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LIKOVNA  
GALERIJA  
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BEOGRADA

10 — 23. IV 1989.

AUTOR IZLOŽBE  
MIRJANA RADOJČIĆ



GALERIJA  
SAVREMENE UMETNOSTI  
NIŠ

MAJ, 1989.

UMETNIČKA GALERIJA  
»NADEŽDA PETROVIĆ«  
ČAČAK

MAJ - JUNI 1989.

GALERIJA  
»LAZAR VOZAREVIĆ«  
SREMSKA MITROVICA  
SEPTEMBAR 1989.

MIRJANA  
RADOJČIĆ  
POVODOM  
VELIKOG GRADA  
ILI PRIVLAČNOST  
MEDIJA

APROPOS OF  
THE BIG CITY  
OR THE  
ATTRACTION  
OF THE MEDIA

Parafrazirajući reči Ludviga Gica »Ozbiljan je život, a vedra umetnost«, ovom se izložbom nastoji da zabeleži jedno aktuelno interesovanje u savremenoj beogradskoj umetnosti predstavljanjem rada onih umetnika čije stvaralaštvo upućuje na različite vidove estetizacije trivijalnih sižea, odnosno izražava njihov odnos prema savremenom životu i stvarnosti na način koji, izborom motiva ili izborom materijala, u prvi plan stavlja svakodnevno, banalno, trivijalno, dovodeći ga u saglasnost sa umetničkim, i prevashodno je uslovljeno urbanom sredinom grada, stvarima i uličnim inventarom, ili mas-medijima, reklamom, etiketama, stripom, kao prepoznatljivim znacima svakodnevne velegradske stvarnosti. Reč je o stvaralaštvu: Rade Selaković, Slavoljuba Radojčića, Marije Dragojlović, Dušana Otaševića i Dragoša Kalajića, autorima čija dela, po svojim formalnim odlikama, pripadaju figuraciji, ali koja su svojom ikonografijom naznačila jedan potpuno nov prosek u okvirima figurativnih opredeljenja 80-tih godina.

Nalazeći velike srodnosti među vidovima likovnog izražavanja pomenutih umetnika, ovom izložbom se, u isti mah, izričito nastoji ukazati na vezu između svakodnevlja i kiča, odnosno želi se pokazati kako je u jednom trenutku umetnost reagovala na kič, kao na određen način egzistiranja, koji se prvenstveno i iskazuje na planu banalne svakodnevne, i na njegovu sve veću prisutnost u savremenom životu i osećanjima modernog čoveka. Što će reći da se ovde radi o jednom modernom kiču, o kiču kao višeznačnom fenomenu i mnogostrukosti njegovih vidova, o onom kič stavu savremenog društva i kič situacijama svakodnevnog života, kič ponašanju, kič odnosu prema stvarima i viđenom itd., što je, razume se, neminovno našlo svoj izraz i na planu umetnosti. Što, isto tako, znači da su nam dela umetnika o kojima je ovde reč, budući da se upravo zasnivaju na tom modernom kiču i njegovim modelima, omogućila da ocrtaimo i pojasnimo određeno reagovanje umetnosti na savremeni kič, da pokušamo da formu-

Paraphrasing the words of Ludwig Gietz »Life« is serious and art is joyful«, this exhibition attempts to record a current interest in the contemporary Belgrade art by displaying the works of those artists whose creative outputs are directed to various aspects of the aesthetization of the trivial subjects, i. e. express their relationship to the contemporary life and reality in a way which gives prominence, in the choice, of subjects or materials, to the everyday, banal, trivial, bringing it into an agreement with the artistic. Primarily, it is conditioned by the urban environment, the things and street inventory or mass media — advertisements, labels, comics, as recognizable signs of the everyday reality of the big city. We are talking of the art of: Rada Selaković, Slavoljub Radojčić, Marija Dragojlović, Dušan Otašević, and Dragoš Kalajić, the artists whose works in their formal characteristics belong to the figural art, but which in their iconography have marked a completely new precedent within the framework of figural commitments of the 80's.

Finding great similarities between the various aspects of their artistic expression, this exhibition at the same time attempts to point to a link between the everyday life and kitsch, that is, desires to show at a particular moment in time the art reacted to kitsch, as a specific manner of existence, which is primarily manifested on the plane of the banality of everyday life and to its ever growing presence in the contemporary life and feelings of the modern man. This is to say that it involves a modern kitsch, a kitsch as a polysemantic phenomenon and multiplicity of its aspects, that kitsch attitude of the modern man and kitsch situations of everyday life, kitsch behaviour, kitsch relationship to things and the seen, etc. which has understandably also found its expression on the artistic plane.

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lišemo njihovo stvaralaštvo kao jedan novi tip estetskog stava prema banalnom i fenomenu kiča. Imajući u vidu i jednu od suštinskih odredbi njihovih dela koja ukazuje na činjenicu da se ovde ne radi o konfrontaciji ili sučeljavanju kiča, kao pseudo-umetnosti i tkz. prave umetnosti, već, naprotiv, o njihovom usaglašavanju, upućujući i na pitanje: da li je kič, kao što smatraju mnogi estetičari i teoretičari umetnosti, i što je uostalom opšte prihvaćeno mišljenje, daleko od prave umetnosti, i da li je odista veza među njima nemoguća?

Još jedna odredba kič za nas je, u ovom kontekstu, zanimljiva, a to je ona koja se odnosi na poznato i često citirano raspoloženje savremenog čoveka, onaj nihilizam tumačen kao »gubitak središta« i osećanje da nam »nedostaje danas upravo ona vrsta kosmičke ugodnosti srećnijih epoha, u kojima su raspoloženja verodostojnije otkrivala čovekovo bitisanje nego što je to u našem vremenu slučaj«. Što se može dovesti u vezu i sa Ničeovim traženjem »nove veselosti«, zabeleženim u delu »Ničeova kritika Vagnera«, iz čega je proizašla i njegova znamenita rečenica: »Ako je nama koji prezdravljujemo još potrebna umetnost, onda je to neka drugačija umetnost — podrugljiva, laka, površna, božanski spokojna, božanski veštačka umetnost, što poput čistog ognja plamti ka vedrom nebu«. I što, takođe, upućuje na mogućnost da transponovanje različitih vidova savremene stvarnosti u domen umetničkog kod ovih umetnika možemo sagledati, ne samo kao potenciranje odnosa između trivijalnog i kiča, s jedne strane, i same umetnosti, s druge strane, već i samom savremenom potrebom za kičom, za stvaranjem jednog »veštačkog raja« u umetnosti, jednog smišljenog i konstruisanog srećnog sveta. Tim pre kada se zna da dela umetnika koji ovde izlažu ne predstavljaju kritiku ili prosuđivanje vrednosti onoga što nas svakodnevno okružuje tako da, kada se govori o stavu koji oni zauzimaju prema različitim vidovima naše kič stvarnosti, može

Which, likewise, means that the works of the artists in question, being actually based on this modern kitsch and its models, have made it possible for us to portray and clarify the reaction of art to the contemporary kitsch, to try and formulate their creative output as a new aspect of esthetical proposition towards the banal and the phenomenon of kitsch. Having also in mind one of the essential definitions of their works which points to the fact that this involves no confrontation or collision between kitsch, as pseudo-art and the so-called real art, but rather their mutual adjustments, the question arises: is kitsch, as thought of by many estheticians and art historians and what is anyway a generally accepted opinion, far from the real art and is any relationship between them really impossible?

