

INTERNACIONALNI UMETNIČKI STUDIO

Radovan Trnavac Mića

INTERNATIONAL ART STUDIO

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ZADARSKA GRUPA

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INTERNACIONALNI UMETNIČKI STUDIO
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INTERNATIONAL ART STUDIO



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ZADARSKA GRUPA

Posle Drugog svetskog rata u Evropi postavlja se pitanje druge kulturne obnove putem kritičkog preispitivanja, ne samo umetnosti, već i celog evropskog kulturnog pokreta koji, mada je imao političke ciljeve, nije našao načina da se suprotstavi usponu totalitarnih režima i ukidanju slobode. „Priznaje se nužnost političkog angažovanja kao uslova postojanja same umetnosti”. Iluzija da će posle tragičnog ratnog iskustva uslediti snažni revolucionarni proces, u kome će umetnosti pripasti uloga nove avangarde, nije mogla dugo trajati. S jedne strane, zapadne komunističke partije, ugledajući se na sovjetski model i na Ždanovljev antiformalizam, nastoje da stvore „socijalistički realizam”, neprijateljski raspoložen prema svakom sadržajnom istraživanju i usmeren na puko ilustrovanje političkih sadržaja. S druge, pak, strane, ponovo se ističe teza o istorijskim avangardama, po kojoj umetnosti promenom sopstvenih struktura mogu da doprinesu menjanju društvenih procesa.

Kakva je bila stvaralačka šansa mladih u jednoj neomeđenoj oblasti kao što je umetnička i u društvu koje nameće socijalistički realizam, direktno prenesen sa prihvatanjem ideja i gotove šeme iz Sovjetskog Saveza? Neki profesori na Akademiji likovnih umetnosti u Beogradu bezuslovno su prihvatili tu tezu, a neki, kao Ivan Tabaković, više su poštovali zahteve jedne grupe studenata koji su tražili da se slika u prirodi i, rekao bih, bez pritisaka i bez političkog uticaja. Miodrag Mića Popović i Petar Omčikus obišli su nekoliko gradova na Jadranskom primorju i Zadar je bio najprihvatljiviji za nove ideje i potrebe da se umetnost više ne podređuje politici. Grupa slikara, poimenice Miodrag Mića Popović, Petar Omčikus, Miodrag Bata Mihailović, Mileta Andrejević, Vera Božičković, Kosara Bokšan, Ljubica Jovanović, a kasnije i Borislav Mihajlović Mihiz, Bora Grujić, Radivoje Knežević Knez, Aleksandar Saša Petrović i Krsta Andrejević, organizovala se u Zadru gde su dobili bonove za hranu i jednu ruševnu kuću za boravak. Tako je pomenuta grupa umetnika 1947. godine otišla u Zadar, i boravila određen period u tom gradu koji je u Drugom svetskom ratu bio skroz razoren.

Kad su se iz Zadra vratili na beogradsku Akademiju, doneli su veliki broj crteža, slika i beležaka. Javnost ih je potom napala da su dekadenti i formalisti, a zbog odlaska u Zadar i nediscipline izbacili su ih sa Akademije. Svi su, osim Miće Popovića, nešto kasnije na intervenciju ministra kulture Miće Mitrović vraćeni na studije. Interesantno je da članovi Zadarske grupe nikada nisu zajedno izlagali.

Odluka ovih mladih ljudi da napuste Akademiju i odu u Zadar bila je prelomna, a događaj za uticaj da se stvori novi prostor u srpskoj umetnosti. Bila je to opšta klima stvaralačkog jednoduštva i jakog uticaja političkih faktora. Zato Zadar može da se objašnjava i fenomenom nekih socijalnih nepravdi koje su tada vladale, kao i potrebom ljudi da se udruže protiv tih nepravdi.

Dolazak u Zadar bio je u vezi i sa Ateljeom i klasom umetnika na Akademiji koju je vodio profesor Ivan Tabaković. Studenti, umetnici u povelju, radili su u potkrovlju Kolarčevog univerziteta i za tadašnji broj studenata prostor je bio odista mali... „Valjda će se neko setiti zašto smo baš otišli u Zadar, osim odluke da se iz Beograda ode na more!?!“, kroz šalu je često pitao Miodrag Mića Popović. U međusobnim razgovorima umetnika članova Zadarske grupe nije bilo ni reči o osnivanju same grupe, a još manje o nekom umetničkom planu i programu... Kako se Zadarska grupa sama od sebe sklopila i bez određenog programa opstajala, i na kraju kao takva ostala upamćena, tako su njeni članovi, činom ljudske i slikarske spontanosti, uticali da se otvore novi prostori u srpskoj umetnosti. Značaj „velikog umetničkog izleta“ Zadarske grupe, bez sumnje, ne treba potcenjivati, jer ostaje kao večni podsetnik da umetnost ne može bez slobode, jer su umetnost i sloboda izvor i utočište.

„Kad bih izanalizirao sebe i druge, možda bismo pronašli razloge zašto smo se sreli u uslovima u kojima smo onda živeli svi“. Ova rečenica Miće Popovića podstiče na razmišljanje i traganje za, umetnicima, tada očigledno važnim odgovorima. Emocije koje i dan danas izaziva slikarstvo Miće Popovića su socijalne, političke, nacionalne, istorijske, itd. Petar Omčikus bio je senzibilan. Uvek je slikao neke lepe slike. Kosa je bila temperamentna. I Ljubinka takođe. Njihov karakter se video jasno i na platnima, u potezu. U odnosu na Miću Popovića i Petra Omčikusa koji su uveliko slikali, Milorad Bata Mihailović sebe je smatrao početnikom kada je reč o slikarstvu. Čak je jednom rekao da se smatra divljakom, navodeći kako je Ljubinka Jovanović bila kod Jusića, ili kako je Mića Popović uvek bio sistematičan, da je pisao dnevnik i uvek znao šta hoće. To je samo ukazivalo da su se članovi grupe već na samom početku razlikovali, koliko se razlikuju i koliko će se posle Zadra razlikovati. Ali, niko od njih nije to mislio u negativnom kontekstu. Naprotiv, lepota umetnosti je u različitoj interpretaciji viđenog, izmišljenog, doživljenog, zamišljenog. Lepota leži u tim varijacijama.

Posle Zadra su se razdvojili, otišli su na različite strane. Petar, Kosa, Ljubinka i Bata na jednu, zatim Mića, Vera i Mihiz na drugu, a Mileta na treću stranu, tačnije u Ameriku. Kasnije su na Batin predlog pojedini članovi Zadarske grupe osnovali grupu pod nazivom „Jedanaestorica“.

Važno je napomenuti da umetnici, članovi Zadarske grupe, nikada nisu izlagali zajedno. Stoga ova izložba u Internacionalnom umetničkom studiju „Radovan Trnavac Mića“ ponovo piše istoriju, ili možda ispravlja istorijske greške. Svi su ponovo okupljeni pod kupolom Galerije Studija u Valjevu. I svi su podjednako umetnički zagonetni kao nekada po povratku iz Zadra, ali iznad svega grandiozni zahvaljujući upravo onome što je počelo da klija u tom, njima omiljenom, dalmatinskom gradu.

Moma Pavlović

ZADAR GROUP

by

Moma Pavlović

The end of World War Two in Europe raised the question of cultural renewal through critical review of not only the art, but the entire European culture movement which, even though with clear political agenda, could not find the strength to oppose the rise of totalitarian regimes and the cancellation of freedom. “We acknowledge the necessity of political engagement as the prerequisite to the existence of art itself”. The illusion that the tragic experience of the world conflict would be followed by a strong revolutionary process, bestowing art with the title of the new Avant-garde, could not last long. On one hand, the Western communist parties, leaning on the Soviet model and Zhdanov’s anti-formalism, relied on the existence of a Socialist Realism, a style fiercely hostile towards any contextual explorations and devoted to the mere illustration of political content. On the other hand, the theory of “historical Avant-gardes” is once more brought forth, arguing that art should instigate social change by altering its own structure.

