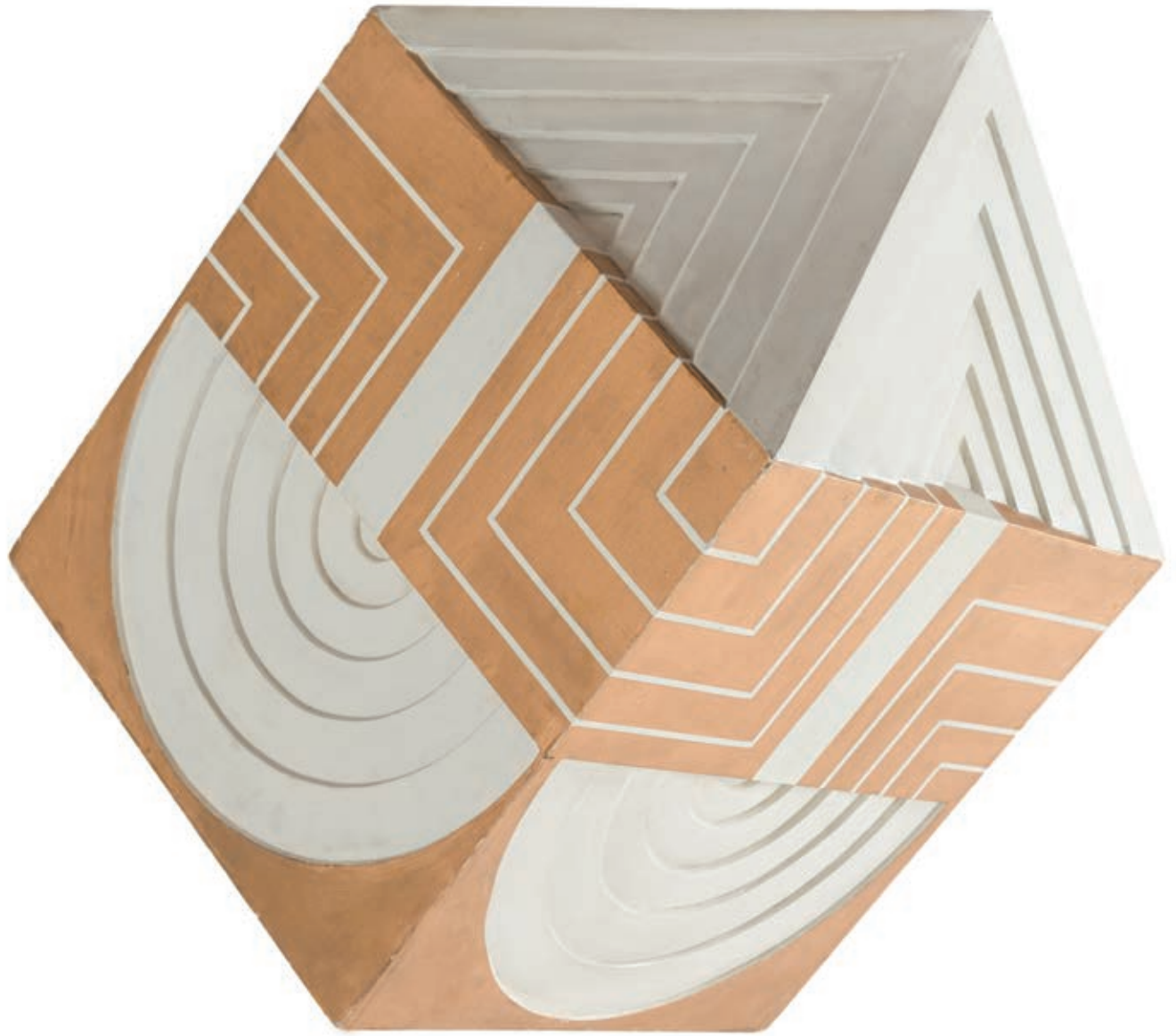


Beza naziva, 1968.