Another definition of kitsch is, in this context, interesting for us, namely the one related to the well known and often quoted mood of the modern man, that nihilism interpreted as »the loss of the center« and the feeling that »today we lack actually that kind of cosmic comfort of the man's existence than is case in our own times«. Which can be related to Nietzsche's search for »new joyousness« in his book »Nietzsche Contra Wagner«, from which sprung his famous saying: »If we who are convalescing are still in need of art then it is some different art — mocking, light, superficial, divinely serene, divinely artificial art, which like pure fire is burning upwards to the clear skies.« And which also points to the possibility that the transposition of various aspects of the contemporary reality into the domain of the artistic in these artists can be seen not only as an emphasized relationship between the trivial and kitsch on the one hand, and the art itself, on the other, but also the very contemporary necessity for kitsch, for creation of an »artificial paradise« in art, a thought-out and contrived happy

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se primetiti da to nije stav odbacivanja ili ironije, već naprotiv, da je to jedan odnos sa simpatijom i jedno, reklo bi se, blagonaklono prihvatanje u smislu »veleti stvari«. Da bi se, s tim u vezi, moglo govoriti i o osnovnom interesovanju ovih umetnika za sve ono što uglavnom izgleda bezvredno umetničkog promišljanja i oblikovanja, kao što su kič predmeti, stvari kojima smo okruženi u domaćinstvu i lep nameštaj, reklamne etikete i ambalaža robe široke potrošnje, fotosi rok zvezda i filmskih starova, stripovi itd., što ne samo potvrđuje prihvatanje jedne kič stvarnosti ili kič predstave o savremenom društvu od strane umetnika, već, kao što ćemo videti na primeru njihovih dela, vodi i stvaranju jednog novog estetskog sistema. Tačnije, moglo bi se reći da, mada svaki od ovih umetnika polazi od tačnog preuzimanja činjenica i neposrednog prihvatanja svega onog što ga okružuje, njihovo stvaralaštvo prevashodno biva određeno težnjom da se svakodnevna stvarnost u umetničkom delu osmisli u skladu sa vlastitim, sasvim ličnim opažanjima i spoznajom, da bi, na kraju, njegova svrha, u izvesnom smislu, bila u tome da podstakne sentimentalne, nostalgичne, erotske, ili bilo koje druge emocije koje su primerene interesovanjima masovnog društva, ukusu potrošačkih slojeva, komercijalnim kulturnim obrascima i merilima, ili, pre svega, određena težnjom za jednom novom lepoto.

U stvaralaštvu Rade Selaković kič se prevashodno otkriva u vezi sa predstavom savremenog društva određenom mas-medijama, ili, drugim rečima, njene slike proishode iz masovnih i komercijalnih kulturnih standarda. Dok, opet, Slavoljub Radojčić, za svoja dela rađena poslednjih godina, nalazi inspiraciju u modernom potrošačkom kiču, u predmetima namenjenim širokoj potrošnji, čije su osnovne oznake reklamne etikete, načinjene po principu »proizvođača želja« u jednom »društvu izobilja«, što će reći do te mere lepe i privlačne da ih potrošačko društvo neizostavno mora uzeti za svoje, kao i nji-

world. This all the more so since we know that the works of the artists on display do not represent criticism or judgment of the reality of that which daily surrounds us. Thus, when we talk of their attitude to the various aspects of our kitsch reality, we can notice that it is not an attitude of rejection or irony, but on the contrary, it is permeated with empathy and kindly acceptance in the sense »to love things«. In this connection, in order to make it possible also to talk about the basic interest of these artists in everything that generally looks worthless for artistic contemplation and transformation, such as advertising labels and packages of mass production goods, photographs of film stars, comics, etc., which not only confirms the artists' acceptance of a kitsch reality or kitsch idea of the contemporary society, but also, as we are going to see in the examples of their works, leads to the creation of a new aesthetic system. More precisely, it could be said that although every one of these artists has for his or her point of departure exact acceptance of facts and immediate adoption of everything that surrounds him or her, their creative output is primarily determined by the tendency to make the everyday reality meaningful in their artwork in accordance with their own, quite personal observations and knowledge. Ultimately, its purpose, in certain sense, would be to incite sentimental, nostalgic, erotic or any other emotions pertinent to the interests of society at large, to the taste of the consumer strata, commercial cultural patterns and standards, or, before all, to an aspiration for a new beauty.

In the creative output of Rada Selaković kitsch is primarily revealed in connection with the ideas of the contemporary society determined by the mass media or, in other words, her paintings spring from mass and commercial cultural standards. On the

RADA  
SELAKOVIĆ:  
»Portrait  
Majlsa Dejvlsa«,  
»Portrait  
of Miles Davis«,  
1987.

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hova ambalaža koja je, takođe, u zavisnosti od imperativa masovne potrošnje. I što, isto tako, znači da Radojčić u svojim delima, preko etiketa i ambalaža pojedinih proizvoda, prihvata određenu stereotipnost kiča, upravo onu koja odgovara ukusu modernog društva. U stvaralaštvu oba ova umetnika radi se, naime, o svojevrsnom prenošenju tema masovne kulture i urbane sredine, odnosno njenih kulturnih obrazaca, sračunatih na masovno prihvatanje, ili potrošnih predmeta i njihovih reklamnih oznaka koje su, takođe, upućene konzumentima kiča, u domen umetničkog.

U slikarstvu Rade Selaković bitnom se pokazuje uporednost između predstava mas-medija i umetničkog izražavanja u tom smislu da se o njenim delima može govoriti kao o neposrednim implikacijama modela masovne kulture. Kod ove umetnice slika je u vezi sa predstavama mas-medija posredstvom sasvim konkretnih izvoda ili asocijacija, odnosno kič se ovde pojavljuje više kao citat, negde kao tema, s tim što to nikako ne znači da slika postaje potpuno identična polaznom motivu. Dok predmeti koji su sami po sebi lepi i koji sadrže ono specifično »usrećavanje« komercijalnih proizvoda, preuzetih iz izloga delikatesnih radnji ili dućana odeće, Radojčića jednostavno privlače svojom prisnošću i fasciniraju svojom bojom, šarenilom i svojevrsnim šarmom, pa bi se upravo u tom smislu moglo govoriti o kičerskom kao evidentnom polazištu, kao

other hand, Slavoljub Radojčić for his works made during the past few years finds his inspiration in modern consumer kitsch, in the objects designed for large scale consumption whose essential characteristics are advertising labels, made under the principle of »desire manufacturers« in a »welfare society«. This is to say they are embellished and made attractive to such an extent that the consumer society cannot but take them for their own, as well as their packaging which is also geared to the requirements of the large scale consumption. This also means that Radojčić in his works through the labels and packaging of individual products accepts a certain kitsch stereotype, the one responding to the taste of modern society.

The works of these two artists involve a special transposing of the themes of mass culture and of urban environment, i. e. of its cultural patterns, calculated for mass acceptance or consumable goods and their labels which are also directed at the consumers of kitsch, into the domain of artistic.

The essential feature of Rada Selaković's paintings is the parallelism between the concepts of mass media and the artistic expression in the sense that her works cannot be said to be immediate implications of the mass culture models. With this artist, the painting is related to the mass media concepts through quite concrete fragments or associations, i. e. kitsch here appears more as quotations and somewhere as a theme, but this in no way means that the painting becomes completely identical to the starting motif.

Whereas Radojčić is simply fascinated by the objects which are beautiful in themselves and which contain that specific »making you happy« of commercial products, taken from the shop windows of delicatessen stores or clothes shops and attracted by their

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povodu, ili početnom doživljaju u njegovoj umetnosti. Međutim, sama činjenica da ovaj umetnik za svoja dela prihvata upravo onu dimenziju kičerskih proizvoda koja znači ustupak ili »ulagivanje« potrošaču, samo one predmete koji svojom lepotom, primamljivošću i dostupnošću jednostavno zahtevaju da budu konzumirani od strane modernog kič čoveka, ili onu mogućnost reklama i etiketa luksuzne robe da nas plene, da »izazivaju snove«, saglasno i Sartrovom objašnjenju kiča »kao nečeg odvratno lepljivog«, pokazuje da za ovog umetnika sama ta »estetika potrošnosti« postaje vrednom umetničkog promišljanja. U tom smislu, Radojčićevu umetnost možemo razumeti i kao jedan od načina veličanja predmeta potrošačkog društva, s tim što njegov pristup, najpre, podrazumeva preuzimanje gotovih komercijalnih konvencija, da bi se tek, potom, moglo govoriti o njegovom umetničkom postupku i njegovom, naizgled nezainteresovanom reagovanju, koje mu i otvara mogućnost zauzimanja jednog sasvim ličnog stava.