What was the creative potential of youth in the borderless realm of art and the society imposing the Socialist Realism, the system directly imported in idea and form from the Soviet Union? Some professors from the Belgrade Academy of Fine Art unconditionally embraced such a system, while others, namely Ivan Tabaković, respected the demands of a group of students pledging for painting in the nature without, one would say, being pressured and influenced by politics. Miodrag Mića Popović and Petar Omčikus toured a few cities of the Adriatic coast and found that Zadar came across as the place most likely to embrace new ideas and resist to political interventions. A group of painters, including Miodrag Mića Popović, Petar Omčikus, Milorad Bata Mihailović, Mileta Andrejević, Vera Božičković, Kosara Bokšan and Ljubica Jovanović, followed by Borislav Mihajlović Mihiz, Bora Grujić, Radivoje Knežević Knez, Aleksandar Saša Petrović and Krsta Andrejević, set up their life in Zadar, where they received food coupons and accommodated a decrepit house. The group thus moved to Zadar, which was completely destroyed during the war, and lived there for some time.

Upon their return from Zadar to the Belgrade Academy, the group brought along a large number of drawings, paintings and notes. The public accused them of decadence and formalism, and due to their escape to Zadar and insubordination, they were all expelled from the Academy. Apart from Mića Popović, upon an intervention made by the Minister of Culture Mitra Mitrović, all the other group members returned to the Academy some time later. Interestingly, the Zadar Group never put up a group exhibition.

The decision of these young people to leave the Academy and move to Zadar represented a breaking point in the creation of new tendencies in Serbian art. It was made in the climate of creative uniformity and fierce

political influence. The Zadar episode can therefore be related to the phenomenon of certain social injustices present at the time, as well as the yearning of people to unite against these oppressions.

The move to Zadar was also closely connected with the atelier and the Academy painting class led by professor Ivan Tabaković. These students and to-be-artists worked in the attic of Kolarac People's University, a space undoubtedly too small for such a number of students. "I hope someone will remember exactly why we set off for Zadar, in addition to wanting to be at the seaside?", Miodrag Mića Popović often jokingly asked. The Zadar Group members' mutual conversations never mentioned the foundation of the group, let alone reflected on a possible plan or programme. As the Zadar Group put itself together, kept existing without a specific programme and finally remained famous, so did her members, by act of mere human and artistic spontaneity, claim new grounds for Serbian art. The importance of the "great artistic excursion" executed by the Zadar Group is by no means to be underestimated, as it remains an eternal reminder that there is no art without liberty. Art and liberty are the source and the sanctuary.

"If I were to analyze myself and the others, we might establish why we met under the circumstances which we all lived in at the time". This sentence of Mića Popović initiates reflection and instigates search for obviously important issues for the painters of the time. Even to this day, the emotions of Mića's paintings are social, political, national and historic. Petar Omčikus was sensitive and always portrayed things of beauty. Both Kosara and Ljubinka were passionate and their personalities struck clearly visible marks on their canvases. As opposed to Mića Popović and Petar Omčikus, who had already become painters, Milorad Bata Mihailović considered himself a painting beginner. He even proclaimed himself a savage once, stating that Ljubinka Jovanović studied painting in Jusić's class and praising Mića Popović's conscientious log keeping and clear focus on his aims. This only proved how different these artists initially were, how different they remained to be and how different they would be after the Zadar episode. None of them mentioned this versatility in a negative context, but rather emphasized the beauty of art expressed through various interpretations of the perceived, imagined, experienced and conceived reality. The beauty lies in these variations.

Upon return from Zadar, the group dissipated in various directions. Petar, Kosa, Ljubinka and Bata took one course, Mića, Vera and Mihiz another, and Mileta yet another, where he moved to the USA. Following an initiative by Bata Mihailović, certain members of the *Zadar Group* later co-founded an art group called *The Eleven*.

It is important to note that the artists from the *Zadar Group* never exhibited together. Therefore, this exhibition in the *International Art Studio Radovan Trnavac Mića* truly is rewriting history, or rather amending historic flaws. They are all, once again, gathered together under the dome of the Studio gallery in Valjevo, equally as enigmatic as upon return from Zadar. Above all, they are monumental artists sprung to fame from the very seed that was planted in that mutually adored Dalmatian city.

KRITIČARI O UMETNICIMA ZADARSKE GRUPE

O KOSARI BOKŠAN

„Klasične likovne obrasce koji su dominirali njenim ranim slikarstvom (početkom šeste decenije prošlog veka), ona je lagano ali sigurno razvijala u oblike jednog modernijeg izraza: prešla je put od klasične, poetsko-realističke figuracije do asocijativne, a potom i potpuno apstraktne forme koja je u izvesnom smislu anticipirala poetiku enformela. Njen dalji razvoj išao je preko povratka figuri do jedne izrazito simboličke i sintetičke figuracije, snažne i dramatične ekspresije. Svest o neminovnosti slobode kreativnog čina, o primarnosti likovnog jezika u odnosu na tematsku osnovu slike, doprinela je njenom unutrašnjem sazrevanju i otvorila joj put u autonomne prostore likovnog fenomena i poseban odnos prema prirodi sveta.”

Likovni kritičar i istoričar umetnosti Sreto Bošnjak

O LJUBINKI JOVANOVIĆ-MIHAILOVIĆ

„Njeno slikarstvo razvijalo se u stalnoj žudnji za prečišćavanjem samog likovnog jezika, ali i za otkrićem bogatijih sadržaja slike. Oslanjajući se na izvesne aspekte vizantijske tradicije (duh freske i ikone), ona je uspjela da stvori autentičnu sintetičku likovnu formu univerzalnih oblika koji pokrivaju duboke duhovne doživljaje. Njene plave, crvene i oker harmonije, u dodiru sa zlatom, daju slici karakter i atmosferu sakralnih prostora pravoslavnih hramova i njihovih simbola.”

Likovni kritičar i istoričar umetnosti Sreto Bošnjak

O MIĆI POPOVIĆU

„Tek pod punim svetlom koje na ličnost i delo Miće Popovića bacaju njegovi umni tragači, najčešće bliski prijatelji, kao i on sam, mogu se sagledati geneza, razvoj i sazrevanje njegovog bogatog stvaralačkog opusa. Tek tako postaje jasno koliko su za njegovo slikarstvo bila važna iskustva stečena kroz uzbuđljivu borbu sa slikarskom materijom i novim materijalima, što ih je na planu tehnike i tehnologije donela poetika enformela koju je usvojio tokom šezdesetih godina. Ali, bez obzira što se većina tada nastalih radova može svrstati u tzv. proizvode dekorativne gimnastike, ipak je srž njihovih plastičkih rešenja imala veliki značaj po dalji

Popovićev umetnički razvoj. Predstavljala je, ustvari, čvrst temelj za njegovo potpuno i autentično sazrevanje otelotvoreno u njegovom slikarstvu prizora.”

Istoričar umetnosti Nikola Kusovac

O MILORADU BATI MIHAILOVIĆU

„Izrazito slikarski senzibilitet doneo je Miloradu Bati Mihailoviću pedesetih i šezdesetih godina XX veka parisku afirmaciju, promovišući ga kao jednog od značajnih srpskih i evropskih umetnika apstraktnog ekspresionizma. U kasnijoj fazi, inspirišući se duhovnim porukama iz srpske srednjovekovne istorije, svoje osećanje za uzbudljive kolorističke orkestracije pretočio je u formu asocijativnog slikarstva.”

Istoričar umetnosti dr Stanislav Živković

O PETRU OMČIKUSU

„Opredeljen beskompromisno za slobodu umetničkog stvaranja, Omčikus je našao mesto u prvoj posleratnoj disidentskoj, tzv. Zadarskoj slikarskoj grupi. Nedugo potom, on će biti među prvim srpskim slikarima koji napuštaju zemlju. Odlazi u Pariz i tamo ostaje... U novoj sredini, Omčikus odoleva uticaju vladajuće likovne apstrakcije. Afirmiše se kao figurativni slikar sa karakteristikama ekspresionističkog izraza. On tematizuje sadržaje motiva životne svakidašnjice i prizore sa scene aktuelnih zbivanja u društvu. Strastan osećaj za boju i izražena gestuoznost poteza širokom četkom odražavaju Omčikusov impulsivni, mediteranski temperament.”

Likovni kritičar i istoričar umetnosti Đorđe Kadijević

O VERI BOŽIČKOVIĆ-POPOVIĆ

„Umela je, kao malo ko u našem modernom slikarstvu, da vizuelnu činjenicu prevede u autonomni plastički znak i celovit likovni sistem. Vrhunac svoje slikarske umetnosti ostvarila je u poetici enformela, dajući mu trajan doprinos, ali veoma lične prirode. Njena apstrakcija bila je istovremeno i klasična i moderna, likovno zrela i raskošna, medijski i materijalno kompaktna, ali uvek kao sistem vlastitih estetskih otkrića i vrednosnih mera. Nakon enformela krenula je putem originalnog tretmana forme, asocijativno-figuralnog karaktera, čvrste građe i ubedljive realizacije.”