Kombinovana tehnika na papiru, 33 × 33 cm.
Vlasništvo Muzeja savremene umetnosti Vojvodine.
Foto: Marko Ercegović.

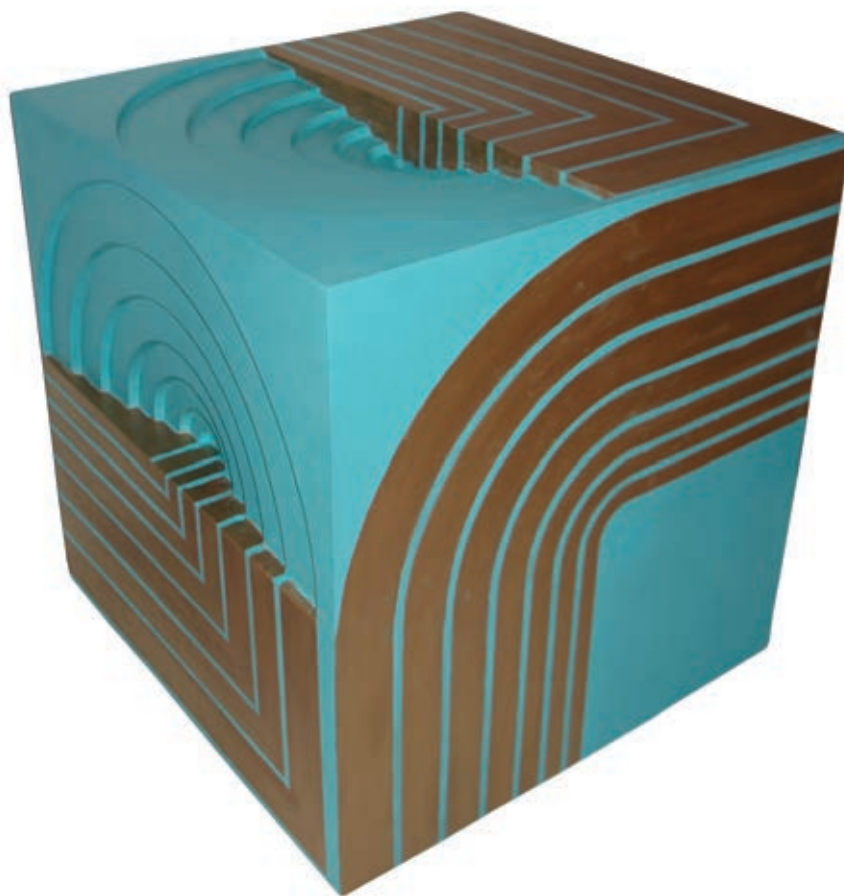
No Title, 1968.

combined technique on paper, 33 × 33 cm;
ownership of the Museum of Contemporary Arts of
Vojvodina;
Photo: Marko Ercegovic.



Konstrukcija A-2 (objekat), 1972.
Kombinovana tehnika na panelu.
Vlasništvo porodice Noveski, Beograd.

Construction A-2 (object, 1972),
combined technique on panel;
ownership of the Noveski family, Belgrade.



Konstrukcija A-1 (objekat), 1972.