Kao što se i u delima Rade Selaković zapravo radi o preuzimanju činjenica onakvim kakve su nam dočarane popularnim predstavama a, zatim, o njihovom nadgrađivanju motivisanom sasvim ličnim videњem. I uopšte, ako pratimo rad ove umetnice od vremena kada je slikala rukavice i cipele, preko portreta bliskim likovima iz modnih žurnala, pa i kutija i objekata nalik bodljikavim reljefima u stilu onog »Welcome«, gde je i sam materijal imao važnu ulogu u formiranju poruke, sve do klirita iz 1985/86 god., predstava jedne mondenske erotike ili, tačnije, svojevrsnog spoja stilizacije i erotike, kliritima koji su i sami, u izvesnom smislu, zamišljeni i izvedeni u skladu sa modelima masovne proizvodnje, po principu reklamnih prizora ili visećih panoa, moglo bi se reći da je u njenom celokupnom dosadašnjem stvaralaštvu bitno interesovanje za teme koje sadrže elemente trivijalnosti, ali i to da su one birane iz života, ne jednostavno uzimane, kao i da je sve u njenom radu podređeno ideji i njenoj realizaciji.

intimacy and colour, melange, and typical charm, and it is exactly in this sense that we could talk about kitsch as the obvious starting point or the cause or the initial experience in his art. However, the very fact that this artist for his works accepts actually that dimension of kitsch products which means a concession or »flattery« to the consumer, and only those objects which by their beauty, attractiveness and accessibility simply require to be consumed by the modern kitsch man, or the power of advertisements and luxury goods labels to captivate us, to »bring dreams« in keeping with Sartre's explanation of kitsch as »something disgustingly gooey«, shows that for this artist this »aesthetics of consumption« becomes worth of artistic deliberation. In that sense, Radojčić's art can also be understood as one of the ways to glorify the objects of the consumer society, whereby its approach implies the taking over of ready-made commercial conventions, and only then we can talk of his artistic procedure and his seemingly disinterested reaction, which opens up a possibility for him to take quite a personal stand.

In the like manner the works of Rada Selaković actually take over the facts as they are presented to us by popular concepts and then are further upgraded by personal motivation. Generally, if we follow her activity since the time when she used to paint gloves and shoes, and then continued through portraits similar to the faces from fashion magazines as well as the boxes and objects resembling barbed wire reliefs in the style of the »Welcome« where the material itself played an important role in the forming of the message all the way to the clirits of 1985/86, expressions of a mundane eroticism or more accurately a peculiar blend of stylization and eroticism, the clirits which are in a sense themselves conceived and executed in accordance

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Uloga fotografije, naročito u delima rađenim poslednjih godina, uglavnom fotosi zvezda šou biznisa, preuzetih iz visokotiražnih časopisa, pri tome, je veoma značajna za njen rad. Reč je o neposrednom korišćenju fotografije iz komercijalnih revija, njenom prepoznavanju kao polazišta, ali i određenom preinačenju koje je prvenstveno određeno nastojanjem da se, uz pomoć izvesnog stepena imaginacije, ove slike prevedu u umetničko delo. Međutim, ono što je bitno u njenom postupku, i u njenoj nameri, jeste činjenica da se ovde radi o jednom specifičnom načinu gledanja i prihvatanja određenih predstava, koje je prvenstveno uzrokovano vizuelnim momentima ili dejstvom mas-medija, tako da ove predstave do nas dolaze već umnogome izmenjene bojom i bleskom glamor fotografija ili svetlošću i uopšte svim efektima televizijske slike, određene i onim poznatim komercijalnim sjajem, a što je, razume se, uslovilo da uticaj ovakvog načina viđenja postane evidentan i u samom postupku rada, kao što, u izvesnom smislu, i uslovljava upotrebu bleštavih, intenzivnih boja. Što sve doprinosi ne samo prerastanju polaznih motiva i uticaja popularne kulture u sopstveno likovno viđenje, već neizostavno uključuje i pitanje kako se jedan medij može prelamati kroz drugi. Reč je upravo o portretima Rade Selaković, rađenim u toku 1987 god., koji se prvenstveno bave mas medijskim ličnostima, kao što je, na primer, portret Dejvida Bouvija (zanimljiv ovoj umetnici, kao polazište u radu, zbog obrazine koju nosi i njenog paradnog značenja), ili portret Majlsa Dejvisa (koji provocira zbog vanvremenskog sadržaja u fizionomiji i izvesne »patine« koja mu daje značenje živuće legende), rađeni akrilnom bojom na japanskom pirindžanom papiru, sa staklenim očima, veštačkim noktima, trepavicama, kosom, veštačkim perlama, zatim upotrebom perja, kože, krzna, tkanine, lamea itd., smešteni u kutijama zatvorenim staklom, čija je uloga ne samo da istakne onu važnu distancu u odnosu na kič, već znači i barijeru koja čuva auru oko lično-

with the models of large scale production, under the principle of advertizing scenes or hanging billboards, we could say that in the essence of her whole creative output so far is the interest in subjects containing elements of triviality, as well as that they are chosen from life, not simply taken, and that everything in her work is subjected to the idea and its realization. The role of photography, especially in her paintings made in recent years, mainly the photos of show business stars, taken from high circulation magazines, is very important for her work. It involves direct usage of photography from commercial reviews, the recognition of its being the starting point, as well as a certain metamorphosis primarily determined by the attempts to translate these photographs into artworks by means of a certain degree of imagination. However, what is essential in her procedure and in her intention is the fact that it involves a specific manner of looking at and accepting certain, concepts, which was primarily the result of visual moments or the effect of mass media, so that the concepts coming to us have been to a large extent modified by colour and flashes of glamour photography or by light, and, generally, by all effects of TV image, determined also by the well-known commercial brilliance, which has of course caused that the influence of such manner of vision becomes evident in the very procedure of working, as well as the use of brilliant and intense colours. This not only contributes to the metamorphosis of the initial motifs and influences of popular culture into her own artistic vision, but also inevitably includes the question as to how one medium can be refracted through another. Of course, we are talking about the portraits made by Rada Selaković in 1987, which mainly include mass media personalities, such as, for

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sti i sam njen integritet.

Kao što i radovi Slavoljuba Radojčića predstavljaju predmete ili motive nalik onim uzetim iz kakvog izloga; boce sa, u materijalu odlivenim, etiketama, precizno oblikovane tegle sa zimnicom, dok još eksplicitnije njegovu nameru izražava delo »Odol«, bočica direktno odlivena prema originalu. Isto važi i za crteže sa prilepljenim reklamnim etiketama na bojenu podlogu, (»Grancle«, »Skuše« itd.), ili reklamne fotografije devojaka koje preporučuju pojedine marke ženskih najlon čarapa, prikazane, potom, i na skulpturi, kao na televizijskom ekranu. Dok posebno mesto u sledu ovakve Radojčićeve likovne koncepcije imaju skulpture »Braunšvajger« ili »Doručak« koje beleže, ne potrošne kič predmete, već situacije kič čoveka, pa se dogodilo da je Radojčić svog Braunšvajgera smestio u samu porciju, odnosno posudu od stiropora iz koje je tog dana ručao, poistovećujući tako, u isti mah, samog čoveka sa njegovim apetitom. S tim što u ovom kontekstu odnos između reklame i umetnosti kod ovog umetnika valja posebno zapaziti i istaći, jer njega u ovom slučaju ne zanima samo efektan dizajn ili crtež određenog proizvoda, upečatljive i atraktivne etikete, koje treba da privuku kupca, već prvenstveno činjenica da se preko njih otkrivaju dominantne vrednosti potrošačkog društva i onaj život kome se teži. Međutim, upravo u Radojčićevim skulpturama i crtežima ovi reklamni motivi doživljavaju transformaciju, najpre, stoga što on znatno umanjuje njihov efekat, mada skulptura predstavlja gotovo identičan predmet, što u svom likovnom prevođenju zapostavlja mnoge pojedinosti jedne opširne poruke i odstranjuje sve detalje koje bi ga mogle odvojiti od namere da, recimo, oblik jedne flaše predstavi kao oblik dovoljan sam sebi. Tako da se ovde bitnom zapaža jedna vrsta odvajanja od stvarnog predmeta i njegovog neposrednog tumačenja, ili promena njegove namene, u crtežima. Radojčićeve skulpture tako postaju novi predmet, ne sasvim identičan; prevodeći ga u umetničko delo i

example, the portrait of David Bowie (an interesting starting point for this artist due to his mask which he wears for the sake of parade) or the portrait of Miles Davis (provoking on account of its timelessness in physiognomy and certain »patina« giving it the meaning of a living legend) made in acrylic on Japanese rice paper, with glass eyes, artificial nails, eyelashes, hair, artificial pearls, including application of feathers, hide, fur, textile, lamé, etc., placed in boxes covered by glass whose purpose is not only to emphasize the important distinction with regard to kitsch, but also to act as a barrier protecting the aura around the person and his very integrity.