Likovni kritičar i istoričar umetnosti Sreto Bošnjak

O MILETI ANDREJEVIĆU

„Gospodin Andrejević svojoj temi prilazi sa naizgled velikom vremenskom distancom. Njegovi likovi možda i jesu odeveni u majice, patike i slične odevne predmete današnjice, a obrisi velegrada koji često uramljuju obzorje njegovih eksterijera nesumnjivo prikazuju današnji Njujork. Pa ipak, svaki njegov prikaz nosi sa sobom osećaj jasno odvojen od sadašnjice. Atmosfera je arkadijska i mitska, a stav alegoričan. Svi likovi su bezlični, jer je osobenost isuviše svetovan motiv za ovaj stil, dok je prostor na kome se oni nalaze u potpunosti očišćen od bilo kakvih istorijskih referenci. Ti su likovi zapravo pre apstrakcije detinjstva, mladosti i starosti, faza u beskrajnom kolu života, nego konkretne predstave našeg vremena. Ta osobenost čak i njihovim savremenim kostimima daje alegorijsku dimenziju i udaljava ih od sveta ovozemaljske pojavnosti. Sve to podseća na svet antičkih frizova, kao i na modernog predstavnika istog stila – Puvi De Šavana – čime se Miletine slike odvajaju od svega onoga što se tradicionalno povezuje sa estetikom realizma.”

Likovni kritičar i esejista Hilton Krejmer

ART CRITICS ON THE ZADAR GROUP ARTISTS

ABOUT KOSARA BOKŠAN

“She developed classical fine art patterns that prevailed her early paintings (at the beginning of the sixth decade of the last century), slowly but safely developed the forms of a more modern expression: she passed the way from classical, poetical-realistic figuration to associative, and later completely abstract form as well, which anticipated the poetics of enformel in a certain sense. Her further development went from the return to figure till a distinctly symbolic and synthetic figuration, powerful and dramatic expression. The consciousness about unavoidableness of creative act freedom, primeness of the fine art language in relation to the thematic base of the picture, contributed to her internal maturity and opened her the way to autonomous spaces of fine art phenomenon and special relation toward the world’s nature.”

Sreto Bošnjak, Art Critic and Art Historian

ABOUT LJUBINKA JOVANOVIĆ-MIHAILOVIĆ

“Her painting developed in constant craving for purification of the fine art language itself, but also for discovery of richer contents of the painting. Relying on certain aspects of Byzantine tradition (the spirit of fresco and icon), she managed to create authentic synthetic fine art form of universal shapes which covered profound spiritual experiences. Her blue, red and ochre harmonies, in contact with gold, gave a painting the character and atmosphere of sacral spaces of orthodox churches and their symbols.”

Sreto Bošnjak, Art Critic and Art Historian

ABOUT MIĆA POPOVIĆ

“Genesis, development and maturation of wealthy creative opus of Mića Popović could be recognized only under the full illumination that his clever interpreters, most often his close friends, as well as he himself, cast to his personality and creative work. Only in that way it becomes clear how important for his painting was the experience he gained through exciting struggle with painting matter and new materials, that enformel poetics brought to the plan of technique and technology, which he adopted during the sixties. But, regardless of

the fact that most of the works originated then could be classified into so-called decorative gymnastics, still the core of his plastic solutions had a great importance for Popović's further artistic development. In fact, it represented a solid foundation of his complete and authentic maturation embodied in his painting of sights."

Nikola Kusovac, Art Historian

ABOUT MILORAD BATA MIHAILOVIĆ

"An outstanding painting sensibility brought the Parisian affirmation to Milorad Bata Mihailović during the fifties and sixties of the twentieth century, promoting him to one of the important Serbian and European abstract expressionism painters. In his later phase, inspiring with spiritual messages from Serbian mediaeval history, he poured his sense of exciting colouristic orchestration into the form of associative painting (Beli Milutin and others)."

Stanislav Živković, Ph.D Art Historian

ABOUT PETAR OMČIKUS

"Determined without compromise for freedom of artistic creation, Omčikus has found his place in the first post-war disident, so called masons' painting group. Shortly afterwards, he will be among the first Serbian painters who leave the country. He has left for Paris and stays there... In new surroundings, Omčikus resists the influence of governing painting abstraction. He acquires a reputation of a figurative painter with expressionistic expression characteristics. He thematically paints subject matters of ordinary life and the sights from the scene of current occurrences in the society.

Passionate sense of colour and expressed gesticulation of wide brush strokes reflect Omčikus' impulsive, Mediterranean temperament."

Đorđe Kadijević, Art Critic and Art Historian

ABOUT VERA BOŽIČKOVIĆ POPOVIĆ

"She, like only few artists in our modern painting, could transform a visual fact into autonomous plastic sign and complete art system.

She realized the highlight of her painting career in enformel poetics, giving it a permanent contribution, but

of very personal character. Her abstraction was at the same time classic and modern, artistically mature and sumptuous, compact materially and in media, but always as a system of her own aesthetic inventions and value criteria. After enformel, she set out along the way of original treatment of form, associative and figural character, solid form and convincing realization.”

Sreto Bošnjak, Art Critic and Art Historian

ABOUT MILETA ANDREJEVIĆ

“Mr. Andrejevic approaches his material as if from a great distance in time. His figures may be attired in running shoes, T-shirts and other items of contemporary apparel, and the skyline often looming on the horizon of these outdoor pictures is most certainly the New York of our time. Yet the feeling conferred upon every scene is deliberately remote from the present. The atmosphere is Arcadian and mythic, and the attitude is allegorical. Figures are singularly lacking in personality - for personality is too earthbound a thing for this style - and the terrain they occupy is denuded of anything resembling history. They represent, rather, the abstractions of childhood, youth and age - stages in the timeless cycle of life - rather than figures specifically of our time. This gives even their contemporary costumes an allegorical dimension, and thus removes them from the realm of earthly contingency. We are recalled to the world of antique friezes, and to that modern exemplar of the frieze style - Puvis de Chavannes. Which removes this painting from anything that’s customarily associated with the Realist esthetic.”

Hilton Kramer, Art Critic and Essayist

KOSARA BOKŠAN



Kosara Bokšan rođena je 1. januara 1925. godine u Berlinu. Tri godine kasnije njena porodica se preselila u Beograd gde je Kosara završila gimnaziju i srednju baletsku školu.

Za vreme Drugog svetskog rata počela je da uči slikarstvo kod Mladena Josića, a 1944. godine u ateljeu Zore Petrović. Sledeće godine upisala je Akademiju likovnih umetnosti u Beogradu, u klasi profesora Ivana Tabakovića. Sa nekoliko studenata iz svoje klase, Petrom Omčikusom, Mićom Popovićem, Batom Mihailovićem, Verom Božičković, Ljubinkom Jovanović i Miletom Andrejevićem, 1947. godine otišla je u Zadar gde je nastala prva posleratna jugoslovenska umetnička komuna - „Zadarska grupa”.

Kosara Bokšan prvi put je izlagala 1950. godine na ULUS-ovoj izložbi u Beogradu, a prvu samostalnu izložbu imala je 1952. godine u istoj galeriji. Sa Petrom Omčikusom te godine otišla je u Pariz gde se i nastanjuju, sa stalnim letnjim boravcima u Vela Luci na Korčuli od početka šezdesetih godina.

Kosara Bokšan prošla je kroz nekoliko slikarskih faza. Iako kratkotrajna, zadrška epizoda je pokazala želju da slika izvan dogmi socijalističkog realizma birajući teme pejzaža i portreta, za razliku od rada na Akademiji kada je slikala aranžirane mrtve

prirode i skelete. Stilski, tada je pripadala ekspresivnom realizmu. Već na prvim izložbama u Beogradu pokazala je vidno odstupanje od estetike soćrealizma, a preseljenje u Pariz definitivno ju je usmerilo prema savremenim likovnim tokovima, pre svega ka geometrijskoj i lirskoj apstrakciji, a postepeno se približavala i enformelu. Posle 1961. godine ona se vraća realizmu na specifičan način koji je karakterističan za „parisku školu”, a nazvan je apstraktni naturalizam (Michel Ragon). Konačno, ona se, uz likovni podsticaj vizantijske tradicije, okreće mitskoj simboličkoj formi koja njenoj umetnosti daje definitivni autorski izraz.