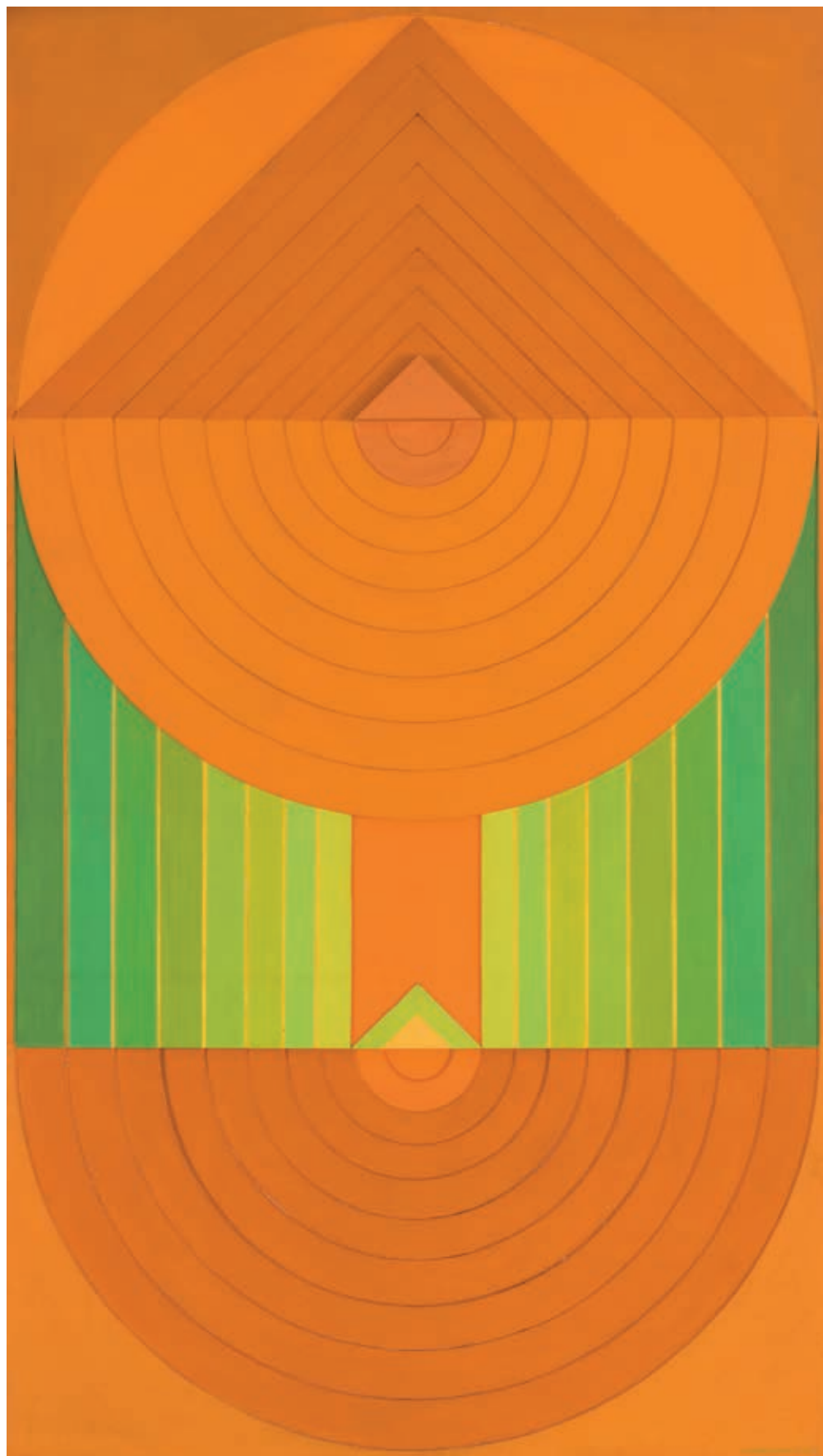
Kombinovana tehnika na panelu, 32 × 33 cm.
Vlasništvo porodice Majd, Beograd.

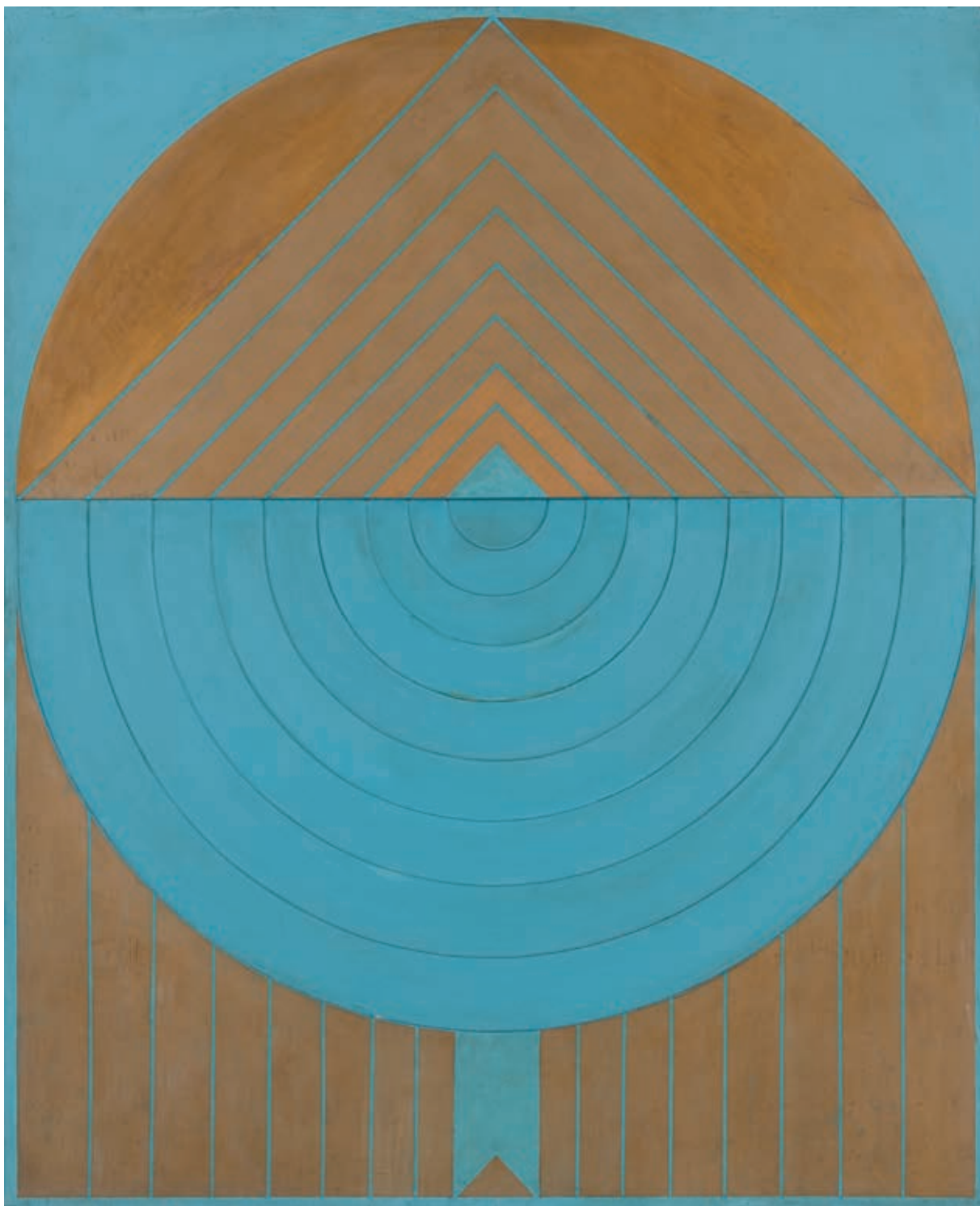
Construction A-1 (object, 1972),

combined technique on panel, 32 x 32 cm;
ownership of the Majd family, Belgrade.

Simetrična osa, 1971.
Kombinovana tehnika,
215 × 122 cm.
Vlasništvo porodice Noveski,
Beograd.

Symmetrical Axis (1971),
combined technique,
215 × 122 cm;
ownership of the Noveski family,
Belgrade.





Projekcija 1, 1972.

Kombinovana tehnika, 135 × 110 cm.
Vlasništvo porodice Noveski, Beograd.

Projection 1 (1972),

combined technique, 135 × 110 cm;
ownership of the Noveski family, Belgrade.

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za njihovu nesebičnu pomoć u realizaciji umetničkog projekta:

„DIJALOG“

Lazar Vozarević – Aleksandar Tomašević – Mira Brtka – Milena Čubraković

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