In like manner the works of Slavoljub Radojčić represent objects or motifs similar to those taken from a shop window; bottles with labels cast in the material itself, precisely shaped jars containing pickles, and even more explicitly his intention is expressed through »Odol«, flask with liquid for mouth disinfection directly cast from the original. The same is true of his drawings with advertising labels glued on the painted surface (»Grancle Cookies«, »Mackerels«, etc.) or the photographs of girls on labels of some brands of nylon stockings, presented then in his sculptures, as on TV screen. A special place in the series of Radojčić's such artistic concept is held by his sculptures »The Braunschweiger« or »Breakfast« which record not consumer kitsch objects but the kitsch man's situations, and thus it happened that Radojčić has put his Braunschweiger in the mess kit itself, i. e. in the polystyrene dish from which he had his meal that day identifying so the man with his appetite. In this context the relationship between the advertising and art should be particularly observed and stressed, because the artist is not concerned only with the effective design or drawing of a specific product, impressive and

SLAVOLJUB  
RADOJČIĆ:  
»Emanuela«,  
»Emanuella«,  
1986.

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Radojčić  
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tumačeći ga prevashodno sa stanovišta njegovih estetskih kvaliteta, ovaj umetnik mu pridaje sasvim drugi značaj. Polazeći od potrošačke predrasude on, recimo, flašu pretvara u umetničko delo, dajući gledaocu nešto što je njemu blisko, a ipak nije to, budući da je izgubilo svoju upotrebnu vrednost. Štaviše, jedan potrošni predmet, po rečima ovog umetnika, jednostavno i postoji da bi bio transformiran u umetničko delo. I upravo taj Radojčićev korak dalje od tog običnog, ili uobičajenog konteksta, daje novostvorenom predmetu jednu zbunjujuću dimenziju. Kada on, recimo, uzme kao polazni motiv za svoju skulpturu reklamu za marku ženskih najlon čarapa »Emanuela«, za njega postaje važna sama ta ideja i ona jedino u skulpturi ostaje prepoznatljiva, ali na način koji naglašava raskorak između želje dizajnera da reklamira i »prodaje« čarape i krajnjeg rezultata koji je otišao »stramputicom« u drugu poruku. Isti je slučaj i sa skulpturama u koje su ugrađivani modeli i etikete, ali koji više ne predstavljaju jednostavno prenete identične etikete, već su iznova konstruisane, što takođe, potvrđuje da se Radojčićeva dela mogu označiti kao jedno samosvojno razumevanje predmeta masovne proizvodnje ili situacija potrošačkog mentaliteta. I u Radojčićevim crtežima fotografije, mape, razglednice, računi sa otpada itd. korišćeni su u okviru jednog sasvim ličnog umetničkog izraza. Tako da u određenom kon-

attractive labels made to allure the buyer, but primarily with the fact that through them are revealed the dominant values of the consumer society and the life to which it aspires. However, it is in Radojčić's sculptures and drawings that these advertising motifs undergo transformation, firstly because he considerably reduces their effect, although the sculptures represent almost identical objects because in his visual transposition he disregards many particulars of an extensive message and removes any details which might prevent him from his intention to, let's say, present the shape of a bottle as a shape sufficient unto itself. Thus, what is essential here is the observation of a kind of separation from the actual object and its immediate interpretation, or the change of its purpose in his drawings. Radojčić's sculptures therefore become new objects, not quite identical to the originals; by transposing them into artworks and interpreting them primarily from the standpoint of their aesthetic qualities, the artist gives them a completely different meaning. Starting from the consumer's bias, for example, he turns a bottle into an artwork, giving to the viewer something that is close to him, but still isn't, since it has lost its usability. Moreover, the reason why a consumer object, in the words of this artist, simply exists is to be transposed into an artwork. Actually, it is this Radojčić's step further from the common or the usual context, which gives to the newly produced object a confusing dimension. When he, for instance, takes for the starting motif of one of his sculptures the advertisement for »Emanuella« brand of ladies' nylon stockings, this very idea becomes important for him and only in sculpture it remains recognizable, but in a manner underlying the discrepancy between the designer's desire to advertise and »sell« stockings and the end result which has »gone astray« to another message. The

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tekstu upotrebljena, na primer, vozna karta, ili fotografija iz porodičnog albuma, koje on nenametljivo uključuje u crtež i, potom, sjedinjuje sa linijom i bojom, govori ne samo o promeni njihove namene, već vodi i ostvarenju jedne nove, složene celine.

Kao što se, uostalom i frizovi Rade Selaković, koje je ona radila u periodu od 1986 do 1988 god., u tehnici akrilika na japanskom pirindžanom papiru, korišćenjem jar-kih, blistavih boja, potenciranim zlatnim pigmentom, mogu razumeti kao osobeno i sasvim lično tumačenje tema visoke i masovne kulture. U stvari, friz kao celina saglasno rečima ove umetnice, kreira prizor environmental slike-karton sa temom erotike, gradi priču o erotskom u sveukupnom postojanju čoveka, uključujući i rasni, sociološki kontekst. I, pri tome, evidentno je svojevrsno eksperimentisanje sa likovnim predstavama, kako bi one, posredstvom različitih asocijacija, sledile, u izvesnom smislu, jednu priču sa vremenskom nedefinisanošću i prostornom neodređenošću, što još više potenciraju međuprostori, beline papira na frizu, koje imaju ravnopravni značaj sa slikanim partijama, budući da »izvanprostornost« belog daje opšte-vremenski kvalitet prizora, a široko, dekorativno slikan inkarnat, kontrapunktiran minuciozno islikanim detaljima, još više izoštrava i precizno određuje značenje friza kao celine. Na različite načine postavljene ženske i mušku figure podređene su toj celini i osobenom vizuelnom poimanju tako da se moraju čitati zajedno, a proistekle su iz zamisli da imaju vrednost arhetipa, ili konstanti, kao što su duša i telo, ili kao što je odnos erotizma i smrti, i da predstavljaju spregu ambivalentnih i disparatnih sadržaja i značenja. Što sve vodi i zapažanju da je direktno predstavljanje modela masovne kulture ili sveta rokera ovde dopunjeno jednim specifičnim saobražavanjem modelima proisteklih iz različitih izvora, kao što su paganska Grčka ili Hrišćanstvo i jednom na originalan način izvršenom transpozicijom različitih vizuelnih polazišta.

same case is with the sculptures in which he incorporated models and labels, which no longer represent identical labels simply transferred, but are re-constructed, which also confirms that Radojčić's works can be defined as an independent understanding of mass production objects or of the consumer mentality situations. In Radojčić's drawings, too, photographs, maps, picture postcards, thrown-away invoices, etc. are used within the scope of a quite personal artistic idiosyncrasy. So that a rail ticket or a photo from a family album unobtrusively incorporated by him into a drawing and then merged with the lines and colours, speaks not only about the change of their purpose, but leads to the realization of a new, complex whole.

In the same way, the friezes of Rada Selaković, created in the period from 1986 to 1988 in acrylic on Japanese rice paper, with the use of bright and brilliant colours, intensified by golden pigment, can be understood as a specific and quite personal interpretation of the themes of the high and mass cultures. In fact, the frieze as a whole, in keeping with her words, creates the scene of an environmental painting — cardboard with erotic subject, builds a story of man's erotic and total existence, including the racial and sociological context. Here is evident some kind of experimenting with visual concepts in order to make them follow, by means of various associations, a certain story not defined by time or space, emphasizing interspaces, the whiteness of paper on the frieze, which are of equal importance to the painted sections, since »extra spatiality« of white gives to the scenes a timeless quality, while the wide decoratively painted incarnate, in counterpoint with the minutely worked out details, further sharpens and precisely defines the meaning of the frieze as a whole. In various ways arranged female and male figures are subjugated to that whole

MARIJA  
DRAGOJLOVIĆ:  
»Fotelja«  
»Armchair«  
1985.