Imala je veliki broj samostalnih i grupnih izložbi, a izlagala je u svim većim gradovima nekadašnje Jugoslavije: Beogradu, Novom Sadu, Nišu, Zagrebu, Banja Luci, Skoplju, Titogradu, Čačku, Kragujevcu, Subotici, Somboru, Cetinju, Rijeci, Veloj Luci, Tuzli, Poreču, Bitolju, Užicu, kao i u brojnim evropskim i svetskim umetničkim centrima: Parizu, Lilu, Strazburu, Rimu, Nansiju, Londonu, Dizeldorfu, Tuluzu, Alžiru, Klermon Feranu, Marseju, Montreju, Frajburgu.

Za svoj rad, Kosara Bokšan, dobila je mnogo prestižnih nagrada i značajnih priznanja kako kod nas, tako i u svetu.

Njena dela nalaze se u muzejima, privatnim zbirkama muzejskog karaktera, galerijama i drugim institucijama u zemlji i inostranstvu.

Kosara Bokšan umrla je 21. novembra 2009. godine u Beogradu.

Više informacija o životu i radu Kosare Bokšan možete naći na internetu.

Kosara Bokšan was born on 1st January 1925 in Berlin. Three years later, her family moved to Belgrade, where Kosara attended grammar school and secondary ballet school. During the 2nd World War she first took up art classes with Mladen Josić and then in 1944 in the atelier of Zora Petrović. The following year she enrolled at the Academy of Fine Art in the class of Ivan Tabaković. Along with several students from her class, Petar Omčikus, Mića Popović, Bata Mihailović, Vera Božičković, Ljubinka Jovanović and Mileta Andrejević, in 1947 she went to Zadar, the birth place of the first post-war Yugoslav art commune – The Zadar Group.

Kosara Bokšan first exhibited in the 1950 ULUS show in Belgrade, and the same gallery hosted her first solo exhibition in 1952. The same year, she moved to Paris with Petar Omčikus. From the early 1960s, the two artists spend every summer in Vela Luka in Korčula.

Kosara Bokšan's work evolved through a number of stages. In spite of its briefness, the Zadar period outlined her intention to move away from the dogmas of the Socialist Realism by opting for landscape and portrait art, unlike her Academy days marked by arranged still life and skeletons. In terms of style, she was then an expressive realist. Her first shows in Belgrade had already visibly transgressed from the aesthetics of Socialist Realism, while her move to Paris firmly directed her interest towards modern art forms, primarily geometric and lyrical abstractions, while she also gradually moved closer to Art Enformel. After 1961 she returned to realism in a specific "Paris School" manner, which Michel Ragon called Abstract Naturalism. Finally, inspired by the Byzantium art tradition, she also turns to mythical symbolic forms which gave her art a distinctive creative stamp.

Kosara had a large number of solo and group exhibitions in most large cities of the former Yugoslavia, such as Belgrade, Novi Sad, Niš, Zagreb, Banja Luka, Skopje, Titograd, Čačak, Kragujevac, Subotica, Sombor, Cetinje, Rijeka, Vela Luka, Tuzla, Poreč, Bitolj, Užice, but also in numerous European and international art centers, including Paris, Lille, Strasbourg, Rome, Nancy, London, Dusseldorf, Toulouse, Algiers, Clermont Ferrand, Marseille, Montreuil, Freiburg and others.

Her work was awarded a large number of prestigious awards and prizes, both at home and abroad, while her work can be found in many private museum collections, galleries and other domestic and international institutions.

Kosara Bokšan died on 21st November 2009 in Belgrade.

For more information on the life and work of Kosara Bokšan, please search the Internet.



„Kukuruzi”, 1962, ulje na platnu 130 x 100 cm
The Cornfield, 1962, oil on canvas 130 x 100 cm



„U čast Magritu”, 1974, ulje na platnu, 120 x 150 cm
In Honour of Magritte, 1974, oil on canvas, 120 x 150 cm

LJUBINKA JOVANOVIĆ MIHAJLOVIĆ



Ljubinka Jovanović Mihajlović rođena je 1922. godine u Beogradu u porodici koja je veoma cenila i poštovala umetnost. Završila je gimnaziju i srednju muzičku školu. Nakon srednje škole, upisala je Akademiju likovnih umetnosti u Beogradu, u klasi profesora Ivana Tabakovića. Godine 1947. napustila je fakultet i otišla u Zadar, gde je radila sa ostalim članovima „Zadarske grupe“.

Pored „Zadarske grupe“, bila je član i grupe „Lada“ i „Jedanaestorice“, sa kojima prvi put izlaže 1951. godine. Od 1952. sa suprugom, slikarom Miloradom Batom Mihailovićem, živela je i radila u Parizu. Pored slikarstva, bavila se scenografijom i izradom tapiserija.

Poput svih pripadnika posleratne generacije srpskih slikara i Ljubinka Jovanović je prošla kroz nekoliko faza, koje su, međutim, u odnosu na druge ipak bile manje dramatične u stilskim promenama. U osnovi, ona se uvek oslanjala na snagu boje u slici te je manje poklanjala pažnju formi. Oblik je u njenim slikama, posle neoapstraktnog perioda, već krajem šezdesetih godina prošlog veka poprimio značenje znaka koji ima blisko i direktno poreklo u asketizmu formi srpskog srednjovekovnog fresko - slikarstva i ikonopisa. Po takvoj plastičkoj prizornosti ona je izgradila jedan od, autorski, najprepoznatljivijih opusa u našoj savremenoj umetnosti druge

polovine 20. stoleća.

Ljubinka Jovanović imala je veliki broj samostalnih i grupnih izložbi, a izlagala je u svim velikim centrima bivše Jugoslavije: Beogradu, Zagrebu, Budvi, Pančevu, Nišu, Nikšiću, Čačku, Despotovcu, Rijeci, Novom Sadu, Sremskim Karlovcima, kao i u brojnim evropskim i svetskim umetničkim centrima: Parizu, Umei, Njujorku, Ročesteru, Lilu, Ruanu, Bilbao, Majorki, Štutgartu, Amsterdamu, Tuluzu, Alžiru, Montrealu.

Za svoj rad, Ljubinka Jovanović, dobila je mnogo prestižnih nagrada i značajnih priznanja kako kod nas, tako i u svetu. Njena dela nalaze se u privatnim kolekcijama muzejskog karaktera, kao i zbirkama: Muzeja savremene umetnosti u Beogradu, Muzeja i Galerije likovne umetnosti poklon zbirke Rajka Mamuzića u Novom Sadu, Muzeja na Cetinju, Muzeja savremene umetnosti u Budvi kao i Fonds national d'art contemporain, Paris, Fonds departemental d'art contemporain, Conseil general du Val-de-marne, Ville de Saint Etienne du Rouvray, El Museu de Sóller u Španiji, Majorka, Musée des beaux arts d'Alger.

Ljubinka Jovanović umrla je u Parizu 2. avgusta 2015. godine.

Više informacija o životu i radu Ljubinke Jovanović Mihajlović možete naći na internetu.

Ljubinka Jovanović Mihailović was born in 1922 in Belgrade, in a family of art lovers. After graduating from grammar and secondary music school, she enrolled at the Academy of Fine Art in Belgrade, where she studied in Ivan Tabaković's class. In 1947 she dropped out of university to go to Zadar, where she joined the Zadar Group. In addition to being a member of this group, she also took part in the Lada art group, but also The Eleven group, with whom she exhibited her work for the first time in 1951. Alongside her husband and colleague painter Milorad Bata Mihailović, from 1952 onward she lived and worked in Paris. In addition to painting, Ljubinka also did theatrical scenery and tapestry.

Similarly to other Serbian post-war painters, Ljubinka Jovanović's work also evolved through several stages. On the other hand, unlike her colleagues, her work experienced less dramatic transformation in terms of style. She relied primarily on the power of colour in her paintings and was less attentive to form. Following a non-abstract period of her work, in the late 1960s the form in her paintings already transgressed into mere symbols, closely and obviously connected with the ascetic forms of the Serbian Medieval frescos and iconography. This plastic imagery enabled her to develop one of the most authentic art signatures in domestic contemporary art in the second half of the 20th century.