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U vezi sa umetnošću Marije Dragojlović i Dušana Otaševića možemo, pre svega, govoriti kao o određenom načinu prihvatanja stvari iz najbližeg okružja, ili o korišćenju svakodnevnih predmeta u okviru umetničkog dela. U stvaralaštvu Marije Dragojlović u prvom planu je odnos čoveka prema stvarima, ili, tačnije, ova umetnica je naglasila značaj koji stvari imaju za ljude. Povodom njenih dela čak bi se, u izvesnom smislu, moglo govoriti kao o bliskosti onom tipičnom osećanju kič čoveka, o čemu piše Ludvig Gic, kao o emotivnom vezivanju za predmetni svet, a što, svakako, znači i potvrdu njegovog stava da se »kič može objasniti već na ovoj elementarno-estetičkoj ravni, i bez uzdizanja na plan umetničkog vrednovanja«. Dok se, opet, sasvim suprotno stvaralaštvu ove umetnice, početno ispoljavanje Otaševićeve umetnosti predmeta (u formi slike-objekta, uglavnom poliptihalne kompozicije), koje seže unazad već gotovo dve decenije, a na koje se iz više razloga moramo osvrnuti, sastojalo u predstavljanju samog predmeta, uglavnom znatno uvećanih dimenzija (šibica, slavina česme, četkica za brijanje, itd.), kako bi jednostavno, bez ikakvog podteksta, bilo predočeno postojanje predmetnog sveta. Što je, u isti mah, otkrivalo i njegovu vizuelnu i osećajnu ravnodušnost u načinu sagledavanja stvarnosti, tako da se nijednog trenutka ne dobija utisak i ne nameće pomisao da se iza umetnikove jasno iskazane likovne ideje

and to the peculiar visual concept, so that they have to be read together. They have sprung from the idea of having the value of archetype or constants, such as the soul and the body or such as the relationship between eroticism and death, and they represent a conjunction of ambivalent and disparate contents and meanings. Which all leads to the observation that direct representation of the models of mass culture or of the rock scene is here appended by a specific conformation to the models originating from various sources, such as the pagan Greece or Christianity and by an originally executed transposition of diverse visual starting points.

Regarding the art of Marija Dragojlović and Dušan Otašević we can, first of all, speak about as a specific way of accepting things from the nearest environment or about the usage of everyday objects within artworks. The foreground of Marija Dragojlović's output is man's relationship with things or more precisely, this artist has stressed the importance which the things have for man. Concerning her works we could, in a sense, even talk about the closeness as a typical feeling of the kitsch man, as written by Ludwig Gietz, as an emotional binding to the object world, and which certainly confirms her proposition that »Kitsch can be explained already on this elementary aesthetic plane, without its being elevated to the plane of artistic valuation«.

Quite contrary to the creative output of Marija Dragojlović, initial emergence of Otašević's object art (in the form of the paintings-objects, mainly polyptych compositions), going back two decades ago, and to which we must refer for several reasons, consisted in the representation of the object itself, generally considerably magnified (matchbox, water tap, shaving brush, etc.) in order to simply, without any

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krije bilo kakva druga mogućnost sagledavanja. Isto se odnosi i na ulogu boje koja je data u veoma ujednačenom registru, tako da je njena likovna vrednost praktično ukinuta; ona je ovde svedena na svoju osnovnu funkciju, a upotrebljena je na način kako je koriste moleri.

Nasuprot, opet, Dušanu Otaševiću, Marija Dragojlović je ne samo daleko od toga da dopusti da određeni predmet iz njene najbliže sredine postoji sam po sebi, već ona gotovo idealizuje vazu ili stolicu, fotelju sa cvetnim dekorativnim dezenom, da bi posebno značenje svakog od tih predmeta, potencirala jednim veoma naglašenim estetskim kvalitetom i gotovo čulnim rafinmanom. Tim pre, što se ovde radi o posebno biranim predmetima, ne samo o predmetima kojima ova umetnica posvećuje pažnju, već koji imaju i svoju, da tako kažemo, vlastitu prošlost ili evokativna značenja. Reč je, uvek o jednom serijski proizvedenom predmetu, ali o luksuznom predmetu profinjenog ukusa, privlačnom zbog svoje ljupkosti, kao što je, recimo, kutijica za puder marke »AVON«, sa crtežom japanske slikarke, čije prenošenje na crtež i sliku, koji su izloženi na ovoj izložbi, ne predstavlja, međutim, bukvalno preslikavanje predmeta, kao što se, u prvi mah, može učiniti, već je, naprotiv, predmet izmešten iz svog banalnog, uobičajenog okvira, tako da dobija na drugoj vrednosti, vodeći metafori predmeta. I u samom postupku rada ova slikarka vrši jedno »udaljavanje od predmeta« (između ostalog i kada, recimo, na crtežu, preko predmeta lepi papir koji, potom, seče, spaja itd.), što znači da i tu otkrivamo, ne bukvalno kopiranje, ne konkretno preslikavanje predmeta, već, pre povod za »promišljanje viđenog«. Isti je slučaj i sa predmetima za koje je ova umetnica vezana još iz vremena detinjstva, sa predmetima koji su bili u kući i koji, prenošenjem u umetničko delo, dobijaju značenje melanholičnog prizivanja nečeg već ranije doživljenog, tako da i samom preslikavanju predmeta, ne lišenom sentimentalnosti, »priča« postaje nevažna, već sama evoka-

mediation, demonstrate the existence of the object world. Which at the same time also revealed his visual and emotional indifference in his way of looking at reality, so that at no time we have an impression or an idea that behind the artist's clearly stated visual concept is hidden any other kind of perception. The same is true of the role of colour which is given in a very uniform register, so that its painterly value is practically abolished; here it is reduced to its basic function and is utilized in the way applied by house painters.

In contrast, again, to Dušan Otašević, Marija Dragojlović is not only far from allowing any object in her closest environment to exist in itself, but she almost idealizes a vase or a chair, an armchair with flowery decorative design, in order to emphasise the particular meaning of each of these objects with a very accentuated aesthetic quality and almost sensual refinement. All the more so, because she uses specially chosen objects, not only the objects she pays attention to, but those which have, so to speak, their own past or evocative meanings. It involves invariably a mass-produced object, but a luxury object of refined taste, attractive on account of its prettiness, such as, for example, »AVON« powder box with the drawing made by a Japanese woman painter, whose transposition onto the drawing and the painting, displayed in this exhibition, does not represent, however, a literal copying of the object as might appear at first sight, but on the contrary, the object is displaced from its banal, habitual framework, so that it gains a different value, leading to the metaphor of the object. In her very procedure Marija Dragojlović performs a kind of »getting away from the object« (among other things when, for instance, over the drawing she glues paper which she then cuts, pastes, etc.), which means that even here we discover not

DUŠAN  
OTAŠEVIĆ:  
»Preradevine  
Otašević«  
»Canned food  
Otašević«  
1989.

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cija, ili evokativna slika, kao prizivanje uspomena i njihove nostalgичne lepote.

Dok je za Dušana Otaševića, naprotiv, bitno umnogome ironično sagledavanje stvarnosti, izraženo već u njegovom poznatom ciklusu slika ili objekata pejzaža, recimo, u slici »Lepota pejzaža«, u kojoj je prikazano kako pejzaž biva konzumiran, ili u objektu »Pejzaž«, u kome se otkriva nebesko plaventilo pošto se podigne poklopac klozetske šolje. Štaviše, između ironije viđenja pejzaža u slici »Lepota pejzaža«, ili objektu »Pejzaž«, i ironije predela morske obale upakovanog u savremeno oblikovanu putnu torbu (ironije da ako nekuda krenemo sa sobom uvek možemo nositi i pejzaž koji volimo) ima sličnosti upravo zato što sva ova Otaševićeva dela potvrđuju da je za umetnika smešno da traži još neku lepotu u pejzažu. Iz čega je i proizašla njegova ideja da se od pejzaža napravi redi-mejd, da se pejzaž učini pokretnim, da bude podvlašćen jednom

literal copying, but rather the stimulus for the »deliberation of the seen«. The same case is with the objects to which she has been bound since her childhood, the objects which were in the house and which, by their being transposed into artworks, take on the meaning of melancholy invocation of something already previously experienced. Thus, in the very copying of the object, not devoid of sentimentality, the »story« becomes unimportant, turning into evocation itself, evocation of images such as the recall of memories and their nostalgic beauty.

However, the important thing for Dušan Otašević is his largely ironic perception of reality, expressed already in his well-known cycle of landscape paintings or objects like in his painting »The Beauty of Landscape«, showing how landscape gets consumed, or in his object »Landscape«, revealing the blueness of the sky under the cover of the toilet seat. Moreover, between the irony of perception in the painting »The Beauty of Landscape« or in the object »Landscape« and the irony of the coastal landscape packaged in a contemporarily shaped traveller's bag (the irony in that wherever we go we can carry with us the landscape we like) there is similarity exactly because these Otašević's works confirm that it is ridiculous for an artist to look for some beauty in the landscape. This has resulted in his idea to use landscapes for ready-mades or to make them movable, to subjugate them to a mood, or state of mind, and which at the same time reveals that Otašević's irony reaches much further than the compositional scheme of his artworks (since the painting itself here is as an object, perfect in its workmanship) or than its emotional context (because it is actually non-existent). His irony here appears basically directed to a long time ago accepted

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raspoloženju, ili stanju duha, i što, u isti mah, otkriva da Otaševićeva ironija seže mnogo dalje od kompozicijske sheme umetničkog dela (budući da slika i sama ovde egzistira kao objekat, savršen u svojoj izradi), ili od njenog emocionalnog konteksta (jer ga, u stvari, nema). Njegova ironija se već ovde pokazuje u biti upearena ka jednoj već odavno prihvaćenoj koncepciji umetnosti, kao i ka tradicionalnim umetničkim sredstvima. I upravo u skladu sa prethodno izrečenim za nas, u kontekstu ove izložbe, postaju zanimljiva Otaševićeva najnovija dela u kojima on ovakva svoja shvatanja stavlja u službu složenijih zadataka, dajući savremenu repliku pojedinih remek dela svetske umetnosti i nastavljajući tako ideju jednog broja slika-objekata, rađenih još 70-tih godina, koja se mogu razumeti kao njegova varijanta nekih dosta podražavanih i u velikoj meri zloupotrebljavanih tema umetnosti, kao što je, na primer, tema o tragičnosti Mantegninog »Svetog Sebastijana« ili tema Direrovog dela »Rajske divote«.

I ako su u stvaralaštvu Marije Dragojlović obični, svakodnevni predmeti odražavali jednu vlastitu predstavu stvarnosti, više nego samu objektivnu realnost, ako su otkrivali jedan njen relikvijarski, sakralni odnos koji vodi kultu predmeta, ili ako su predstavljali, u stvari, određeni vid divinizacije i gotovo dobili značenje neke vrste modernih ikona, onda najnovija dela Dušana Otaševića prate jedan sasvim suprotan proces, iz razloga što njegovo interesovanje za dela klasika umetnosti ide uporedo sa korišćenjem kiča, svakodnevnih predmeta, stripa itd., ukazujući na njegovu težnju da spoji takve suprotnosti kao što su profana stvar, štancovan predmet, industrijski proizvod i ostvarenja visoke umetnosti. Reč je o korišćenju profanog predmeta u tradiciji, ali i u iskoraku iz tradicije, o okretanju klasičarima, ali i o odvajanju od klasičara, u samom postupku rada, u izboru materijala, u boji, koja ide direktno iz tube, pa je slika, ili objekat u celini, iako teži da podražava slikarski rukopis klasičara, u svemu drugačija od kla-

concept in art, as well as to the traditional artistic means. It is exactly in accordance with the previously stated, that Otašević's latest works exhibited here become interesting for us, those in which his ideas are placed at the service of more complex tasks, making contemporary replicas of some masterpieces in world's art thus continuing the concept contained in some paintings-objects, made in 1970's which can be understood as his variant of some frequently imitated and largely abused art themes, such as, for example, the theme of the tragic elements in Mantegna's »San Sebastian« or the theme of Dürer's »Heavenly Pleasures«.

If in the creations of Marija Dragojlović the everyday objects reflected their own idea of reality, more than the objective reality itself, if they revealed one of her reliclike, sacral relationship resulting in object cult, or if they represented, in fact, a certain aspect of divinisation and almost assumed the meaning of some kind of modern icons, the latest works of Dušan Otašević follow the opposite process, because his interest in the works of art classics goes side by side with his usage of kitsch, everyday objects, comics, etc., indicating his tendency to fuse together such opposites as profane things, mass produced objects, industrial products and high art achievements. We are talking about the usage of profane objects in the tradition, but also about the stepping out of from the tradition; about turning to classicism, but also about going away from classicism; in the procedure itself, in the choice of materials, of paints used directly from the tubes, so that the paintings or objects, although trying to imitate painterly handwriting of the classics, on the whole are quite different from the classic works of art. Thus, for example, Otašević, triptych »The Knight, Death

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sičnog umetničkog dela. Tako, na primer, Otaševićev triptih »Vitez, smrt i đavo« ilustruje poznat Direrov crtež istog naziva koristeći neke od predmeta kojima smo okruženi u domaćinstvu, kao što su pe-gla, žica za mešanje testa i modla za obli-kovanje kolača, i prirodan materijal — ko-ža, perje, drvo, papir itd., dakle, ne samo predmete i materijale u svemu strane kla-sičnom umetničkom delu, već i upotreb-ljene tako da ih gledalac vidi na jedan sa-svim drugačiji način. Dok njegov ambi-jent, naslovljen »Beogradska večera«, koji je i izložen na izložbi, kao daleka asoci-jacija, ili aluzija, na Leonardovu »Tajnu večeru«, sa bojenim portretima Leonarda da Vinčija, Endi Vorhola i Paje Patka, na-pravljenim i kao tri krojačke lutke, nasto-ji da istovetnim likovnim postupkom po-novi dela već ostvarena u umetnosti i u stripu, kao spajanje triju prepoznatljivih načina umetničkog izražavanja, onog kla-sičnog, potom, modernog, i onog svojstve-nog stripu, kao preuzimanje gotovih jezi-ka i kao podražavanje slikarskog rukopisa samih umetnika. Tako da je čuveni auto-portret Leonarda da Vinčija izveden u leonardovskom maniru, autoportret Endi Vorhola istovetan njegovoj serigrafiji, a port-ret Paje Patka dočaran poznatom crtačkom veštinom Volta Diznija. Ali gde je i ve-čera, zamišljena, inače, kao Sezanova mrtva priroda, zamenjena identičnim obli-kom i veličinom »Campbell's« konzervi, otkrivajući i tu jednu dvosmislenost, su-protnost između klasičnog predstavljanja mrtve prirode i jednog savremenog obeda od konzervisanih, serijski napravljenih proizvoda.

Da bi, najzad, u slikarstvu Dragoša Ka-lajića sam strip dobio dominantnu važ-nost, budući da njegova dela proističu iz likovnih konvencija stripa, mada valja na-glasiti da shvaćeno u tom smislu Kalaji-ćevo slikarstvo ima mnogo šire konota-cije, već samim tim što strip izlazi iz slikarstva, što vuče svoje korene iz 20-tih i 30-tih godina prošlog veka, tako da se preko stripa ovaj umetnik, u stvari, okreće romantičarskoj tradiciji i simbolizmu. Blis-

and The Devil« illustrates the famous Dürer's drawing under the same title, by using some of the objects surrounding us in our households, such as flatiron, whisk, mold for shaping cookies, and natural materials — hide, feathers, paper, wood, etc., therefore, not only objects and materials totally foreign to the classical work of art, but also used in such manner as to be perceived by the spectator in a quite different way. While his ambience, titled »The Belgrade Supper«, also exhibited here, is a distant association or allusion to Leonardo's »Last Supper«, with painted portraits of Leonardo da Vinci, Andy Warhol, and Donald Duck made also as three tailor's dummies, attempts with identical procedure to remake the works already made in art and comics, as a fusion of three recognizable modes in artistic expression, the classical one, the modern one and the one characteristic of comics, as taking over ready languages and as an imitation of the painterly handwritings of the artists themselves. Thus, Leonardo da Vinci's famous self portrait is executed in the Leonardo manner, Andy Warhol's self-portrait is identical to his serigraph, and the portrait of Donald Duck is made in imitation of Walt Disney's well-known drawing skill. Where the supper, conceived as Sezan's still life, is replaced by the identical form and size of Campbell's cans, revealing also here an ambiguity, the opposition between the classical representation of still life and a contemporary meal consisting of canned foods and mass products.