Ljubinka Jovanović had a large number of solo and group exhibitions in most large cities of former Yugoslavia, such as Belgrade, Zagreb, Budva, Pančevo, Niš, Nikšić, Čačak, Despotovac, Rijeka, Novi Sad, Sremski Karlovci, but also in numerous European and international art centres, including Paris, Umeå, New York, Rochester, Lille, Bilbao, Mallorca, Stuttgart, Amsterdam, Toulouse, Algiers and Montréal.

Her work was awarded a large number of prestigious awards and prizes, both at home and abroad, while her work can be found in many private museum collections, as well as in the collections of the Museum of Contemporary Art in Belgrade, Museum and Gallery of Fine Art – Gift Collection of Rajko Mamuzić in Novi Sad, Museum in Cetinje, Museum of Contemporary Art in Budva, Fonds national d'art contemporain in Paris, Fonds départemental d'art contemporain, Conseil general du Val-de-marne, Ville se Saint Etienne du Rouvray, El Museu de Sóller in Mallorca, Spain, and Musée des beaux arts d'Alger in Algiers.

Ljubinka Jovanović died in Paris on 2nd August 2015.

For more information on the life and work of Ljubinka Jovanović, please search the Internet.



„Kompozicija”, ulje na platnu, 48 x 63 cm
Composition, oil on canvas, 48 x 63 cm



„Luka”, ulje na platnu, 49 x 77 cm
Harbour, oil on canvas, 49 x 77 cm

MILETA ANDREJEVIĆ



Mileta Andrejević rođen je 28. septembra 1925. godine u Zrenjaninu, gde je završio osnovnu i srednju školu. Školovanje je nastavio u Beogradu, najpre u Školi za primenjenu umetnost, a zatim na Akademiji likovnih umetnosti, gde je i diplomirao. U toku studija napustio je nastavu na Akademiji i otišao u Zadar, gde se priključio „Zadarskoj grupi”, u kojoj su bili Mića Popović, Petar Omčikus, Kosara Bokšan, Vera Božičković, Ljubinka Jovanović i Bata Mihajlović.

Nakon diplomiranja na Akademiji likovnih umetnosti u Beogradu 1952. godine, studije slikarstva nastavio je u Parizu, gde se oženio sa Helen Bardin. Od 1958. godine do kraja života živio je i radio u Njujorku.

Mileta Andrejević nikada nije izlagao u Jugoslaviji, pa je ostao relativno nepoznat kod nas, čak i u stručnim krugovima. Došavši u kontakt s velikim njujorškim galeristima postao je značajno ime na američkom tržištu umetnina sedamdesetih i osamdesetih godina.

Tada ga je podržao konzervativni deo likovne kritike, pa je o njegovom „romantičnom realizmu” svojevremeno u „Njujork tajmsu” pisao i poznati i veoma uticajni američki likovni kritičar i esejista, Hilton Krejmer.

Mileta Andrejević svoje slike je prodavao često pre nego što su bile završene, a kada je umro, u njegovom ateljeu u Central parku pronađena je samo jedna slika: ona na kojoj je tada radio.

On je potekao u građanskom miljeu i nastavio da se veoma predano bavi realističkim slikarstvom s kojim je, posle kratke pop-art faze, imao velikog uspeha na američkom tržištu, koji je u Jugoslaviji bio jednostavno prečutan, jer je umetnik smatran disidentom.

Imao je veliki broj samostalnih i grupnih izložbi.

Slike Milete Andrejevića nalaze se u privatnim kolekcijama muzejskog karaktera, galerijama i drugim institucijama, kao i u stalnoj postavci Metropolitena muzeja, Vitni muzeju u Njujorku i Hiršhorn muzeju i Parku skulptura u Vašingtonu, Allentown Art Museum, Jack S. Blanton Museum of Art Austin Texas, Weatherspoon Art Museum Greensboro North Carolina.

Pored slikarstva bavio se i pedagoškim radom: 1965. godine bio je profesor na Njujorškom univerzitetu gde je predavao slikarske tehnike, od 1973. do 1976. godine predavao je crtanje na Bruklinskom koledžu, a od 1980. godine na Umetničkoj akademiji u Njujorku.

Postao je inostrani član SANU 1988. godine na Odeljenju likovne i muzičke umetnosti.

Za svoj rad, Mileta Andrejević, dobio je mnogo prestižnih nagrada i značajnih priznanja u Americi.

Umro je u Njujorku 21. oktobra 1989. godine, ostavivši za sobom ženu Helen i sina Marka.

Više informacija o životu i radu Milete Andrejevića možete naći na internetu.

Mileta Andrejević was born on 28th September 1925 in Zrenjanin, where he went to primary and secondary school. He went on to study first at the School of Applied Art, only to continue his studies and graduate from the Academy of Fine Art in Belgrade. He dropped out of the Academy to join the Zadar Group, alongside Petar Omčikus, Mića Popović, Kosara Bokšan, Bata Mihailović, Vera Božičković and Ljubinka Jovanović.

Upon graduating from the Academy of Fine Art in Belgrade in 1952, he continued his art studies in Paris, where he married Helen Bardeen. From 1958 until his death he worked and lived in New York.

Mileta Andrejević never exhibited in Yugoslavia, which left him relatively unknown even in the expert art community. Having been introduced to a number of renowned New York gallery owners, he made quite a reputation in the American art market in the 1970s and 1980s. His “Romantic Realism” was welcomed by the conservative art critic society, which resulted in an article in the New York Times written by a renowned and highly influential art critic and essayist Hilton Kramer.

Mileta Andrejević would often sell his paintings prior to their completion, and at the time of his death, the only painting that was found in his atelier in Central Park was the one he had been working on. Having been raised in an urban milieu, Mileta would continue his utmost devotion to realistic painting which, briefly interrupted by a pop-art stage, brought him considerable success in the American market. His success, however, was completely ignored in Yugoslavia, as he was considered a dissident.

Mileta had a large number of solo and group exhibitions, while his work can be found in many private museum collections, galleries and other institutions. His paintings are part of the permanent exhibition in the Metropolitan Museum of Art, Whitney Museum of American Art in New York, Hirshhorn Museum and Sculpture Garden in Washington D.C., Allentown Art Museum, Jack S. Blanton Museum of Art in Austin, Texas, and Weatherspoon Art Museum in Greensboro, North Carolina.

In addition to painting, he also taught Painting Techniques at the University of New York in 1965, Drawing at the Brooklyn College between 1973 and 1976, and worked in the Academy of Fine Art in New York from 1980 onwards. In 1988, he was made a foreign member of the SANU (Serbian Academy of Science and Art) at the Department of Art and Music. His work received numerous awards and prizes in the USA.

He died in New York on 21st October 1989, leaving behind his wife Helen and son Marko.

For more information on the life and work of Mileta Andrejević, please search the Internet.



„Prilazeći Bethesda fontani”, 1978, kombinovana tehnika, tempera i ulje na platnu, 96,5 x 127 cm
Towards Bethesda Fountain, 1978, combined technique, tempera and oil on canvas, 96,5 x 127 cm



„Akteonovo popodne”, 1983, gvaš na papiru, 33 x 51 cm
An Afternoon of Acteon, 1983, gouache on paper, 33 x 51 cm

MILORAD BATA MIHAJLOVIĆ



Milorad Bata Mihajlović rođen je 8. februara 1923. godine u Pančevu. Posle završene gimnazije upisao je Pravni fakultet u Beogradu, ali ga je ubrzo napustio. Godine 1946. primljen je na Akademiju likovnih umetnosti u Beogradu, u klasu profesora Ivana Tabakovića. Sa grupom slikara iz iste klase otišao je 1947. godine u Zadar gde su formirali prvu posleratnu umetničku grupu, poznatu pod imenom „Zadarska grupa”. Motiv za nastanak grupe bila je pobuna protiv konzervativne nastave na njihovoj umetničkoj školi, a još više, protiv dogmatske estetike socijalističkog realizma. Sem Bate Mihailovića, posle nekoliko meseci, ostali članovi grupe vratili su se u Beograd, a on je nastavio da luta Jadranskom obalom, obilazeći Bar, Korčulu, Rijeku, manastir Krka. Napustio je Akademiju i nastavio samostalno da radi. Bio je i jedan od osnivača grupe „Jedanaestorica” sa kojom je počeo da izlaže od 1951. godine. Te iste godine imao je i prvu samostalnu izložbu u Beogradu u Galeriji ULUS-a.