Finally, in the paintings of Dragoš Kalajić the comics themselves have assumed the dominant importance, having sprung from the visual conventions of comic strips. However, it should be noticed that Kalajić's painting, understood in this sense, possesses much wider connotations by the very fact that the comics are originated from painting, tracing back

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kost slikarstva Dragoša Kalajića mediju stripa otkriva se, najpre, u narativnoj shemi, ili narativnoj tehnici njegovih slika, u činjenici da Kalajićeva slika uvek sadrži određenu priču i da je sve u njoj podređeno jednoj poruci. I samo sastavljanje u celinu pojedinih, uvek ključnih delova priče, izvedeno je na način kako bi sama njena poruka bila lakše čitljiva. Da bi ovo odbacivanje svake opširnosti i svega sporednog u prikazu bilo izvedeno i strogom redukcijom likovnih sredstava i uopšte jednim postupkom rada u kome se otkriva strogo racionalna komponenta. Naime, pošto, najpre, smisli priču, biranjem »glumca« kao na filmu, ovaj umetnik bez trunke spontanosti prenosi tu temu na platno, tako da slikanje za njega predstavlja čisto tehnički posao, a sama slika, sastavljena od najstrože stilizovanih konvencija i gotovo amblemskog značenja, svojom izrazito narativnom strukturom, koja postaje važnijom od pikturnalne, ide do gotovo plakatske otvorenosti. Ovakav Kalajićev pristup ide naporedo sa nastojanjem da se govori o sadržajima aktuelnog značenja, da se, u stvari, bliskim jezikom stripa, ovovremena, ali i mitska zbivanja učine verodostojnim i opazajnim i da se, u isti mah, odrede sasvim individualnom spoznajom. Što sve, nadalje, vodi zapažanju da je Kalajićeva slika prevashodno iskazana rečnikom određenih simbola, dok sami likovi postoje kao oličenje pojedinih karaktera — »dobrih vila«, osvajača ili spasioca i oslobodioca (recimo, Fortinbras koji uvodi red, na slici »Doček Fortinbrasa«, ili Orlando, iz ciklusa slika »Trijumf Orlando«, koji je, u stvari, mahniti Orlando, junak istoimenog speva itd.), što podrazumeva i jedno konvencionalno shvaćanje lepote ili viteštva, i što istovremeno upućuje da su to likovi čiji su prototipovi, takođe, u stripu, na primer, onom iz zlatnog doba stripa, o Flašu Gordonu, ili onom koji je sada u modi, o Mastersima »Himenu i Gospodarima svemira«, ali bliski i, recimo, liku super-stara pop kulture.

Ako bismo, međutim, hteli da se približi-

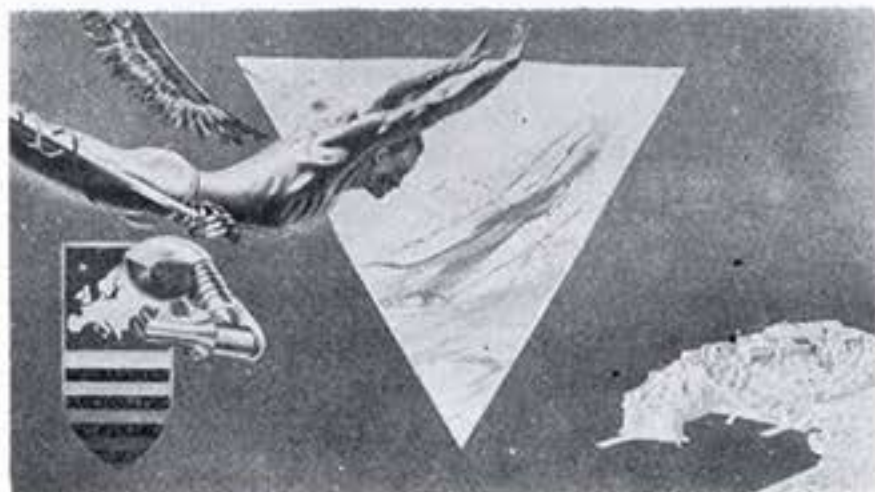
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its roots to 1820's and 1830's. Thus, through comics, this artist turns to the romantic tradition and symbolism. The closeness of Dragoš Kalajić's paintings to the comic strips medium, is first revealed in the narrative scheme or the narrative technique of his paintings, in the fact that Kalajić's paintings always contain a certain story and that everything in them is subjected to a single message. The very act of putting together individual, invariably crucial parts of the story, is executed in such a manner as to make its own message more readable. This rejection of all details and everything secondary in the presentation is executed with a strict reduction of visual means, generally through an operating procedure which reveals a strictly rational component. Namely, as he first thinks out a story by »casting« like in the movies, Kalajić without any spontaneity transposes this subject onto canvass, so that painting for him is purely a technical affair, while the painting itself, consisting of the most strictly stylized conventions and almost emblematic meanings, with its expressly narrative structure, which becomes more important than the pictorial one, goes almost all the way to the poster's openness. Such Kalajić's approach goes abreast with his attempt to present the current topics, in fact to make the contemporary as well as mythic events credible and perceivable through the familiar language of comic strips, and at the same time to define them by individual cognition. All which is further conducive to the perception that Kalajić's painting is primarily expressed in the lexicon of specific symbols, while the protagonists themselves exist as the embodiment of individual characters — »good fairies«, conquerors or saviours and liberators (let's say, Fortinbras bringing order in the painting »Fortinbras« or Orlando from the cycle »The Triumph of Orlando«, who is actually Orlando

DRAGOŠ  
KALAJIĆ:  
»Trijumf  
Orlanda«,  
»The Triumph  
of Orlando«,  
1988.

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mo semantičkom sloju Kalajićevih slika onda bismo njihovo osnovno značenje mogli naći, uslovno rečeno, udaljenim od objektivnog pojmovnog sveta u tom smislu što on svoje osobeno osećanje stvarnosti iz kruga profanog vodi u sferu individualnog i posvećenog. Što, isto tako, znači da je Kalajićevo slikarstvo određeno jednom ličnom svešću o »izbavljenju« koja ga, makar i sa apokaliptičkim prizvukom, učvršćuje u uverenju o potrebi jednog novog, humanijeg viđenja. Tako da se zapaža da u slikarstvu ovog umetnika, s jedne strane, postoji priznavanje i preuzimanje likovnog jezika stripa, a, na drugoj strani, eksplicite iskazana potreba za traženjem i dokazivanjem postojanja tajnih, skrivenih znakova; jedna iracionalna, natčulna spoznaja stvari koje se događaju između Zemlje i svemirskih prostranstava, ali i u prostorno-vremenskom kontinuumu savremenog saznavanja istorije i kulture. Vodeći pojmovnom ostvarenju života integrisanom u grad, ili spremnosti za onim stvaralačkim dovršenjem koje je sadržano u pojmu grada. I uopšte slike Dragoša Kalajića uvek imaju jednu gotovo univerzalnu osnovu, ili univerzalni okvir, u kome se sve događa, kao kosmički prostor ili kao mape (ciklus slika »Mape Dalmacije«), gde su mape, u stvari, odredišta u koja, kao i u grad, projektujemo svoje komentare, a što se može tumačiti kao određivanje ličnog i posebnog u opštem i zajedničkom. Ali i kao vidljivi znaci jednog htenja i kao mnogoznačno izražena potreba za nadom i utopijom koja se uobličuje u kritičko-humanu misaoni sistem. I upravo taj

Furioso, the hero of the epic, etc.). This also entails a conventional understanding of beauty or chivalry and at the same time indicates that these characters are the prototypes, in comics too, like the one from the golden age of comic strips, »Flash Gordon«, or the ones currently in fashion, like »He-man and the Masters of Universe«, similar to the super-star characters of pop culture.