Od 1952. godine, zajedno sa suprugom Ljubinkom Jovanović, živeo je i radio u Parizu, ali je često dolazio u Beograd i redovno izlagao, a dosta je putovao po Srbiji i Crnoj Gori, obilazeći i istražujući manastire.

Njegovi slikarski počeci pokazali su umetnikovo interesovanje za apstraktni izraz,

ali se on tokom vremena menjao prema tradicionalnom fresko-slikarstvu Vizantije u našim manastirima, dakako u njegovoj ličnoj interpretaciji.

Nekoliko puta putovao je u Sjedinjene američke države, ali je boravio i u drugim evropskim i afričkim državama. Bio je član, van radnog sastava Srpske akademije nauka i umetnosti od 1985. godine, u Odeljenju likovnih i muzičkih umetnosti i Udruženja likovnih umetnika Srbije.

Imao je veliki broj samostalnih i grupnih izložbi, a izlagao je u svim većim gradovima nekadašnje Jugoslavije: Ljubljani, Rijeci, Dubrovniku, Skoplju, Sarajevu, Banja Luci, Podgorici, Budvi, Nikšiću, Despotovcu, Vrbasu, Somboru, Nišu, kao i u brojnim evropskim i svetskim umetničkim centrima: Parizu, Tuluzu, Klermon Feranu, Nantu, Kanu, Grenoblu, Dijepu, Rimu, Torinu, Londonu, Barseloni, Luksemburgu, Briselu, Kopenhagenu, Cirihi, Antverpenu, Amsterdamu, Hagu, Halmštat, Štutgartu, Dortmundu, Berlinu, Ninbergu, Pragu, Budimpešti, Atini, Tokiju.

Rado je učestvovao na likovnim kolonijama, pa je tokom petnaest godina bio učesnik Sićevačke kolonije, kolonije Klasik na Zlataru, kolonije u Poganovskom manastiru i kolonija u Lipovcu, Apatinu, Grockoj i manastiru Gradac. Bio je i predsednik Akademije „Jelena Anžijska” u okviru Umetničke kolonije Mileševa u Prijepolju.

Dela Milorada Bate Mihailovića nalaze se u muzejima, privatnim zbirkama, galerijama i drugim institucijama u zemlji i inostranstvu - u muzejima i galerijama u Beogradu, Rijeci, Skoplju, Budvi, Parizu, Kopenhagenu, Ostendeu, Sent Luisu, Alžiru, Izraelu.

Za svoj rad, Milorad Bata Mihajlović, dobio je mnogo prestižnih nagrada i značajnih priznanja kako kod nas, tako i u svetu, a uradio je i niz monumentalnih dela u Beogradu, Svetozarevu i Parizu.

Milorad Bata Mihajlović umro je u Parizu aprila 2011. godine.

Više informacija o životu i radu Milorada Bate Mihajlovića možete naći na internetu.

Milorad Bata Mihailović was born on 8th February 1923 in Pančevo. Upon completing grammar school, he entered the Faculty of Law in Belgrade, only to quit it soon thereafter. In 1946 he was admitted to the Academy of Fine Art, in the class of Ivan Tabaković. Joined by his classmates, in 1947 he went to Zadar, where the first post-war art group, known as the Zadar Group, was formed. The group arose in rebellion against both the conservative curriculum of their art school, but even more against the dogmatic aestheticism of the Socialist Realism. Except for Bata Mihailović, the rest of the group returned to Belgrade after a few months, while he kept roaming around the Adriatic coast, visiting Bar, Korčula, Rijeka and the monastery Krka. He permanently left the Academy and continued his solo work.

He was one of the founders of The Eleven Group, with whom he began exhibiting in 1951. The same year he also had his first solo exhibition in the ULUS gallery in Belgrade. From 1952 he lived and worked in Paris with his wife Ljubinka Jovanović, but he frequently visited and exhibited in Belgrade, while also touring and studying monasteries in Serbia and Montenegro.

The beginning of his art career was influenced primarily by the abstract expression. Over time, his interest turned towards the traditional Byzantium fresco painting of Serbian monasteries, which he gave his personal interpretation. He travelled to the USA on a couple of occasions, but also visited other European and African countries. He was an informal member of the Department of Art and Music with the Serbian Academy of Sciences and Arts since 1985, and also belonged to the Serbian Association of Artists.

He exhibited in a large number of solo and group shows in all the major cities of former Yugoslavia, such as Ljubljana, Rijeka, Dubrovnik, Skoplje, Sarajevo, Banja Luka, Podgorica, Budva, Nikšić, Despotovac, Vrbas, Sombor, Niš, as well as in numerous European and international art centers, including Paris, Toulouse, Clermont Ferrand, Nantes, Cannes, Grenoble, Dieppe, Rome, Turin, London, Barcelona, Luxemburg, Brussels, Copenhagen, Zurich, Antwerp, Amsterdam, The Hague, Halmstad, Stuttgart, Dortmund, Berlin, Nurnberg, Prague, Budapest, Athens and Tokyo.

He wholeheartedly frequented various art colonies, so in the course of fifteen years he took part in the Sićevačka Colony, the Classic Colony in Zlatar, colony in the Monastery Poganovo and the art colonies in Lipovac, Apatin, Grocka and the Monastery Gradac. He also presided over the Jelena Anžujaska Academy, integral part of the Mileševa Art Colony in Prijepolje.

His work is featured in many museums, private collections, galleries and other domestic and international institutions in Belgrade, Rijeka, Skoplje, Budva, Paris, Copenhagen, Ostend, Saint Louis, Algeria and Israel.

His work received numerous domestic and international recognitions and prestigious awards. He also did a number of monuments in Belgrade, Svetozarevo and Paris.

Milorad Bata Mihajlović died in Paris in April 2011.

For more information on the life and work of Milorad Bata Mihailović, please search the Internet.

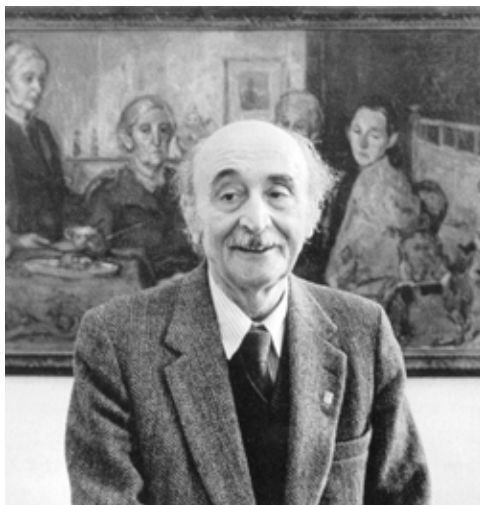


„Bez naziva”, akril na papiru kaširanom na platno, 84 x 127 cm
No Name, acrylic on paper laid on canvas, 84 x 127 cm



„Maroko”, 1972, ulje na platnu, 96 x 127 cm
Morocco, 1972, oil on canvas, 96 x 127 cm

MIODRAG MIĆA POPOVIĆ



Miodrag Mića Popović rođen je u Loznici 12. juna 1923. godine. Porodica Popović preselila se u Beograd kada je Mića imao četiri godine. Tu je završio osnovnu školu i gimnaziju. Posle Drugog svetskog rata, 1946. godine, upisao se na Akademiju likovnih umetnosti u klasi profesora Nedeljka Gvozdenovića, ali je već iste godine prešao u klasu profesora Ivana Tabakovića. Naredne godine, u proleće, studenti sa Tabakovićeve klase formirali su „Zadarsku grupu”. Na jesen su zbog napuštanja nastave izbačeni sa Akademije. Kasnije su svi vraćeni, izuzev Miće Popovića, koji je nastavio dalje kao slobodan slikar.

Godine 1950. otvorio je svoju čuvenu samostalnu izložbu sa 160 radova, a u katalogu je štampan njegov programski tekst o slikarstvu, odnosno o savremenoj umetnosti. Posle ove izložbe, zajedno sa svojom suprugom Verom Božičković Popović, otišao je u Pariz. Nakon boravka u Parizu, putovali su Mediteranom. Po povratku u Beograd, 1952. godine, priredio je izložbu „Selo Nepričava” u Muzeju Vuka i Dositeja u Beogradu. Tih godina bavio se i teorijom umetnosti i 1954. godine izdao prvu knjigu iz te oblasti „Sudari i harmonije”. Sledila je izložba „Od

magle, od kostiju” u Umetničkom paviljonu na Kalemegdanu, posle čega se nižu izložbe u zemlji i inostranstvu.

Krajem 50-ih slikao je svoje prve enformel slike, koje prvi put izlaže u Muzeju primenjenih umetnosti u Beogradu 1960. godine. Redovno je izlagao na Oktobarskom salonu, a 1965. godine pristupio je umetničkom udruženju „Lada”. U to vreme počeo je da se bavi režijom i pozorištem.

Sedamdesetih godina je opet putovao i to u Kinu, Tajland, Indiju i Iran. Tih godina imao je veći broj izložbi, ali je velika samostalna izložba u Kulturnom centru Beograda 1974. godine zabranjena pred samo otvaranje.

U Ameriku je otišao 1980. godine sa porodicom, gde su putovali po celom kontinentu. Na Njujorškom državnom univerzitetu u Albaniju, država Njujork, predavao je crtanje i slikanje, kao gostujući profesor. U međuvremenu, 1985. godine postao je i redovni član SANU.

Miodrag Mića Popović imao je veliki broj samostalnih i grupnih izložbi, a izlagao je u svim većim gradovima nekadašnje Jugoslavije: Beogradu, Zagrebu, Novom Sadu, Nišu, Zrenjaninu, Dubrovniku, Somboru, Apatinu, Skoplju, Rovinju, Mostaru, Nikšiću, Bijeljini, Loznici, Vršcu, Budvi, Herceg Novom, Prijepolju, Subotici, Kragujevcu, Topoli, kao i u brojnim evropskim i svetskim umetničkim centrima: Parizu, Hagu, Berlinu, Minhenu, Frankfurtu, Londonu.

O životu i radu Miće Popovića pisano je u mnogim knjigama i monografijama, a snimljen je i veći broj filmova i reportaža. Njegova dela nalaze se u muzejima, privatnim zbirkama, galerijama i drugim institucijama u zemlji i inostranstvu.

Za svoj rad, Miodrag Mića Popović, dobio je mnogo prestižnih nagrada i značajnih priznanja kako kod nas, tako i u svetu. Pored brojnih nagrada i priznanja, proglašen je za počasnog građanina Loznice 1989. godine, kada je otvorena i njegova Spomen-zbirka.

Umro je u Beogradu 22. decembra 1996. godine.

Više informacija o životu i radu Miodraga Miće Popovića možete naći na internetu.

Miodrag Mića Popović was born on 12th June 1923 in Loznica. His family moved to Belgrade when Mića was four years old, so he finished primary school and grammar school there. After the 2nd World War, in 1946, Mića enrolled in the Academy of Fine Art in the class of professor Nedeljko Gvozdenović, only to move to the class of Ivan Tabaković the same year. In the spring of next year, the students from Tabaković's class founded the Zadar Group. That autumn, the whole group was expelled from the Academy, only to be re-enrolled, except for Mića Popović, who continued to work as a freelance painter.

In 1950 Mića held his famous solo exhibition featuring 160 paintings, and the catalogue for the exhibition contained his manifest dedicated to painting and contemporary art on the whole. After the show, accompanied by his wife, Vera Božičković Popović, he left for Paris. Upon their stay in Paris, the couple travelled the Mediterranean. Mića returned to Belgrade in 1952 and put up "The Village of Nepričava" show in the Museum of Vuk Karadžić and Dositej Obradović. In that period he took up theory of art and published his first book on the topic entitled "Clashes and Harmonies" in 1954. His next endeavor was the exhibition "Made of Fog and Bones" in the Art Pavilion in Kalemegdan, followed by numerous exhibitions at home and abroad.

In the late 1950s he made his first enformel paintings and exhibited them in the Museum of Contemporary Art in Belgrade for the first time in 1960. He frequently exhibited at the October Salon, and in 1965 he joined the Lada Art Association. At the time he also took up directing and theatre work. In the 70s he travelled again, this time to China, Thailand, India and Iran. In those years he put up a large number of exhibitions, but his large solo exhibition in the Culture Centre of Belgrade was banned on the eve of its opening night in 1974. In 1980 he went to the USA with his family, travelling much of the continent. He taught Drawing and Painting at the New York State University in Albany, as a guest professor. In the meantime, he became a permanent member of the Serbian Academy of Sciences and Arts (SANU).

Miodrag Mića Popović had a large number of solo and group exhibitions in most large cities of former Yugoslavia, such as Belgrade, Zagreb, Novi Sad, Niš, Zrenjanin, Dubrovnik, Sombor, Apatin, Skopje, Rovinj, Mostar, Nikšić, Bijeljina, Loznica, Vršac, Budva, Herceg Novi, Prijepolje, Subotica, Kragujevac, Topola, but also in numerous European and international art centres, including Paris, The Hague, Berlin, Munich, Frankfurt and London.

The life and work of Mića Popović has been extensively written about in literature, accompanied by numerous TV films and documentaries. His paintings can be found in museums, private collections, galleries and other domestic and foreign institutions. His work was awarded a large number of prestigious awards and prizes, both at home and abroad.

In addition to numerous recognitions and awards, he was also pronounced an Honorary Citizen of Loznica in 1989, when his Memorial Collection was also opened.

He died in Belgrade on 22nd December 1996.

For more information on the life and work of Miodrag Mića Popović, please search the Internet.



„Velika mrtva priroda”, 1989, akrilik na platnu (kombinovana), 100 x 130 cm
Large Still Life, 1989, acrylic on canvas (combined), 100 x 130 cm



„U čast Rembrantu IV“, 1983-87, kombinovana tehnika na ploči, 70 x 80 cm
In Honour of Rembrandt IV, 1983-87, combined technique on plate, 70 x 80 cm

PETAR OMČIKUS



Petar Omčikus rođen je 6. oktobra 1926. godine u Sušaku kod Rijeke, a od 1937. godine živeo je u Beogradu. Posle Drugog svetskog rata započeo je slikarske studije na Akademiji likovnih umetnosti u klasi profesora Ivana Tabakovića. Sa grupom slikara iz iste klase otišao je 1947. godine u Zadar gde su formirali prvu posleratnu umetničku grupu, poznatu pod imenom „Zadarska grupa”.

Svoju prvu samostalnu izložbu imao je 1951. godine. Neposredno posle toga, Petar Omčikus je 1952. godine sa Kosarom Bokšan napustio Jugoslaviju i definitivno se preselio u Pariz. Od 1965. godine povremeno su boravili u Vela Luci na Korčuli gde su organizovali brojne međunarodne susrete umetnika, filozofa i kritičara.

Bavi se slikarstvom, skulpturom, grafikom i mozaikom.

Od 1961. godine, na poziv francuskih kritičara učestvuje na Pariskom bijenalu.

Član je Srpske akademije nauka i umetnosti od 1994. godine.

Počeci Omčikusovog stvaralaštva vezuju se za nekoliko umetnika, iz klase Ivana Tabakovića, koji su se na nekoliko meseci okupili u Zadru 1947. godine načinivši

tada prvu jugoslovensku umetničku komunu „Zadarsku grupu”. Izlazak iz akademskih ateljea u prirodu otvorio je ovim umetnicima nove puteve slobodnog stvaralaštva na kojima će, na različite načine, ostati tokom ukupnog stvaralaštva.

Petar Omčikus se 1951. godine pridružuje grupi „Jedanaestorica” koja ga ohrabruje da dalje traga za sopstvenim putevima stvaralaštva, tada još uvek u domenu poetske figuracije nakon socijalističkog realizma. No, pravi preokret u njegovoj umetnosti nastaje u Parizu. Susret sa apstraktnom umetnošću tog vremena definitivno Omčikusa usmerava prema slobodnom izrazu, potezu koji ne traga za realnim već za individualnim stilom. Geometrizovana asocijativna apstrakcija tog perioda već je od početka sedme decenije prerasla u svojevrsnu gestualnu kolorističku figuraciju koja je zadržala ranije elemente njegovog izraza. U kasnijim periodima Omčikus je tematizovao slikarstvo prema portretima, crtežima Beograda, fantastičnom realizmu i skulpturi.

Učestvovao je na brojnim grupnim izložbama u zemlji i inostranstvu, a izlagao je u svim većim gradovima nekadašnje Jugoslavije: Ljubljani, Rijeci, Beogradu, Novom Sadu, Zagrebu, Arandjelovcu, Nikšiću, Loznici, Kruševcu, Subotici, Banja Luci, Nišu, Tuzli, Poreču, Piranu, kao i u brojnim evropskim i svetskim umetničkim centrima: Lilu, Parizu, Rimu, Ženevi, Nantu, Londonu, Dizeldorfu, Cirihu, Brnu, Pragu, Budimpešti, Frankfurtu, Leverkusenu, Meksiku, Klermon Feranu, Berlinu.

O njegovom životu i radu napisane su mnoge studije, a njegova dela nalaze se u muzejima, privatnim zbirkama, galerijama i drugim institucijama u zemlji inostranstvu.

Za svoj rad, Petar Omčikus, je dobio mnogo prestižnih nagrada i značajnih priznanja kako kod nas, tako i u svetu.

Više informacija o životu i radu Petra Omčikusa možete naći na internetu.

Petar Omčikus was born on 6th October 1926 in Sušak, near Rijeka, and from 1937 he lived in Belgrade. Upon the completion of the 2nd World War he started studying painting at the Academy of Fine Art in Belgrade, in the class of professor Ivan Tabaković. He joined a group of students from the same class and went to Zadar in 1947, where they founded the first post-war art society, known as the Zadar Group.

His first solo exhibition took place in 1951, and soon thereafter, Petar, joined by Kosara Bokšan, left Yugoslavia and moved permanently to Paris. From 1965 they frequently stayed in Vela Luka in Korčula, where they organized numerous international gatherings of artists, philosophers and critics. He did painting, sculpture, graphics and mosaic. Starting from 1961, he regularly took part in the Paris Biennial, on invitation by the French art critic community. He was a member of the Serbian Academy of Sciences and Arts (SANU) from 1994.

The beginnings of Omčikus's creative work is closely connected to a couple of artists from the class of Ivan Tabaković, who gathered in Zadar in 1947 for a few months and created the first Yugoslav art commune – the Zadar Group. Having left the academic ateliers and entered the countryside, these artists embarked on the voyage of unsanctioned creativity, whose course, in different ways, they would continue to follow throughout their careers. In 1951, Petar Omčikus joined The Eleven group which encouraged him to further pursue his own creative paths after the Socialist Realism stage, as he then still mostly worked in poetic figuration. The real turning point of his work, however, takes place in Paris. The abstract art of the time definitely directed him towards a freedom of expression and a stroke that does not seek realistic, but rather individual style. By the early 1970s, the geometrical associative abstraction of his current period turned into a unique gesture-like coloristic figuration, which preserved some of the earlier elements of his expression. In his later work, Omčikus contextualized his paintings and did portraits, drawings of Belgrade, fantastic realism and sculpture.

He took part in numerous group shows at home and abroad and exhibited in most large cities of former Yugoslavia, such as Ljubljana, Rijeka, Belgrade, Novi Sad, Zagreb, Arandelovac, Nikšić, Loznica, Kruševac, Subotica, Banja Luka, Niš, Tuzla, Poreč, Piran, as well as in a number of European and international art centers, including Lille, Paris, Rome, Geneva, Nantes, London, Dusseldorf, Zurich, Brno, Prague, Budapest, Frankfurt, Leverkusen, Mexico, Clermont Ferrand and Berlin.

His life and work have been the topic of many studies and his work is featured in numerous museums, private collections, galleries and other domestic and foreign institutions.

His work received numerous domestic and international recognitions and prestigious awards.

For more information on the life and work of Petar Omčikus, please search the Internet.



„Rušenje ateljea”, 1976, ulje na platnu, 135 x 190 cm
Demolition of the Atelier, oil on canvas, 135 x 190 cm



„Ruševine Zadra”, 1947, ulje na platnu, 62 x 50 cm
The Ruins of Zadar, 1947, oil on canvas, 62 x 50 cm

VERA BOŽIČKOVIĆ POPOVIĆ



Vera Božičković Popović rođena je 1920. godine u Brčkom. Gimnaziju je završila u Beogradu, a 1946. godine upisala je Akademiju likovnih umetnosti, koju je završila u klasi profesora Marka Čelebonovića. Iz protesta prema akademskom školovanju, 1947. godine sa kolegama odlazi u Zadar, a ta grupa kasnije dobija naziv „Zadarska grupa”.

Nakon završenih studija sa Mićom Popovićem odlazi u Pariz 1951. godine, u kome boravi u nekoliko navrata, a u Beograd se definitivno vraća 1957. godine. Jedna je od naših najznačajnijih slikara enformela i član grupe „Lada”.

Boravila je duže vremena u Parizu, u Italiji, Grčkoj, Egiptu, Nemačkoj, Holandiji, Kini, Indiji, Iranu, SAD.

Osim slikarstvom, bavila se crtežom, tapiserijom, pozorišnim i filmskim kostimom.

Vera Božičković Popović je u toku svog života, kroz razne slikarske faze, prošla zanimljivu slikarsku avanturu koja se nije ticala

samo nje i njenog rada, već i izazova kritičke stvaralačke misli o toj jedinstvenoj pojavi u srpskom slikarstvu druge polovine prošlog veka.

Imala je veliki broj samostalnih i grupnih izložbi, a izlagala je u svim većim gradovima nekadašnje Jugoslavije: Ljubljani, Rovinju, Dubrovniku, Skoplju, Beogradu, Somboru, Subotici, Kragujevcu, Bijeljini, Loznici, Topoli, Zadru, Zagrebu, Poreču, Novom Sadu, Čačku, kao i u brojnim evropskim i svetskim umetničkim centrima: Londonu, Helsinkiju, Budimpešti, Bukureštu, Vašingtonu.

Njene slike nalaze se u brojnim javnim i privatnim kolekcijama muzejskog karaktera u Srbiji i ostalim zemljama stare Jugoslavije.

Za svoj rad, Vera Božičković Popović, dobila je mnogo prestižnih nagrada i značajnih priznanja kako kod nas, tako i u svetu.

Umrla je u Beogradu 2002. godine.

Više informacija o životu i radu Vere Božičković Popović možete naći na internetu.

Vera Božičković Popović was born in 1920 in Brčko. She finished grammar school in Belgrade, and in 1946 she enrolled at the Academy of Fine Art, where she graduated from the class of professor Marko Čelebonović. In protest against the academism of her faculty, she joined some of her colleagues and left for Zadar in 1947, with the later famous Zadar Group.

Upon graduation, she joined Mića Popović and went to Paris, where she repeatedly stayed until her definite return to Belgrade in 1957. Vera is one of Serbia's most significant Enformel painters and a member of the Lada art group. Some of her temporary residences included Paris, Italy, Greece, Egypt, Germany, the Netherlands, China, Iran and the USA.

Apart from painting, she also did drawings, tapestry and theatre and film costumes.

Being a unique figure of Serbian art in the second half of the 20th century, during her career Vera Božičković Popović went through various art stages and experienced a thrilling artistic adventure caused not only by her work, but also by the strains and challenges of her critics.

Vera Božičković Popović had a large number of solo and group exhibitions in most large cities of former Yugoslavia, such as Ljubljana, Rovinj, Dubrovnik, Skopje, Belgrade, Sombor, Subotica, Kragujevac, Bijeljina, Loznica, Topola, Zadar, Zagreb, Poreč, Novi Sad and Čačak, but also in numerous European and international art centers, including London, Helsinki, Budapest, Bucarest and Washington D.C.

Her work received a large number of prestigious awards and prizes, both at home and abroad, while her work can be found in many public and private museum collections in Serbia and other countries of former Yugoslavia.

She died in Belgrade in 2002.

For more information on the life and work of Vera Božičković Popović, please search the Internet.



„Tok“, 1964, kombinovana tehnika na platnu, 112 x 160 cm
The Flow, 1964, combined technique on canvas, 112 x 160 cm



„Apstrakcija”, 1977, kombinovana tehnika na platnu, 54 x 65 cm
Abstraction, 1977, combined technique on canvas, 54 x 65 cm

INTERNACIONALNI UMETNIČKI STUDIO

Radovan Trnavac Mića

INTERNATIONAL ART STUDIO

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gospodinu Ninku Radosavljeviću
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gospođi Mr Dajani Đedović, direktorki Centra za kulturu „Vuk Karadžić“ Loznica
gospođi Mr Snežani Nešković – Simić, upravnici stalne postavke slika Miće
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na pomoći oko organizovanja izložbe Zadarske grupe.

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Paintings by Miodrag Mića Popović and Vera Božičković Popović, Loznica

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