However, if we would want to get nearer to the semantic layer of Kalajić's paintings, then we could tentatively find that their underlying meaning is removed from the objective conceptual world in the sense that he takes his idiosyncratic sense of reality to the sphere of the individual and consecrated. This also means that Kalajić's painting is determined by a personal awareness of the »salvation« which consolidates his conviction, irrespective of its apocalyptic overtones, of the necessity of a new, more humane vision. Thus we can observe that his paintings, on the one hand, recognize and assimilate the visual language of the comic strip, while, on the other hand, the explicitly stated necessity to search and prove the existence of secret, hidden signs; an irrational, supersensory cognition of things occurring between the Earth and the cosmical vastness, as well as in the spatio-temporal continuum of the contemporary perception of history and culture, leading to conceptual realization of life integrated into the city, or to the readiness for creative attainment contained in the idea of the city.

Generally, the paintings of Dragoš Kalajić always have an almost universal basis or a universal framework in which everything happens as cosmic space or as maps (the cycle of paintings »Maps of Dalmatia«), where the maps are actually destinations into which we project our comments like into the city, and which can be interpreted as a definition of the personal and the

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raspon Kalajićevog slikarstva od legende i mita do vizije budućnosti, njegov individualizam i traganje za saznavanjem »tajne«, prvenstveno se moraju razumeti kao traganje za čovekom, herojem u ovom vremenu sveopšteg nestajanja i odricanja ljudskih vrednosti; kao težnja za lepotom i za jednom etičkom dimenzijom, za nekim značenjima koja su u modernom vremenu i savremenoj civilizaciji iščezla. Budući da je danas izvršena relativizacija osnovnih principa morala, istine i lepote, i pošto naše vreme ne daje lepotu, budući da je i moderna umetnost, u svom trku za avangardom, zapostavila upravo etičku komponentu i izgubila iz vida da je baš etička komponenta jedno od bitnih uporišta lepog i, najzad, pošto se lepota, bez istine i dobrote, izmeće u estetiku ružnog, na kraju, valja označiti Kalajićevo slikarstvo kao nostalgiju za budućnost i navesti samo njegovo razumevanje vlastite umetnosti kao stalno prisutne ljudske potrebe za lepotom, ili, kako to on sam formuliše, kao »vizionarskim za rehabilitacijom lepote«.

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particular within the common and the general, as well as like visible signs of a volition and as a polysemantically stated necessity for hope and utopia being shaped into a critical humane notional system. It is exactly this range of Kalajić's paintings from the legends and myths to the visions of future, his individualism and search for the »secret«, that, above all, must be understood as a search for man, for hero in these times of universal disappearance and negation of human values, as yen for beauty and an ethical dimension, for some meanings which have dissapeared in the modern times and the contemporary civilization. Since nowadays we have undergone the relativization of the basic principles of morality, truthfulness and beauty, and since our times do not provide beauty, because the modern art in its race with avantgarde has neglected exactly this ethical component and overlooked the fact that it is just this ethical component one of the essential bastions of the beautiful. Finally, as beauty, without truth and goodness, is perverted into a aesthetics of the ugly, we should designate Kalajić's paintings as a nostalgia for future and quote his understanding of his own art as an ever present human necessity for beauty or, as formulated by himself, as »visionary for the rehabilitation of beauty.«

English translation: Petar Vujičin

RADA  
SELAKOVIĆ:  
»Portret  
Dejvida Bouvija«,  
»The Portrait  
of David Bowie«,  
1987;

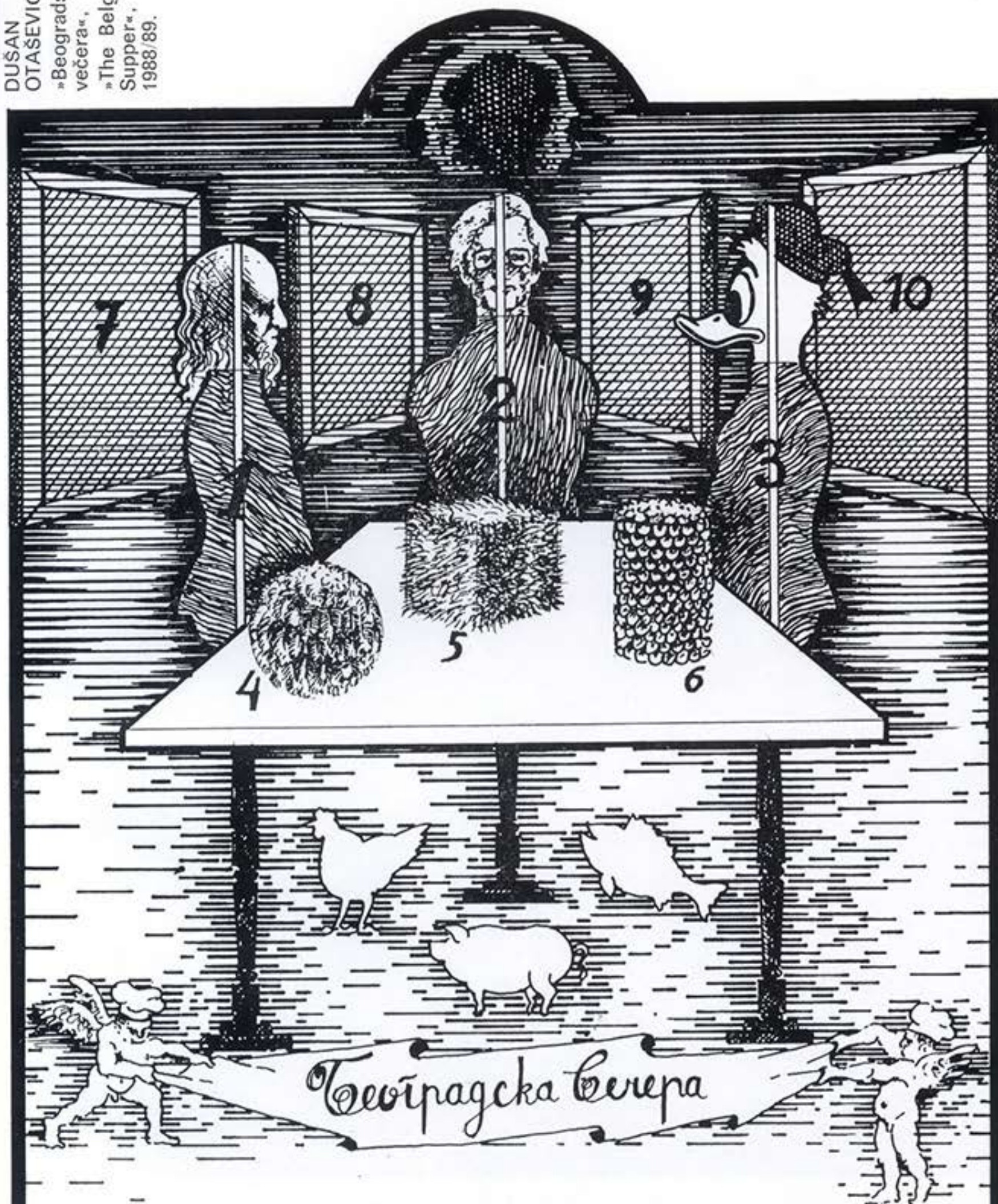




DRAGOJLOVIĆ:  
MARIJA  
»Kutijica  
za puder«  
»Powder box«  
1988/89.



DUŠAN  
OTAŠEVIĆ:  
»Beogradska  
večera«,  
»The Belgrade  
Supper«,  
1988/89.



1. Leonardo da Vinci, slika automotornog letelice iz 1512.
2. Andy Warhol, fotografisanje Dima Fedriala
3. Donald Duck, - Walt Disney
4. Kumpir, pečeno kumpir na gromu
5. Kumpir, pečeno kumpir na gromu
6. Babar, pečeno kumpir na gromu
7. Šumski kumpir, pečeno u "moj kumpir" Čar. čar. - pečeno kumpir
8. Šumski kumpir, pečeno u "moj kumpir" Čar. čar. - pečeno kumpir
9. Beefsteak, pečeno iz "Zlati kultivirane moderne" Henri-Paul Pellipati
10. Macaroni à l'italienne, pečeno iz Handlexikon der Kochkunst, Karl Dreck

DRAGOŠ  
KALAJIĆ:  
»Doček Fortinbrasa«,  
»Meeting  
Fortinbras«,  
1988:



