

**Rez — linija — otisak**

**Cut — line — print**



1/30

*Km*



MUZEJ SAVREMENE UMETNOSTI /  
MUSEUM OF CONTEMPORARY ART BELGRADE



Darinka Pop-Mitić  
Budućnost prošlosti / The Future of the Past  
2023.

## **Rez - linija - otisak**

Muzej savremene umetnosti  
13/04/2023 - 25/08/2023

Kustosi izložbe: mr Mišela Blanuša • Miroslav Karić

## **Cut - line - print**

Museum of Contemporary Art  
13/04/2023 - 25/08/2023

Exhibition curators: MA Mišela Blanuša • Miroslav Karić

### **Umetnici/Atists:**

Đorđe Andrejević Kun • Marijan Detoni • Sergije Glumac •  
Prvoslav Pivo Karamatijević • Mirko Kujačić • Oton Postružnik  
• Maksim Sedej • Bratislav Stojanović • Đurđe Teodorović •  
Antun Zupa • Vladan Jeremić i Rena Redle • Siniša Ilić • Bojan  
Đorđev • Darinka Pop-Mitić • KURS (Miloš Miletić i Mirjana  
Radovanović) • Milic Ružičić • Nikola Radosavljević

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# NOT RED, BUT BLOOD!

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## *Yugoslav Communist, Revolutionary and Partisan Poetry*

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*Because they can't imagine the pride of mortal beings.  
Those whom death itself as unworthy rejects  
Because they fear it  
With their gray hearts*

Dušan Matic  
**A LULLYBY FOR THE FALLEN  
WHO WERE NO OLDER THAN TWENTY**

04

*And with them, the  
With the wonderful  
Their blood compete*

*And on Kalemegdan  
On south boulevards  
On flower squares and  
Wonderful even when*

*Anas, Zojas, Jeann  
Waited for the soldier  
And if they do not re  
They'll give their wh*

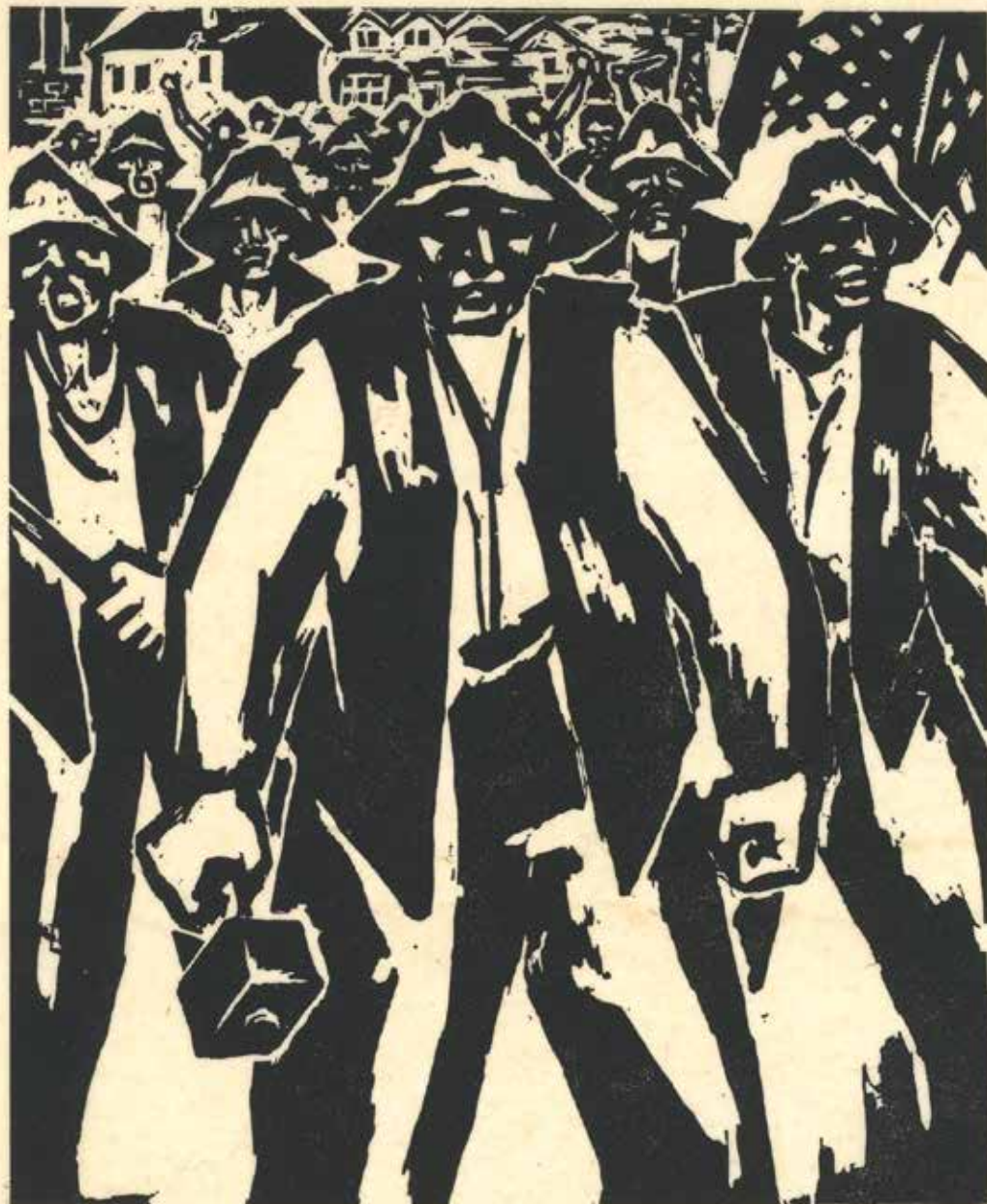
*They did not return  
Tanks ran over their  
Over their unsung M  
Over their illusions*

*They would be father  
At the meeting place  
like graves  
My little big one  
Tonight we'll love for*

Radonja Vešović  
**WHAT SHALL I SAY TO**

*How ashamed I am  
To be alive and retur  
After ten years in the*





Vezje 36 

Dorđe Andrejević Kun  
Iz mape Krvavo zlato / From the portfolio Blood – Soaked Gold  
1935/36.

## Mr Mišela Blanuša • Miroslav Karić **Rez — linija — otisak**

Izložba *Rez – linija – otisak* nastala je kao rezultat studentskog rada sa umetničkim delima iz kolekcije Muzeja savremene umetnosti u Beogradu, koja su postavljena u svojevrsnu tematsko-interpretativnu relaciju i dijalog sa savremenim umetničkim praksama i produkcijom. Sam naziv izložbe upućuje na fenomen grafičkog medija koji u periodu između dva svetska rata u Kraljevini Jugoslaviji postaje sve zastupljeniji u radovima umetnika, koji su u jednostavnosti i vizuelnoj snazi grafike, kao i njenim mogućnostima multiplikovanja, prepoznali potencijal za direktniji kritički iskaz o društveno-političkoj realnosti, neposredniju komunikaciju sa širom javnošću i bržu distribuciju socijalno angažovane poruke. Grafički medij će, ne samo kao likovni izraz suprotstavljen tada dominantnom slikarstvu građanskog modernizma, već i kao sredstvo političke borbe, agitacije o idejama levice i širenju klasne svesti, omogućiti mnogim umetnicima da tematizuju i problemski preispituju društveno-ekonomske kontekste u kojima se odvijala svakodnevna egzistencija gradskog i seoskog stanovništva, odnosno nehumane i teške uslove njihovog života i rada. Pozicija umetnika kao hroničara, kritičara, savremenika – saborca u borbi za bolji i pravedniji svet označila je promenu u percepciji uloge umetnosti u društvu i otvaranje ka različitim formama umetničkog

udruživanja, organizovanja, kolektivnog delovanja i ideološkog povezivanja sa radničkim i političkim revolucionarnim pokretom u zajednički antikapitalistički i antifašistički front u osvit Drugog svetskog rata. Skoro vek kasnije, socijalno angažovana umetnost kraja treće i četvrte decenije prošlog veka, u radu pojedinih savremenih umetnika i umetničkih grupa aktivnih na domaćoj, regionalnoj i internacionalnoj sceni, predstavlja važno i referentno polje idejnih i formalno-stilskih polazišta u kritičkim promišljanjima aktuelnih lokalnih i globalnih društveno-političkih okolnosti i kretanja. Reaktuelizaciju pomenutog umetničkog nasleđa u svojim radovima umetnici vide kao mogućnost da se iz rakursa određenog istorijskog iskustva govori o pitanjima sadašnjeg stanja ljudskih sloboda, materijalnog statusa radnika i društveno-proizvodnih odnosa, kao i posledicama koje neoliberalne politike ostavljaju u sferi svakodnevnog života i umetnosti.

Opšte istorijske prilike u svetu tokom dvadesetih i tridesetih godina XX veka, kao što su izbijanje različitih sukoba, širenje fašizma i nacionalizma, izazvale su reakciju ugroženih slojeva društva i u Kraljevini Jugoslaviji, koja se u pomenutom periodu suočavala sa velikim ekonomskim teškoćama pogoršanim usled svetske finansijske krize. To je dovelo do otpora

građana prema vlasti i formiranja pretežno levo orijentisane opozicije koja se suprotstavila centralističko-unitarističkom sistemu vladavine i ugrožavanju građanskih prava i sloboda. Pod različitim uticajima koji su dolazili iz Evrope i sveta, između ostalog, Oktobarske revolucije (1917) i Harkovske konferencije (1930) na kojoj je socijalistički realizam ozvaničen kao ideologija kulture i umetnosti u međunarodnom radničkom pokretu, stvorena je borbeno-angažovana atmosfera unutar umetničkih krugova, u kojima se javila potreba za umetničkim izrazom kao kritičkim ili antagonističkim iskazom. Nakon Harkovske konferencije, međunarodna mreža revolucionarnih pisaca i umetnika počela je ekspanziju širom Evrope, a njene ideje oštro su se protivile svakom subjektivizmu i individualnom shvatanju i pogledu na umetnost, u korist jedinstvenog kolektivnog stava. Širenju harkovskih ideja na jugoslovenskom prostoru znatno je doprinela i ekspanzija socijalne literature, što je poprimilo oblike organizovanog pokreta oko kog se okupljao veliki broj pobornika i simpatizera. Njihovim konstituisanjem nastao je pokret levo orijentisanih intelektualnih snaga koji je bio podstaknut propagandnom delatnošću levo orijentisanih časopisa poput *Stožera*, *Književnika*, *Literature*, *Izraza* i dr. oko kojih su se okupljali mladi književnici i umetnici. Zalažući se za socijalni karakter umetnosti, proklamovali su tezu da novu umetnost treba da stvaraju novi ljudi, i da „umetnost može da se spase nedostatka životnog rezona samo ako se prikloni, ako uzima i crpe snagu iz života kome je masa u tom teškom istorijskom vremenu najviše okrenuta”.<sup>1</sup> Težnje za ostvarivanjem ideje o spajanju umetnosti, revolucionarnih i kritičkih iskaza umetnika kroz umetničko delo stvorile su potrebu za socijalno angažovanim sadržajima u umetnosti. Ideologiju novih društvenih i političkih promena bilo je moguće čitati i u prožimanju umetničkog dela i konteksta, a stremljenja prema kritičkom iskazu uslovila su potragu za promenama samog jezika socijalno angažovane umetnosti kao reakcije na društvene, političke i ekonomske pritiske.

<sup>1</sup> Vasilije Kalezić, *Pokret socijalne literature*, Beograd 1975, 70–89.



Oton Postružnik  
Iz mape 16 linoreza / From the portfolio 16 Linoleum Cuts 1934.

Međutim, velike promene u ideologiji i ikonografiji socijalno angažovane umetnosti ovog perioda ipak nisu uspele da izbegnu određena ograničenja. Socijalna umetnost, posebno slikarstvo i skulptura, nije uspela da nađe nov formalni i likovni izraz za angažovanu temu, zbog čega je prihvatila likovni jezik građanske umetnosti kojoj se oštro suprotstavljala. Ipak, blagi preokret u stilskom izrazu i formi najočigledniji je u grafičkoj produkciji tog vremena. Tada je grafika revitalizovana kao umetnički medij i postala je glavno umetničko sredstvo socijalno angažovane umetnosti, oponirajući likovnom estetizmu pariskih đaka i „larpurlartističkoj” umetnosti koja se manifestovala kroz „čisto” slikarstvo ekspresionizma, intimizma i poetskog realizma. Jeftin materijal i jednostavna izrada, mogućnost umnožavanja u velikim serijama i lakoća prenošenja poruke pretvorili su grafiku u najznačajniji vizuelni izraz angažovane

umetnosti međuratnog perioda. Zahvaljujući tehnici lakog i brzog umnožavanja primeraka, grafika postaje jedna vrsta masovnog medija, pri čemu grafički list napušta svojstvo produkta plemenitog zanata težeći da postane medij multiplikacije kako bi odgovorio zahtevima za demokratizacijom i socijalizacijom umetnosti u ideološki polarizovanom društvu.<sup>2</sup> Grafički list je, sa porukom koju prenosi, postao dostupan najširoj populaciji, koja ga je prihvatila, pa su svi levičarski časopisi imali likovne priloge – grafike, što im je davalo originalan i upečatljiv izgled. U mediju grafike video se odraz stvarnosti i posledica slobodne stvaralačke volje kao i reakcija umetnika na socijalne prilike koje ih okružuju, ali i konkretnosti sprovođenja određene društvene ili političke ideje. Veće interesovanje za položaj pojedinca u društvu i borba za pravedniji društveni poredak podstaci će mnogo umetnika da prihvate ideje socijalno angažovane umetnosti i da organizovano deluju okupljeni oko zajedničkih sociopolitičkih i umetničkih ideja. Usledilo je formiranje čvrstih umetničkih punktova u grupama *Zemlja* (1929–35)<sup>3</sup>, *Život* (1934–41), *Gruda* (1935) i *Salon Nezavisnih* (1936) koje su predstavljale osovinu jugoslovenskog socijalnog pokreta u umetnosti. Umetnost hrvatske grupe *Zemlja* odražavala je jedinstvo dokumentarne i izražajno-umetničke funkcije dela. Njihova ideja bila je da se približe svakodnevnom životu i predstave društvenu stvarnost, najčešće kroz tehnike neposrednog izraza kao što su grafika i crtež. U početku ostvarivanja svog programa, grupa *Zemlja* je naišla na veliki otpor ne samo establišmenta već i desnice. Bila je kritikovana, čak i ismejavana, ali je njena popularnost u narodu sve više rasla. S druge strane, na beogradskoj umetničkoj

<sup>2</sup> Videti više u: Ješa Denegri, „Grafika između plemenitog zanata i tehnologija (ne)ograničenog umnožavanja”, katalog izložbe *Jedan vek grafike*, Galerija SANU, Beograd, novembar–decembar 2003, 11.  
<sup>3</sup> U Zagrebu, 25. februara 1929. godine, u ateljeu Draga Iblera, održana je konstitutivna skupština grupe *Zemlja*. Donet je pravilnik i izabrani su upravni i revizioni odbori koje su činili osnivači grupe: Drago Ibler, Antun Augustinčić, Krsto Hegedušić, Kamilo Ružička, Frano Kršinić, Ivan Tabaković, Oton Postružnik i Omer Mujadžić. Kasnije će se grupi pridružiti Marijan Detoni, Ivan Generalić, Vilim Svečnjak i dr. Donet je i program koji se sastojao od dve baze – ideološke i radne. Ideološka je definisala cilj i svrhu grupe, podsticala imperativne nezavisnog likovnog izraza, borbu protiv larpurlartizma, stranih umetničkih izraza i diletantizma, dok je radna baza podrazumevala popularizaciju umetnosti kroz izložbe, predavanja i štampu, intenzivan kontakt s inostranstvom i rad s intelektualnim grupama koje su slično ideološki orijentisane.

sceni 1934. godine formirana je grupa *Život*<sup>4</sup> koja je, iako mnogo heterogenija i bez čvrste organizacione forme kakvu je imala *Zemlja*, odigrala značajniju ulogu u razvoju socijalne umetnosti u Srbiji između dva rata, kroz aktivnosti i zadatke koji su se podudarali sa gotovo svim socijalnim tendencijama u umetnosti jugoslovenskog prostora u pomenutom periodu.<sup>5</sup> Grupa nije usvojila idejno-organizacioni program, pošto se zahtevalo da se sav rad obavlja u ilegalnosti. Mada su se pojedini umetnici i tada, i kasnije, pozivali na *Zemljin* program, *Manifest* umetnika Mirka Kujačića (1932)<sup>6</sup> sadržavao je mnoge ideje i zahteve za koje su se članovi grupe zalagali, pa je shodno tome prihvaćen kao osnovna platforma programa, a autor kao jedan od vodećih ideologa grupe. Osnivanje grupe *Život* usko je vezano za širenje ideja Komunističke partije i Harkovske konferencije. Partija je prihvatila harkovske teze i insistirala na praćenju savremenih umetničkih pokreta, što je podrazumevalo socijalistički realizam kako bi kroz umetnost bila ostvarena borba za prava radničke klase. Iako nije određivala zadatke kako treba slikati, Partija je smatrala da likovna sredstva kojima se umetnik služi moraju biti u službi sadržaja. Ova gledišta grupa *Život* je usvojila kao svoj program i mnogo im je doslednije prilazila u odnosu na grupu *Zemlja*, unutar koje su ideje Komunističke partije i Harkovske konferencije izazivale nesporazume i neslaganja, pošto ih najveći deo članova nije prihvatao. Otpor prema tim idejama doveo je do

<sup>4</sup> Grupa *Život* osnovana je 1934. godine u Beogradu, a prvi članovi bili su: Đorđe Andrejević Kun, Mirko Kujačić, Vladeta Piperski, Dragan Baja Beraković, Đurđe Teodorović, Josip Bepo Benković, Radojica Živanović Noe, Vinko Grdan, Nikola Martinoski, Lazar Ličenoski, Stevan Bodnarov, Prvoslav Pivo Karamatijević i dr.

<sup>5</sup> Hotel *Moskva* u Beogradu bio je stecište levičara, naprednih intelektualaca, književnika i omladine u periodu od 1929. do 1932. godine. Nešto kasnije otvorena je kafana *Gusarski brod* koja je postala borbeni štab moderne, angažovane umetnosti, mesto gde su se okupljali umetnici socijalne orijentacije i vodili razgovore o teškom položaju umetnika u tadašnjem društvu. Sa ciljem da se poboljša postojeće stanje, kako u umetnosti tako i u društvu, umetnici su zaključili da je neophodno osnovati grupu koja će biti nosilac nove borbene umetnosti čija bi tematika bila vezana za svakodnevni život i razumljiva velikom broju ljudi.

<sup>6</sup> Kujačić je svoj *Manifest* objavio, povodom samostalne izložbe 1932. godine, i u predgovoru mape *Ribari* (1934). U njemu je obrazložio svoje stavove o socijalnoj umetnosti koji čine temelj koncepta grupe *Život* i socijalnih tendencija u međuratnoj srpskoj umetnosti. Videti više u: Mirko Kujačić, „Moj manifest”, *Mala revija*, Čačak, 1/1932, 4, 56–58.

ispoljavanja antiharkovskog stava, što je najočiglednije prezentovano u tekstu pisca Miroslava Krleže objavljenom kao predgovor u *Podravske motivima* (1933)<sup>7</sup> Krste Hegedušića. Ovaj tekst bio je neka vrsta dokumenta marksističke estetike i, uzimajući stavove u kulturi mnogo šireg opsega nego što je lokalni, predstavljao je napad na liniju Harkovske konferencije i moskovskog kongresa koju su Zemljaši zvanično zastupali do njegovog objavljivanja. U grupi *Život* po tom pitanju nije bilo razmimoilaženja, što će i Mirko Kujačić istaći u svom *Manifestu*. „Dok su članovi grupe *Zemlja* uglavnom išli za Krležom i zastupali tezu da socijalnu tematiku treba da prati i visoko kvalitetna umetnička obrada, što je u osnovi podrazumevalo borbu protiv diletantizma, isto kao i borbu protiv larpurlartizma, grupa *Život* je, nejedinstvena u gledištima, bila bliža dogmatskom radikalizmu, koji nije video mogućnost nikakve sinteze između umetnosti i revolucije.”<sup>8</sup> Zbog toga, njeno delovanje je u pogledu političkih aktivnosti proizlazilo iz harkovske linije, po kojoj se umetnik u svom stvaralaštvu morao podrediti obavezama i potrebama političke propagande. Socijalna umetnost je, prema ovim zahtevima, morala da bude propagirana i diktirana zahtevima aktuelnog političkog trenutka i klasne borbe, bez obzira na predispozicije umetnika. Ipak, to nije bilo principijelno pravilo pa je ta dogma neretko odbacivana, pošto će jedan deo umetnika iz grupe *Život* realizovati osobena umetnička ostvarenja prema zakonitostima likovne forme. Predstavnici *Života* prihvatili su realizam u punom smislu, za razliku od likovne forme koju je *Zemlja* preuzela od Brojgela i Boša, o čemu su posvedočili Đurđe Teodorović i Mirko

Mirko Kujačić, 1933.

<sup>7</sup> Kako bismo mogli shvatiti brojne kontroverze vezane za kretanja u umetnosti uopšte, potrebno je ukazati i na značaj rasprava i sukoba u procesu razvoja „leve kulture” i svih njenih društvenih i političkih pokazatelja. Jedna od najznačajnijih kulturnih polemika, koja je ostavila dubok trag u socijalnoj umetnosti toga perioda, svakako je bio „sukob na književnoj levisi” u kojem je centralna figura bio Miroslav Krleža. Sukob je počeo napadom na nadrealiste, a vrhunac je dostigao člankom „Quo vadis, Krleža” u časopisu *Kultura*, koji je bio reakcija na predgovor Miroslava Krleže za *Podravske motive* (1933) Krste Hegedušića. U pomenutom predgovoru, Krleža odbacuje „harkovsku liniju” i zalaže se za socijalnu umetnost u kojoj kvalitet i individualnost neće biti ugušeni zbog političkih ideja i socijalne vrednosti motiva.

<sup>8</sup> Lazar Trifunović, *Srpsko slikarstvo 1900–1950*, Nolit, Beograd, 1973, 245.



Mirko Kujačić, 1933.

Kujačić: „I kod nas je bilo naslanjanja na nemačke ekspresioniste ali smo uvek težili ka nečem bližem nego što je Brojgelova forma, što je vezano za naš život. Nama je više odgovarao francuski ekspresionizam Sutina nego nemački, koji se razlikuju. Bliži su nam bili Deren, Vlamenk, Matis, Carinik, Delakroa, Domije od Grosa, Bekmana i Diksa.”<sup>9</sup> I pored razmimoilaženja u stavovima između grupa *Zemlja* i *Život*, obe su, odbacivši „hedonističku” umetnost koja je stvar imućnih, putem kolektivnog delovanja promovisali socijalnu umetnost kao sredstvo u borbi za bolji položaj i društvena prava. Iza autorove ličnosti sada stoji kolektiv, a duh kolektivnog u likovnoj umetnosti moguće je ostvariti jedino ako se čitavo udruženje likovnih umetnika, kao odgovarajući idejni pokret masa, okupi u borbi pred zajedničkim ciljem. Vođeni tom idejom, nakon stvaranja grupe *Život*, njeni članovi su preuzeli

<sup>9</sup> Svedočenja Mirka Kujačića i Đurđa Teodorovića, vidi u knjizi: Vjekoslav Četković, *Socijalna umetnost u Srbiji između dva rata*, Akademija umetnosti u Novom Sadu, Novi Sad, 1991, 108.

Bratislav Stojanović

Majstor Brka / Master Mustache

1939.

Bratislav Stojanović

Bratislav Stojanović

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pojavu prvih konkretnih primera socijalne grafike, većinom grafičkih mapa<sup>11</sup>, u kojima je moguće kontinuirano pratiti naraciju-temu kojoj je mapa posvećena ali i cilj koji se ogleda u predstavljanju veoma važnog segmenta socijalne umetnosti – poruke. Tridesetih godina XX veka socijalno angažovana grafika doživljava svoj vrhunac, što se može zaključiti ukoliko se sagledaju opusi pojedinih umetnika<sup>12</sup>, a široj popularizaciji grafike kao vodeće likovne discipline socijalno angažovane umetnosti doprinosi i organizovanje velikog broja grafičkih izložbi. One su, inače, ključne za sagledavanje korpusa jugoslovenske socijalne umetnosti i razvoja grafičkog medija u umetnosti prve polovine XX veka.<sup>13</sup> Može se reći da je socijalna grafika na jugoslovenskom prostoru vrhunac ekspanzije doživela na otvaranju *Prve Grafičke izložbe* u Beogradu, 5. februara 1934. godine. Izložbi su prethodile obimne pripreme kako bi joj prisustvovao što veći broj izlagača, dok je osnovni cilj bio da što veći broj umetnika obrađuje socijalne teme i da se postigne što bolji likovni i tehnički nivo. Kao tehnika, na izložbi je preovlađivao drvorez, koji je svojom jednostavnošću omogućavao da se ostvare nove težnje socijalnog karaktera. *Prva Grafička izložba* bila je veoma uspešna i od izuzetnog značaja za promociju socijalne umetnosti u Srbiji, u kojoj će daleko izraženiji biti duh protesta i otpora nego izgradnja novog umetničkog izraza.<sup>14</sup> Značaj ove izložbe je u tome što su umetnici, prvi put, pokušali da složenoj i do kraja eksploatisanoj tehnici ulja suprotstave grafički medij i da, u okviru novih tehničkih mogućnosti,

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<sup>11</sup> U pomenutom periodu nastale su mape: *Crni biseri* (1923) Romana Petrovića i Petra Tiješića, *Rad* (1926), *Dani nedelje* (1929) i *Album Endre Ady* (1930) Arpada Balaža, kao i *Metro* (1926) Sergija Glumca. Krajem dvadesetih godina nastaju i izuzetne grafike, u kojima se iščitavaju surovo konstatovane društvene činjenice, u delima Krste Hegedušića: *Nacek Celenca iz Gabajeve grede* (1926), *Radnici i Lazari* (1927)...

<sup>12</sup> Najznačajniji primeri iz tog perioda u delima srpskih umetnika su grafike Radojice Živanovića Noea, Pavla Vasića, Mihaila S. Petrova, *Jatagan mala* Arpada Balaža (1933), *Stvarnost u stvarnosti* Piva Karamatijevića (1933) i dr.

<sup>13</sup> Mišela Blanuša, *Socijalna grafika. Između propagande i likovnog izraza*, Muzej savremene umetnosti, Beograd, 2011, 11–17.

<sup>14</sup> Petrov će tim povodom napisati: „Većina izloženih dela najočiglednijom uverljivošću pokazuje daleko težu i neposredniju vezu između umetničkih težnji i životne stvarnosti, nego li je to do ove izložbe postignuto i ispoljeno na ostalim poljima likovne oblasti u nas.” Više u: Mihailo S. Petrov, „Prva grafička izložba beogradskih slikara”, *Pravda*, 16. februar 1934.



„suprotstave larpurlartistima svoje sredine dela inspirisana naprednim shvatanjima kako uloge umetnosti, tako i aktualnih problema društva”.<sup>15</sup> Neposredno posle prve, trebalo je da bude održana i druga *Grafička izložba* u Paviljonu *Cvijeta Zuzorić*, međutim, došlo je do bojkota izložbe zbog neodgovarajućih uslova za izlaganje<sup>16</sup> ali i daljih polemika i neslaganja bojkotaša oko opštih ciljeva akcije<sup>17</sup>. Sukob je razrešen održavanjem dve odvojene izložbe – *IX Jesenje izložbe* u Paviljonu 8. novembra i „bojkotaške” 27. novembra 1936. na Tehničkom fakultetu, na kojoj nisu učestvovali svi članovi grupe *Život* jer su smatrali da ovom akcijom treba obuhvatiti sve umetnike i sva socijalna pitanja. Otvorena usred međusobnih rasprava, „bojkotaška” izložba predstavlja prvu, može se reći, spontanu izložbu nezavisnih umetnika, kako će se njeni protagonisti ubrzo nazvati. Kao rezultat pomenutih događaja formiran je *Salon Nezavisnih*, koji će se kao grupa pojaviti sledeće, 1937. godine, na svojoj prvoj izložbi u Inženjerskom domu u kojoj su učestvovali svi članovi grupe *Život*. U daljem razvoju socijalne umetnosti *Salon Nezavisnih* je imao zapaženo mesto, što se videlo na izložbama 1938. na Pravnom fakultetu i 1939. godine u Sokolskom

Izložba Nezavisnih, 1937.

 15 Radojica Živanović Noe, „Napredna umetnost”, *Naša Stvarnost 1-2*, Beograd, 1926.

 16 Do bojkota je došlo jer je Paviljon podigao cenu iznajmljivanja prostora. Trideset umetnika je nakon toga uputilo svoje primedbe vezane za materijalni status ali i programske aktivnosti Udruženju prijatelja umetnosti *Cvijeta Zuzorić*. Primedbe su se odnosile na monopol i uslove iznajmljivanja Paviljona, honorare i način žiriranja dela za izložbe koje je to udruženje realizovalo unutar svog programa. Dovedena je u pitanje i kompetentnost ljudi koji pripremaju izložbe za inostranstvo, odnosno izbor onih čiji radovi idu pred žiri i onih koji učestvuju neposredno, po pozivu. Uz „bojkotaše” je odmah stala grupa afirmisanih umetnika, pripadnika larpurlartističke orijentacije: Toma Rosandić, Borivoje Stevanović, Ljubomir Ivanović, Ivan Radović, Vasa Pomorišac, Živorad Nastasijević, Petar Lubarda, Sreten Stojanović, Zora Petrović, Miloš Golubović. Međutim, od „bojkotaša” su se ogradili pripadnici grupe *Oblak*, pa bi se stvaranje grupe *Dvanaestorica*, pristalica izrazito larpurlartističkog slikarstva, moglo donekle posmatrati i kao potreba za suprotstavljanjem „bojkotašima”, teoriji i praksi socijalne umetnosti. Više u: Miodrag B. Protić, *Srpsko slikarstvo XX veka, II*, Nolit, Beograd 1970, 342.

 17 Udruženje *Cvijeta Zuzorić* prihvatilo je da ispuni samo neke zahteve, zbog čega je u ULUS-u došlo do podvajanja. Smenjena je uprava Udruženja, međutim, ni „bojkotaši” nisu bili složni. Pojedini članovi grupe Život, nazivani „realisti” – Đorđe Andrejević Kun, Mirko Kujačić i Dragan Beraković, koji su bili i inicijatori bojkota, uporno su nastojali da se svi njihovi zahtevi usvoje, pa su odustali od izložbe jer nisu bili zadovoljni rezultatima započete akcije, koja se svela samo na materijalni položaj umetnika umesto na šire društveno-političko delovanje.

domu.<sup>18</sup> Nakon svih sukoba, rasprava i bojkota, u Paviljonu *Cvijeta Zuzorić* ipak je otvorena *Druga Jugoslovenska grafička izložba*, 14. februara 1937. godine, ali manje karakteristična po socijalnoj tematici, pošto većina predstavnika socijalne umetnosti iz Beograda nije izlagala zbog pomenutih turbulentnih događaja.<sup>19</sup> Činjenica je da su socijalno angažovane tendencije bile dominantno prisutne još od *Prve Grafičke izložbe* i da su predstavljale napredna stremljenja u umetnosti tog perioda. Kao rezultat novonastalih promena na umetničkoj sceni, 27. februara 1938. godine, u Paviljonu *Cvijeta Zuzorić*, otvorena je *Treća Grafička izložba umetnika Kraljevine Jugoslavije*. Pozivu za učešće odazvao se veliki broj umetnika iz cele Kraljevine Jugoslavije, što je još više doprinelo popularizaciji grafičkog medija kod publike. Skoro svi tadašnji listovi isticali su značaj grafike, uz napomenu da „nijedna likovna umetnost nema te mogućnosti da na malom i skućenom prostoru, oskudnim sredstvima, predstavi prirodu i čoveka, i njihove odnose, isključivo donoseći uravnotežene razmere između belog ništavila, belog iščekivanja i crne, ljudskom energijom oplodene stvarnosti. Grafika je prava narodna umetnost, grana umetnosti koja je imala najveću rasprostranjenost u narodu i tokom vekova.”<sup>20</sup> Značaj *Treće Grafičke izložbe* bio je u njenoj kompleksnosti i masovnosti, budući da je okupila mnoštvo umetnika sa jugoslovenskog prostora<sup>21</sup> i predstavila primenjenu grafiku i crtež, takođe značajan medij socijalne umetnosti. Pomenute izložbe bile su izuzetno važne za afirmaciju grafičke tehnike, posebno

Izložba Nezavisnih, 1937.

 18 Bez obzira na heterogenost u stilu i opredeljenju, krug umetnika oko *Salona Nezavisnih* naglo se proširio, uključujući one koji su slikali socijalnu tematiku, ali još više one koji to nisu činili. Ovi potonji su u *Salonu* videli mogućnost da izraze svoje nezadovoljstvo zvaničnom umetničkom, izlagačkom politikom. Posle *XIII Jesenje izložbe* i poslednjeg sastanka grupe Život, održanog 1940. godine, pojačan je policijski teror protiv komunista i naprednih intelektualaca, pa su uhapšeni i neki članovi grupe, tako da više nisu postojali nikakvi uslovi za kolektivno delovanje.

 19 Na *Drugoj Grafičkoj izložbi* su svoje radove inspirisane socijalnom tematikom predstavili umetnici Arpad Balaž, Sergije Glumac, Vilko Gecan, Nikola Martinoski, Drago Vidmar, France Mihelić, Ivan Radović, Maksim Sedej i dr.

 20 Vidi u: Vjekoslav Četković, *n.d.*, 122.

 21 Bio je primetan izostanak hrvatskih umetnika iz grupe *Zemlja* i vodećih ličnosti srpske socijalne umetnosti, Mirka Kujačića i Đorđa Andrejevića Kuna, koji su tada bili izvan zemlje.

socijalne grafike, i utemeljile su grafičku umetnost u beogradskoj sredini, do tada prvenstveno okrenutoj slikarstvu i nedovoljno zainteresovanoj za ovu vrstu likovnog izraza, što je i bio jedan od razloga zakasnelog razvoja grafičke umetnosti kod nas. Nakon uspešno realizovanih grafičkih izložbi u Beogradu, koje su doživele dobar prijem kod publike i likovne kritike, značajno je poraslo interesovanje za jugoslovensku grafiku u inostranstvu. Rezultat toga bila je i međunarodna prezentacija naših grafičara na izložbama u Brnu i Kopenhagenu tokom 1938. godine.

U kolekciji Muzeja savremene umetnosti nalaze se danas neke od najznačajnijih mapa socijalne grafike iz perioda od kraja dvadesetih do početka četrdesetih godina prošlog veka, uključujući mape: *Metro* (1928) Sergija Glumca, *Predgrađe* (1933) Maksima Sedeja, *Ljudi sa Seine* (1934) Marijana Detonija, *16 linoreza* (1934) Otona Postružnika, *Ribari* (1934) Mirka Kujačića, *Krvavo zlato* (1935/36) Đorđa Andrejevića Kuna, *Zemlja* (1938) Prvoslava Piva Karamatijevića, *Tamne varijacije* (1939) Antuna Zupe, *Građevina* (1940) Bratislava Stojanovića i *Cvjetovi mašte* (1941) Marijana Detonija. Najstarija mapa čija se tematika bavi egzistencijalnim problemima tada modernog čoveka, izgubljenog identiteta unutar urbane sredine, je mapa linoreza *Metro* Sergija Glumca koja prikazuje umetnikove doživljaje gradske svakodnevnice nastale tokom boravka u Parizu. Glumac tematizuje život metropole i otuđenost pojedinca kroz konstruktivističko povezivanje vizuelnih elemenata scene i ekspresionističko tretiranje oblika, stvarajući svojevrsan stripovski niz prizora ili gotovo filmskih kadrova koji posmatrača sugestivno uvode u ambijent i atmosferu pariske metro stanice. Dihotomija podzemlja i nadzemlja, dodatno naglašena tek ponekom usamljenom ljudskom figurom, otvara priču o transformaciji urbanih sredina u procesima modernizacije i tehnologizacije i sve prisutnijem osećaju nesigurnosti i izolovanosti stanovnika velikih gradova. Nastavljajući se hronološki, mapa *Predgrađe*, slovenačkog grafičara Maksima Sedeja, donosi teme vezane za svakodnevicu prigradskih naselja, život radnika, nezaposlenih, siromašnih i njihovih porodica. Transpozicijom

motiva u crno-bele kontraste linoreza i drvoreza, Sedej pretvara koloristički realizam života u novu, intenzivnu napetost kontrasta svetlo–tamno, samim tim zamenjujući obojenost spoljnjeg sveta doživljenom crno-belom tragedijom i iskazujući takvom grafičkom formom i idejom svoj socijalni protest. U mapi trideset linoreza pod nazivom *Ljudi sa Seine*, hrvatski umetnik Marijan Detoni tokom postdiplomskih studija u Parizu beleži svakodnevicu pariskih ulica, život otpuštenih i nezaposlenih radnika i njihove proteste. U medij grafike Detoni ne prenosi metodu crteža, već tehniku linoreza i njegovih osobina, pre svega kontrast i tvrdu plošnost, koristeći ih da grafičkim oblicima da snagu stila kojim će na scenama iz mape verodostojno predstaviti grubu ali realnu sliku života beskućnika, sirotinje i socijalno ugroženih koji preživljavaju na obali reke ispod mostova velike evropske metropole u kojoj se odvija spektakl „grada svetlosti”. Detonijev kolega iz grupe *Zemlja* i jedan od njenih suosnivača, Oton Postružnik, zastupao je, u ideološkom i u formalnom smislu, veristički izraz i smisao za društvenu satiru u skladu sa proklamovanim idejama i manifestom grupe. Mapa *16 linoreza*, u kojoj dominiraju kontrasti crnih, stilizovanih i šematizovanih motiva na beloj površini, odnosno, niz prizora demonstracija, streljanja, političkih zatvorenika, vojničkih parada, vojnika sa puškama i gas-maskama, lobanjama, čine Postružnikovu kritiku tadašnje militarizacije i klerikalizacije društva. Na pomenutoj *Prvoj Grafičkoj izložbi*, održanoj 1934. godine u Beogradu, posebno su bile zapažene grafike Mirka Kujačića iz mape *Ribari*, nastale nakon umetnikovog sedmomesečnog boravka na jadranskim ostrvima Svetom Andreji i Komiži.<sup>22</sup> Posle kritika društva ispoljenih u svom *Manifestu*,

 22 Kao najzastupljeniji grafičar na izložbi i jedan od vodećih ideologa socijalne umetnosti u Srbiji, Kujačić je posebno istakao grafiku kao najadekvatnije izražajno sredstvo te umetnosti. Komentarišući značaj ovog medija, napisao je: „Grafika se po svojim jasnim i određenim sredstvima izražavanja pokazala kao efikasni umetnički jezik i bila prihvaćena od socijalnih umetnika, te je uzimajući na sebe ulogu borca stala u prvi plan savremene umetnosti. Prostota, simultanost, jasnoća, jednostavnost, skraćenost postupka, brzina i snaga utiska, širina razmnožavanja, neposrednost, savremenost, autentičnost i u neku ruku žurnalis-tika umetnosti pristupačna najširim slojevima čini da je grafika u ovom momentu umetnost progresivne društvene klase.” Više u: K. M., „Savremena grafika”, *NIN*, br. 6, Beograd, 13. IV 1935.

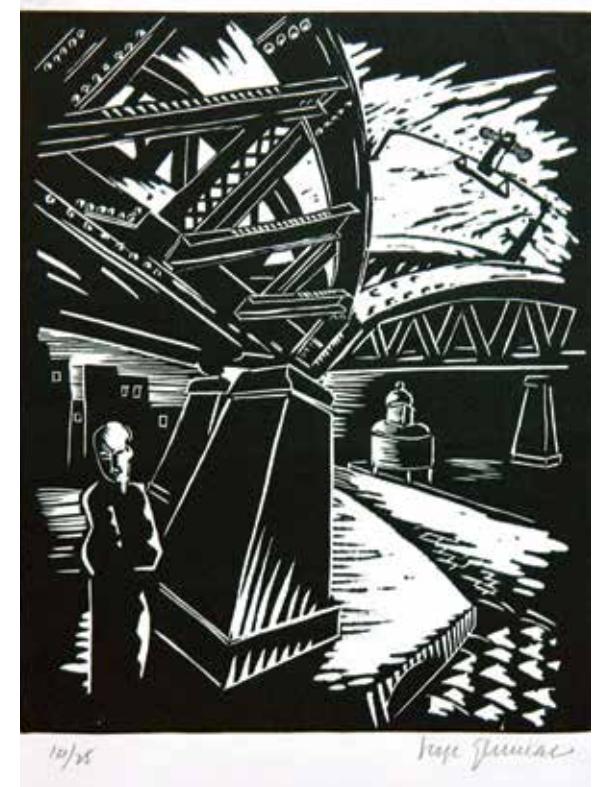
saopštenih, u plavom radničkom odelu, pred ogromnom publikom na svojoj izložbi 1932. godine u Paviljonu *Cvijeta Zuzorić*, Kujačić je otišao na viški arhipelag da živi sa radničkom klasom i ribarima kako bi osetio taj način života. Na osnovu prikupljenog materijala iz ribarskog života – crteža, skica i krokija rađenih u tušu, olovkom i bojom – Kujačić je napravio mapu od 21 drvo-linoreza koju je osmislio kao roman u slikama u stilu belgijskog umetnika Mazerela. *Ribari* sadrže i uvod, značajan po tome što odražava ideje koje je Kujačić već izneo u svom *Manifestu*. Uz svaku grafiku u ovoj mapi nalazi se tekst iste veličine koji opisuje težak ribarski život, opasnosti njihovog posla, naporan rad pod najtežim okolnostima, što se poredi sa raskošnim životom imućnog gradskog sveta. Pod istim nazivom, *Ribari*, Kujačić je uradio prvo sliku u ekspresionističkom stilu 1930. godine, a nakon toga mapu linoreza. Pored Kujačića, koji je bio pionir socijalno angažovanih ideja u našoj umetnosti, izuzetnu pažnju publike i kritike na izložbi privukli su i radovi Đorđa Andrejevića Kuna, za koga se može reći da je, zahvaljujući svom celokupnom delovanju, postao najpoznatiji socijalno angažovani umetnik u Srbiji. Grafike poput *Kosmajске ulice*, *Harmonikaša* i *Prosjaka*, prikazane na *Prvoj Grafičkoj izložbi*, predstavljaju prave primere socijalne umetnosti. Međutim, najznačajniji stvaralački momenat u Kunovom opusu je izlazak mape *Krvavo zlato* 1934. godine, štampane neposredno posle pomenute izložbe. Roman-mapa *Krvavo zlato* (1936/37) sastoji se od 28 drvoreza nastalih iz serije skica i crteža koje je Kun uradio 1934. godine tokom jednomesečnog boravka u Boru, u to vreme najvećem proizvođaču bakra u Evropi. Sa mapom *Krvavo zlato*, u umetničkom izrazu Đorđa Andrejevića Kuna desiće se potpun stilski i tematski preokret, odnosno, od poetskog realizma i intimizma okrenuće se tematizaciji tada aktuelnih društvenih pitanja i interesovanju za grafičke tehnike. U mapu nas najpre uvodi borbeno intonirana poema pesnika i pisca Jovana Popovića<sup>23</sup>, a potom slede Kunove realistički prikazane scene svakodnevnog života borskih rudara. *Krvavo zlato* je priča i

svedočanstvo o procesima modernizacije Bora, teškim uslovima života i rada seljaka, koji su bili primorani da napuste obrađivanje zemlje i okrenu se rudarskom poslu. Uprava privatnih rudnika (francuska kompanija "Sveti Đorđe") masovno ih je zapošljavala i eksploatisala, udvostručujući na taj način proizvodnju bakra kao i kapital vlasnika, čije je prisustvo bilo dominantno u svim sferama društvenog života grada. Listovi mape *Krvavo zlato* nastali su po neposredno doživljenim studijama. S likovne strane, pripadaju kapitalnim ostvarenjima u celom Kunovom opusu i predstavljaju najreprezentativnija ostvarenja naše grafike uopšte, posebno u periodu njenog najvećeg uspona između dva rata. Kun je sa pomenutom mapom napravio odlučan korak u razvoju naše umetničke grafike, čiji je značaj potisnut u odnosu na slikarstvo, a ovi grafički listovi postali su „paradigma socijalne umetnosti ne samo u tematskom i idejnom već i jezičkom i plastičkom smislu”.<sup>24</sup> Tokom treće decenije Kun će potisnuti slikarstvo u drugi plan, ali će i na tom polju ipak doneti izuzetna dela, kao što su slike *U rudokopu* (1935), *Kujna br. 4* (1936), *Majka* (1937), *Streljanje* (1939) i *U ćeliji* (1939/40). Na slici *U ćeliji* (1939/40) Kun postavlja temelje sopstvenog stila iz perioda socijalnog realizma u kom postiže punu zrelost i programsku doslednost dela na kojima su prikazane sudbine ljudi koji provode kaznene dane u zatvorskom ambijentu. Očigledno je umetnikovo majstorstvo usklađivanja homologije slikanih objekata i ljudskih figura, kao i sposobnost da u isto vreme istakne dimenziju i simbolizam poruke — predstavu siromašne i depresivne atmosfere bednog života radničke klase i seljaka, redukujući narativ, a da pri tome ne zanemari likovne karakteristike slike. Mape *Krvavo zlato* i Kujačićevi *Ribari* postale su amblematski primeri socijalne umetnosti u Srbiji, a na poseban način to jeste i mapa *Zemlja Prvoslava Piva Karamatjevića*, koji se javlja kao prvi tumač ideje socijalne umetnosti u Zapadnoj Srbiji. Potaknuti surovom stvarnošću siromašnih ljudi iz Sandžaka, grafički listovi Karamatjevića nastaju iz umetnikovog dubokog

<sup>24</sup> Jerko Denegri, „Srpska grafika 1900–1950”, u: *Jugoslovenska grafika 1900–1950*, Muzej savremene umetnosti, Beograd, decembar 1977 – februar 1978, 46.

<sup>23</sup> Jovan Popović, Mapa *Krvavo zlato*, Stari Bečej, 1937.

uverenja da tragika života u crno-belim površinama jeste pravo, autentično kazivanje o sudbini sandžačkog običnog čoveka, seljaka i radnika, njegovoj patnji, teškom životu i tihoj i istrajnoj borbi za bolju budućnost. Pred kraj tridesetih godina, pored Karamatjevićeve, pojavila se i mapa linoreza *Građevina* Bratislava Stojanovića, čije se nastajanje protezalo godinama, a imala je snažan naglasak na građevinskom radniku u akciji ili u posledičnom stavu takvog radnog odnosa. Na grafikama iz pomenute zbirke, kao i na pojedinačnim listovima slične tematike, Stojanović u fokusu ima predstave kolektivnog rada, gde radnici mukotrпно obavljaju poslove za male dnevnice, podižući građevine koje će većinom reprezentovati moć tadašnjeg kapitalističkog društvenog uređenja. Neposredno pred početak Drugog svetskog rata nastaje još jedna originalna crno-bela umetnička priča, hrvatskog grafičara Antuna Zupe. On objavljuje mapu od 14 drvoreza *Tamne varijacije* kao svojevrsan likovni dokument o svakodnevici rodnog Splita, moralnoj i materijalnoj bedi svojih sugrađana. Angažovana i kritička umetnička orijentacija Antuna Zupe proističe iz iskustava stečenih tokom boravka u Berlinu i u dodiru sa socijalno angažovanim umetnošću Georga Grosa i Kate Kolvic, što je uticalo na umetnikov beskompromisan prikaz stvarnosti i negativnosti u društvu toga vremena, a naročito buržoazije, koja će u njegovim delima biti predstavljena u stilu groteske i karikature. Specifični u korpusu socijalne grafike ostaju *Cvjetovi mašte*, mapa Marijana Detonija, koju umetnik radi 1941. godine. Nedugo zatim, izrađuje još jednu, pod nazivom *Plodovi uzbuđenja*, u kojoj su tragični ratni događaji preoblikovani u halucinantne vizije. Asocirajući u pojedinim prizorima na stvaralaštvo Džejmsa Ensora, Ota Diksa, Maksa Ernsta, u Detonijevoj naturalističkoj fantastici gotovo se gubi realno značenje i ostaje samo opis „strašnog sna” – maskirana stvarnost, tj. njena minuciozna deskripcija. Rezimirajući navedene okolnosti pod kojima se razvijala kao i bogati grafički opus koji je ovde ukratko predstavljen, dolazi se do zaključka da ekspanzija socijalne umetnosti kod nas počinje upravo u mediju grafike, koji ne samo da preuzima vodeću ulogu među likovnim disciplinama već postaje važan nosilac



Sergije Glumac  
Iz mape Metro / From the portfolio Metro  
c. 1928.

određene socijalne poruke i sredstvo za propagiranje političkih ideja, zbog čega ostaje glavni vizuelni izraz umetnosti u NOR-u, pa i u vreme socijalističkog realizma. Protagonisti ovih tendencija bile su, uglavnom, iste ličnosti, ali se sociopolitička problematika umetnosti vremenom promenila. I, dok je umetnička produkcija u međuratnom periodu bila izraz potrebe za održavanjem „progresivne” duhovne aktivnosti, socijalistički realizam su, kao ideologiju, inaugurisali vlast i njena kulturna politika. Socijalistički realizam, prvobitno koncipiran kao umetnost koja treba da govori o čoveku i njegovoj veličini i snazi, u praksi je odbacio čoveka-umetnika ukidanjem slobode njegovog doživljaja i izraza. Stavljanjem umetnosti u funkciju ideologije i politike, ona je pretvorena u sredstvo propagande jednog političkog sistema i prestala je da bude sama po

sebi cilj i lični umetnički izraz kao kritički iskaz.

Svet se danas, naravno, u drugačijim okolnostima, ali kao i pre skoro jednog veka, nalazi u istorijski specifičnom trenutku punom izazova, suočen sa mogućnošću novog globalnog sukoba i ekonomske krize, sve izraženijom klasnom stratifikacijom, usponom nacionalizma i desnog populizma, perfidnim oblicima eksploatacije i ljudskih i prirodnih resursa, sve zahtevnijim uslovima rada i teškim položajem radnika u svim društvenim sferama. Jedna od koncepcijskih premisa izložbe *Rez – linija – otisak* bila je sagledavanje savremenih umetničkih pozicija na domaćoj likovnoj sceni koje donose aktivno kritičko promišljanje vremena u kom živimo, kako lokalnih prilika obeleženih kontroverzama posttranzicijskog društva, tako i kontekstima koji odražavaju globalne sociopolitičke promene i procese. Adresiranje aktuelnih tema vezanih za različite aspekte uticaja i posledica neoliberalne stvarnosti na mikro, egzistencijalnom, i makro, društvenom planu čini neizbežnom reaktuelizaciju nasleđa socijalne umetnosti ili kritičkog realizma<sup>25</sup> tridesetih godina prošlog veka na prostoru Kraljevine Jugoslavije, koje će pojedinim lokalnim savremenim umetnicima neretko služiti kao referenca u radovima ili neka vrsta idejnog okvira. Angažovana umetnost međuratnog perioda, u svoj svojoj kompleksnosti i divergenciji stavova, ostaje važan momenat kritičkog odmaka od larpurlartizma, propagirajući umetnost koja nije izvan društvenih zbivanja i može biti potentan izraz u artikulisanju političke borbe. Dakle, ne samo kao još jedan umetnički žanr, već kao način da se iniciraju promene i podiže svest o gorućim društvenim problemima, što danas, u smislu primera angažovanog u polju umetnosti, obuhvata niz praksi i delovanja umetnika/umetnica, grupa, kolektiva kojima je u fokusu život društvenih zajednica izloženih različitim pritiscima. Globalno sve prisutnije interesovanje

umetnika u poslednje dve decenije za angažovanu dimenziju umetnosti dolazi „...u trenutku kada se osnovna ljudska prava smatraju rizikom za bezbednost države, kada sveobuhvatno ekonomsko restrukturiranje pretvara globalnu većinu u nesigurni višak, i kada je široko rasprostranjeno neprijateljstvo prema samom pojmu društva postalo uobičajena retorika unutar mejnstrim politike”.<sup>26</sup> Kroz umetničke akcije, intervencije, javne diskurzivne događaje i direktan rad sa zajednicama problematizuju se pitanja socijalne, političke, ekonomske i kulturne nejednakosti, samim tim i isključenosti, otuđenja javnog i kolektivnog prostora i dobara u korist privatnog ili korporativnog kapitala, istorijskog revizionizma, rastuće ekološke i klimatske krize. Pregled izloženih radova savremenih domaćih umetnika na izložbi *Rez – linija – otisak* započinjemo predstavljanjem umetničkog para Rena Redle i Vladan Jeremić, koji se u svojoj saradničkoj praksi poslednje skoro dve decenije bavi protivrečnostima današnjih društava, istražujući i razvijajući transformativne potencijale umetnosti u kontekstu društvenih borbi, učestvujući aktivno u debatama i programima aktuelnih društvenih pokreta, ali i reaktuelizujući i reartikulišući njihove istorijske primere. Kroz različite medije (crtež, objekti, instalacije) koji najčešće podrazumevaju korišćenje jednostavnih materijala (tekstil, drvo, karton) i tehnika koje se lako reprodukuju i distribuiraju (grafika, štampa) umetnici insistiraju „na upotrebnosti vrednosti umetnosti i na društveno-ekološkoj dimenziji rada”.<sup>27</sup> Bitna odlika prakse Redle/Jeremić jesu intervencije u javnom prostoru, kao što su radovi *Crvena zima*, *Trešnjevački motivi* i *Povratak u Parisku komunu* čiji su se fragmenti našli u okviru postavke pomenute izložbe, otvarajući za publiku uvide u istraživanja i akcije koje su umetnici izvodili na lokacijama u Norveškoj, Hrvatskoj i Albaniji. Spajajući aktuelne

društvene problematike sa temama kulturne i političke istorije (radnički ustanak koji se 1851. desio u norveškom gradu Levengeru; vrsna socijalno-vizuelna studija predratne Podravine Krste Hegedušića; nasleđe Pariske komune i vizije o društvu jednakosti i slobode) Redle/Jeremić reflektuju brojna pitanja, od marginalizovanih društvenih grupa i njihove socijalne borbe u kontekstu savremene Norveške, do predatorskog kapitalizma, sve intenzivnijeg u procesima džentrifikacije i investitorskih spekulacija koji dovode do transformacija urbanog tkiva, poput naselja Trešnjevka u Zagrebu ili nemilosrdne destrukcije kulturne baštine u slučaju Nacionalnog pozorišta u Tirani. KURS, koji čine umetnici Mirjana Radovanović i Miloš Miletić, drugi je umetnički par predstavljen na izložbi. U sličnom pristupu kao Redle/Jeremić, KURS u svom radu ispituje moguće načine kako „...umetnička praksa može doprineti (i postati sastavni deo) različitim društvenim borbama”, smatrajući da „polje umetnosti može i treba da bude deo šire političke borbe za ravnopravnije društvo”<sup>28</sup> i zalažući se pritom za demokratizaciju sredstava umetničke proizvodnje i aktivniju participaciju šire zajednice u umetničkim procesima. Murali, ilustracije i štampani materijali (novine, poster, grafike), koji čine okosnicu njihovog likovnog izraza, zasnovani su na istraživanju arhivske građe i uključivanju literarne i reinterpretaciji vizuelne zaostavštine revolucionarnih i progresivnih pokreta iz prošlosti, koju prevode u aktuelne umetničke i društveno-političke kontekste. Čežnja za slobodom i jednakošću naziv je grupe grafika/linoreza namenski urađenih za izložbu *Rez – linija – otisak*, u kojoj su umetnicima polazne tačke bile novela *News from Nowhere (Vesti iz nigdine)* britanskog umetnika, pesnika i teoretičara Vilijama Morisa (William Morris) i grafička mapa *16 linoreza* Otona Postružnika iz 1934. godine koja se nalazi u kolekciji MSU. Objavljena krajem XIX veka, Morisova vizija socijalističkog društva u budućnosti, ustrojenog na vrednostima koje su, u tom trenutku, u kasno viktorskoj, kapitalističkoj Engleskoj bile nezamislive, za

umetnike je u koncipiranju rada bila važna u delu novele u kojem se opisuju događaji koji će dovesti do promene društvenog uređenja. U Morisovim opisima revolucionarnih dešavanja koja su vodila ka uspostavljanju novog društva i Postružnikovim motivima uličnih demonstracija, vojnih parada i militarističke atmosfere proizašlim kao umetnikova kritika jačanja fašizma i nacizma u Evropi tridesetih godina, autori pronalaze poveznicu u priči o teroru vladajuće klase i neizbežnom sukobu, ali i nadi koja postoji kroz požrtvovanu borbu za slobodnije i pravednije sutra. Dvadesetogodišnja saradnja vizuelnog umetnika Siniše Ilića i pozorišnog reditelja Bojana Đorđeva rezultirala je brojnim istraživačkim projektima, izložbama, pozorišnim predstavama, u okviru kojih su, kroz širok dijapazon medija, tematizovana pitanja kolektivnog rada, socijalističkog i društveno-angažovanog umetničkog nasleđa, posledica kapitalističke ekonomije i (ne)mogućnosti revolucionarnog impulsa u današnjem dobu. Na izložbi *Rez – linija – otisak*, Ilićeva instalacija *Golubovi* obuhvatala je crteže nastale tokom pandemije, redimejd komade kože i video-rad *Višak*, realizovan 2018. godine u okviru istraživanja dela iz perioda 1930–1945. u zbirci Muzeja moderne i suvremene umjetnosti u Rijeci. Rad Đorđeva *Inszenacija* bio je koncipiran kao svojevrsan „rediteljski postupak izvođenja odnosa zbirke MSU i umetničkih tragova predstave *Nije to crvena, to je krv!*”<sup>29</sup>, premijerno izvedene 2014. godine u Centru za kulturnu dekontaminaciju u Beogradu. Zajednička tačka pomenutih radova bile su grafičke mape Marijana Detonija *Ljudi sa Seine* i *Cvjetovi mašte* zastupljene u muzejskoj kolekciji, koje donose dva umetnikova različita idejna i estetska pristupa u mediju grafike, oličena, s jedne strane, u direktnim realističnim scenama svakodnevnog života pariske društvene margine i, sa druge, nadrealističkim floralnim motivima pretećih oblika, kao vrsnoj aluziji na užase početka Drugog svetskog rata. Grafički listovi Detonijevih *Ljudi sa Seine*, smešteni ispod velike papirne kulise urbanog pejzaža, zajedno sa stihovima *Eho razbojničke pesme* Slavka

25 Više o pojmu kritičkog realizma, videti u: *Vida Knežević, Teorija i praksa kritičke levice u jugoslovenskoj kulturi (jugoslovenska umetnost između dva svetska rata i revolucionarni društveni pokret)*, doktorska disertacija, Univerzitet umetnosti u Beogradu, Beograd, 2019. godine [https://eteze.arts.bg.ac.rs/bitstream/handle/123456789/397/Doktorska%20disertacija%20\\_Vida%20Knezevic.pdf?sequence=1&isAllowed=y](https://eteze.arts.bg.ac.rs/bitstream/handle/123456789/397/Doktorska%20disertacija%20_Vida%20Knezevic.pdf?sequence=1&isAllowed=y), pristupljeno 27. jula 2023.

26 Gregory Sholette, *Delirium and Resistance after the Social Turn, Field: A Journal of Socially-Engaged Art Criticism*, 2015, <http://field-journal.com/issue-1/sholette>, pristupljeno 7. avgusta 2023.

27 Intervju sa Renom Redle i Vladanom Jeremićem: O potencijalima transformativnosti umetničke prakse, Lav Mrenović, <https://www.masina.rs/intervju-sa-renom-redle-i-vladanom-jeremicem-o-potencijalima-transformativnosti-umeticke-prakse/>, pristupljeno 5. avgusta 2023.

28 Udruženje KURS <https://www.udruzenjekurs.org/o-nama/>, pristupljeno 5. avgusta 2023.

29 Iz stejntmenta umetnika za izložbu *Rez – linija – otisak*.

Janevskog i *Samome sebi* Ivana Gorana Kovačića, slikom *Odmor* Đurđa Teodorovića i dokumentarnom građom iz pomenute predstave, za Đorđeva su postali prostor promišljanja o ulozi umetnosti u revolucionarnoj i narodnooslobodilačkoj borbi, danas revizionistički nipodaštavanoj, a nekada neodvojivoj od društveno-političkih ideja stvaranja drugačijeg, boljeg sveta. Ilić je Detonijevu mapu *Cvjetovi mašte* postavio kao metaforički okvir narativima i ambijentima savremenog trenutka, urbanoj svakodnevici i mikroegzistencijama u natkriljujućim napetostima društva, okolnostima „suživota ljudi, robe, životinja i biljaka”<sup>30</sup> u hipnotičkoj centrifugi kapitalizma, kontrole i manipulacije pojedincima i masama, njihovim implikacijama u sadašnjosti i mogućim posledicama u budućnosti. „Nije budućnost sve što sledi sadašnjosti. Ponekad nas kretanje niz lentu vremena vodi tamo gde smo već bili – u prošlost...” Ovako nas je umetnica Darinka Pop Mitić, na izložbi *Rez – linija – otisak*, uvela u svoj rad *Budućnost prošlosti*, posvećen grafičkoj mapi *Krvavo zlato* Đorđa Andrejevića Kuna. Preokret u likovnom stvaralaštvu Kuna, jednog od najistaknutijih protagonista socijalno angažovane umetnosti u Srbiji, inicirao je tokom tridesetih godina prošlog veka njegov boravak u Boru, najvećem proizvođaču bakra u Evropi i sedmom u svetu toga doba. Dokumentujući kao svedok teške uslove rada i svakodnevnu egzistenciju borskih rudara, devastiranu prirodu i uticaj kapitala francuske kompanije „Sveti Đorđe” na sve segmente društvenog života u gradu, Kun je mapu organizovao kao „roman u slikama” u okviru kog je za listove davao različita likovna rešenja, doprinoseći na taj način specifičnoj dinamici i ritmu priče. Reinterpretacijom grafičke mape *Krvavo zlato* u, za nju karakterističnoj, formi murala, autorka Darinka Pop Mitić nastavila je ranije započeta istraživanja i bavljenja nasleđem umetničkih i društvenih angažmana Đorđa Andrejevića Kuna<sup>31</sup>, kojem će Bor i par decenija kasnije ostati inspiracija i tema za grafike i slike. Osmišljen u

centralnom delu kao svojevrsan foršpan scena sa grafičkih listova, uz prateći originalni uvodni tekst iz mape Jovana Popovića, faktografiju vezanu na nastanak ovog Kunovog dela i jedan od umetnikovih pejzaža Bora iz polovine pedesetih godina, mural je, kroz prizmu istorijskog i pouka iz prošlosti, otvarao pitanja o današnjem vremenu i novim ili sličnim oblicima eksploatacije u lokalnim kontekstima. Drugo Kunovo delo, slika *U ćeliji*, našlo se kao idejno polazište u radu Nikole Radosavljevića, mladog umetnika čija se praksa zasniva na grafici, uz kontinuirano i konzistentno ispitivanje granica i propozicija medija, odnosno njegovih potencijala u proširivanju i povezivanju sa drugim disciplinama ili prevodjenju u druge vizuelne forme i izraze. Umetnikova instalacija, koja je obuhvatala preko hiljadu otisaka linoreza na papiru i matrice sa motivom različitih kućnih brojeva, direktno sučeljena sa Kunovom slikom zatočenih radnika u sugestivnoj atmosferi zatvorske jedinice, već samom igrom reči u nazivu *The Cell ReMembran-ce* nagoveštavala je Radosavljevićevo uvođenje zida kao metafore za dalja značenja rada. Nizovi brojeva kuća koje više ne postoje, sada kao svedočanstva malih, privatnih istorija nestalih u procesima urbanizacije ili džentrifikacije, izbrisanih iz sećanja ulica, naselja, gradova, formirali su monumentalni omaž zaboravljenim i, u velikim, glavnim tokovima društvenih zbivanja, često nevidljivim prostorima iz kojih se nekada, baš kao u vreme kada je nastajala Kunova slika, odlazilo u revolucionarnu borbu, rizikovalo za ideale i građenje novog društva. U tematskom smislu, na instalaciju Nikole Radosavljevića donekle se nadovezuje serija akvarela *Stambeno pitanje* umetnice Milice Ružičić, koja poslednju deceniju i po kroz svoj multimedijalni rad pokreće pitanja različitih vidova represije državnog aparata, korupcije, kršenja ljudskih prava, posledica ovdašnje ekonomske i političke tranzicione realnosti i klasne podeljenosti društva. Referišući na grafičku mapu *Građevina* Bratislava Stojanovića, umetnica uvodi jednu od gorućih tema i društvenih problematika s kojom se susrećemo svakodnevno u novinskim izveštajima o tome da se pojedinci i čitave porodice, neretko socijalno ugroženi, nasilno izbacuju iz stanova, što gotovo uvek prate



Đorđe Andrejević Kun  
U ćeliji / In a Cell  
1939/40.



Mirko Kujačić  
Ribari / Fishermen  
ulje na šperploči / oil on plywood  
1930.

<sup>30</sup> Iz stejtmenta umetnika za izložbu *Rez – linija – otisak*.

<sup>31</sup> Više o projektima u kojima je učestvovala Darinka Pop Mitić, videti u: Slađana Đurđeković Mirić, Đorđe Andrejević Kun u Boru, Muzej rudarstva i metalurgije „Bor”, 2018.



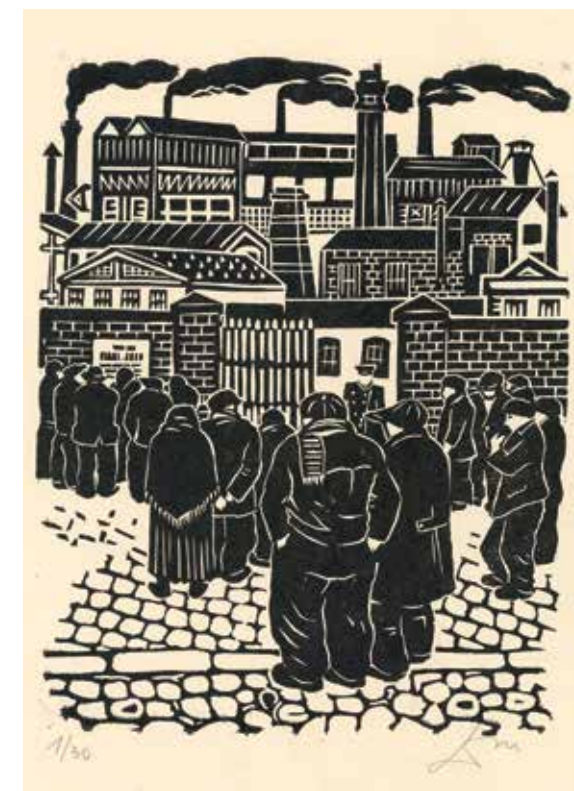
Maksim Sedej  
Iz mape Predgrađe / From the portfolio Suburb  
1933.

dramatične scene kolektivnih pokušaja odbrane i sprečavanja izvršitelja i policije u njihovoj nameri. Poput Stojanovića, i Milica Ružičić ima fokus na radnicima i uslovima njihovog mukotrpnog, potplaćenog i nesigurnog rada na gradilištima, na kojima danonoćno podižu luksuzne stambene komplekse, dok se sami bore sa podstanarskim životom ili su, ako su se odlučili za kupovinu nekretnine, u kreditnom ropstvu i konstantnom strahu da bi nesreća, bolest ili otkaz mogli da ih dovedu do dugovanja i oduzimanja imovine. Mogućnost beskućništva, sve prisutnijeg i kod nas, primeri stalnog porasta učestalosti ove pojave u zapadnim društvima usled nejednakosti prihoda, povećanja stanarina, oskudice stambenog prostora, nereguliranih socijalnih politika, za umetnicu postaje ne samo urgentno pitanje već i upozorenje da svako odsustvo solidarnosti i zajedništva u rešavanju ovog problema vodi diskriminaciji pa i kriminalizaciji onih koji su ostali bez osnovnog ljudskog prava da imaju krov nad glavom.

Izložba *Rez – linija – otisak* osmišljena je kao konstantan dijalog unutar autorskih celina savremenih umetnika/umetnica koji se na različite načine direktno pozivaju na nasleđe društveno angažovane umetnosti međuratnog perioda, interpretiraju ga, uzimaju kao idejno polazište ili promišljaju. S druge strane, dijalog se odvija između radova savremenih umetnika, povezanih bilo temama koje istražuju, bliskim poetikama ili konkretnim prethodnim saradnjama i zajedničkim delovanjima. Izložbu, na taj način, možemo posmatrati kao prostor permanentnog uodnošavanja praksi i pozicija koje ujedinjuje kritički glas prema društveno-političkoj stvarnosti vremena kojem su pripadale ili koje su u ispitivanju mogućnosti društvenih promena danas aktivne i angažovane. Refleksija istorijskih primera umetničko-društvenih angažmana za umetničku zajednicu danas ostaje važna za pronalaženje novih vidova udruženog rada, dalju demokratizaciju, socijalizaciju umetnosti i proširivanje njenih emancipatorskih potencijala. Izražajnost socijalno angažovane umetnosti međuratnog perioda ili samog grafičkog medija savremeni umetnici uključuju na različite

načine u svoje istraživačke procese, u likovno-vizuelne proseedee i pristupe u okviru izvođačkih umetnosti, naglašavajući njihovu progresivnost i relevantnost u problemskim razmatranjima trenutnih, vrlo složenih, (geo)političkih društveno-ekonomskih prilika. Iako nose jasne asocijacije na neke od glavnih karakteristika grafičkog medija, pojmovi rez, linija, otisak pre svega upućuju na širinu njegovih potencijalnih značenja: kao gesta kritičke intervencije i zasecanja u tkivo društvene stvarnosti, kao istorijskog kontinuiteta angažovanih umetničkih praksi, kao materijalnog traga i osećanja vremena u kojem umetnost nije zatvorena u interne zakonitosti, već je aktivni činilac, interpretator i korektiv društvenih zbivanja.

Marijan Detoni  
Iz mape Ljudi sa Seine / From the portfolio  
People from the Seine  
1934.





Darinka Pop-Mitić  
Budućnost prošlosti / The Future of the Past  
2023.

## MA Mišela Blanuša • Miroslav Karić

# Cut — line — print

The exhibition *Cut – Line – Print (Rez – linija – otisak)* emerged as a result of studio work with artworks from the collection of the Museum of Contemporary Art in Belgrade, which were placed in a thematic and interpretive relationship and dialogue with contemporary artistic practices and production. The exhibition title refers to graphic art as a phenomenon which, during the period between the two world wars in the Kingdom of Yugoslavia, became increasingly prominent in works of artists who recognized its potential for a more direct critical expression of socio-political reality, immediate communication with the broader public, and faster distribution of socially engaged messages due to the simplicity and visual power of graphics, as well as its possibilities of multiplication. The medium of graphic art, not only as an artistic expression contrasting the dominant bourgeois modernism of painting at the time but also as a tool of political struggle, propaganda of leftist ideas, and the dissemination of class consciousness, allowed many artists to thematize and critically re-examine socio-economic contexts in which

the everyday existence of urban and rural populations took place – the inhumane and harsh conditions of their lives and labor. The position of the artist as a chronicler, critic, contemporary – a comrade in the struggle for a better and fairer world, marked a change in the perception of the role of art in society and openness to various forms of artistic collaboration, organization, collective action, and ideological alignment with the labor and political revolutionary movement in a common anti-capitalist and anti-fascist front at the dawn of World War II. Almost a century later, socially engaged art from the end of the 1930s and the 1940s, in the works of certain contemporary artists and artistic groups active on the local, regional, and international scenes, represents an important reference field for conceptual and formal-stylistic starting points in critical reflections on current local and global socio-political circumstances and developments. In their works, artists view the re-actualization of the mentioned artistic heritage as an opportunity to address contemporary issues related to human freedoms, the material status

of workers and socio-productive relations, and the consequences of neoliberal policies on everyday life and art from the perspective of specific historical experiences.

The general historical circumstances in the world during the 1920s and 1930s, including various conflicts and the rise of fascism and nationalism, triggered reactions from vulnerable segments of society in the Kingdom of Yugoslavia, which faced significant economic challenges exacerbated by the global financial crisis during that period. This led to citizens' resistance to the government and the formation of a predominantly left-oriented opposition that was against the centralist-unitarist governance system and the erosion of civil rights and freedoms. Influenced by events from Europe and the world, among others, the October Revolution (1917) and the Kharkiv Conference (1930), where socialist realism was established as the ideology of culture and art within the international labor movement, an atmosphere of activism was created in artistic circles, due to a growing need for creative expression as a form of critical or antagonistic statement. After the Kharkiv Conference, an international network of revolutionary writers and artists began to expand across Europe, vigorously opposing any form of subjectivism and individualistic views on art in favor of a unified collective stance. The dissemination of Kharkiv ideas in the Yugoslav context was significantly contributed to by the proliferation of social literature, which took the form of an organized movement that attracted a large number of supporters and sympathizers. This led to a movement consisting of left-oriented intellectual forces, driven by the propaganda activities of left-leaning magazines such as *Stožer*, *Književnik*, *Literatura*, *Izraz*, and others, around which young writers and artists gathered. Advocating for the social character of art, they proclaimed the idea that new art should be created by new people and that “art can only save itself from a lack of life's reasoning if it adheres to, takes and draws strength from the life to which the masses are most oriented in these challenging

historical times.”<sup>1</sup> The desire to realize the idea of merging art with revolutionary and critical expressions through works of art created a demand for socially engaged content in art. The ideology of new social and political changes could also be discerned through the interplay of the work of art and its context. As artists sought to express critical views, they embarked on a quest to change the language of socially engaged art in response to societal, political, and economic pressures. However, significant changes in the ideology and iconography of socially engaged art during this period did not entirely escape certain limitations. Social art, particularly painting and sculpture, struggled to find a new formal and visual language for engaged themes, leading it to adopt the visual language of bourgeois art, against which it vehemently protested. Nevertheless, a subtle shift in stylistic expression and form became most apparent in the graphic art production of that era. During this period, printmaking was revitalized as an artistic medium and became the primary creative tool of socially engaged art. It opposed the visual aestheticism of Parisian students and the *L'art pour l'art* (Art for art's sake) movement, which manifested itself through “pure” painting in the styles of expressionism, intimism, and poetic realism. Inexpensive materials and simple production, the ability to produce large series, and the ease of conveying messages turned printmaking into the most significant visual expression of socially engaged art in the interwar period. Thanks to the technique's ability for quick and easy replication of a large number of copies, graphic art became a form of mass media. Graphic prints abandoned the characteristics of a noble craft product, striving to become a medium of multiplication to meet the demands for the democratization and socialization of art in an ideologically polarized society.<sup>2</sup> The graphic print – and the message it conveyed – became accessible to the widest population,

<sup>1</sup> Vasilije Kalezić, *Pokret socijalne literature*, Beograd, 1975, pp. 70–89.

<sup>2</sup> See: Ješa Denegri, „Grafika između plemenitog zanata i tehnologija (ne)ograničenog umnožavanja” (Graphic Art Between the Noble Craft and (Un)limited Reproduction Technologies), exhibition catalog *Jedan vek grafike* (A Century of Graphic Art), Galerija SANU, Beograd, November–December 2003, p. 11.



Mirko Kujačić  
Iz mape Ribari / From the portfolio Fishermen  
1934.

which embraced it. Consequently, all left-wing magazines featured artistic contributions – graphic prints, giving them an original and striking appearance. In the medium of graphic art, one could see a reflection of reality and the consequences of free creative will, as well as the artists’ reactions to the social circumstances surrounding them. It also embodied the concreteness of implementing specific social or political ideas.

Greater interest in the individual’s position in society and the struggle for a fairer social order would encourage many artists to accept the ideas of socially engaged art and to act

collectively around common socio-political and artistic ideas. This led to the formation of solid artistic focal points within groups like *Zemlja* (*Earth*, 1929–35)<sup>3</sup>, *Život* (*Life*, 1934–41), *Gruda*

<sup>3</sup> On February 25, 1929, in Zagreb, the constitutive assembly of the *Zemlja* group was held in the studio of Drago Ibler. The group adopted its regulations and elected administrative and revision committees consisting of the founders: Drago Ibler, Antun Augustinčić, Krsto Hegedušić, Kamilo Ružička, Frano Kršinić, Ivan Tabaković, Oton Postružnik, and Omer Mujadžić. Later, the group was joined by Marijan Detoni, Ivan Generalić, Vilim Svečnjak, and others. The adopted program consisted of two bases: ideological and operational. The ideological base defined the group’s goals and purposes, promoting the imperative of independent artistic expression, the fight against *L’art pour l’art*, foreign artistic influences, and dilettantism, while the operational base included activities aimed at popularizing art through exhibitions, lectures, and publications, fostering close connections with the interna-

(*Soil*, 1935), and *Salon Nezavisnih* (*Salon of the Independents*, 1936), which represented the backbone of the Yugoslav social art movement. The art of the Croatian group *Zemlja* reflected the unity of documentary and expressive-artistic functions of the works. Their idea was to get closer to everyday life and portray social reality, most often using direct, expressive techniques such as graphic prints and drawing. In the early stages of implementing their program, the *Zemlja* group faced significant resistance, not only from the establishment but also from the right wing. They were criticized, even ridiculed, but their popularity among the general public continued to grow. On the other hand, in the Belgrade art scene in 1934, the *Život* group<sup>4</sup> was formed, which, although more heterogeneous and lacking the solid organizational structure of *Zemlja*, played a significant role in the development of social art in Serbia between the two world wars. This was achieved through activities and tasks that aligned with almost all social tendencies in the art of the Yugoslav region during that period.<sup>5</sup> The group did not adopt an ideological or organizational program, as all work was required to be carried out in secrecy. Although some artists at that time referred to *Zemlja*’s program, the Manifesto of artist Mirko Kujačić (1932)<sup>6</sup> contained many ideas and demands that the group members supported and was therefore accepted as the program’s main

tional art scene, and collaborating with intellectual groups that shared similar ideological orientations.

<sup>4</sup> The group *Život* was founded in 1934 in Belgrade, and its initial members were Đorđe Andrejević Kun, Mirko Kujačić, Vladeta Piperski, Dragan Baja Beraković, Đurđe Teodorović, Josip Bepo Benković, Radojica Živanović Noe, Vinko Grdan, Nikola Martinoski, Lazar Ličenoski, Stevan Bodnarov, Prvoslav Pivo Karamatijević, and others.

<sup>5</sup> The Hotel “Moskva” in Belgrade was a gathering place for leftists, progressive intellectuals, writers, and youth from 1929 to 1932. Somewhat later, the “Gusarski Brod” tavern was opened, which became the headquarters of modern, socially engaged art – a place where artists with a social orientation gathered and discussed the difficult position of the artist in society at that time. With the aim of improving the existing conditions, both in art and society, artists concluded that it was necessary to establish a group that would be the bearer of a new militant art whose themes would be related to everyday life and understandable to a large number of people.

<sup>6</sup> Kujačić published his Manifesto on the occasion of his solo exhibition in 1932 and in the preface of the *Ribari* (*Fishermen*, 1934) portfolio. In it, he elaborated on his views on social art, which form the foundation of the *Život* group’s concept, and the social tendencies in interwar Serbian Art. See: Mirko Kujačić, “Moj manifest” (*My Manifesto*), *Mala revija*, Čačak, 1/1932, 4, pp. 56–58.

platform, with its author becoming one of the group’s leading ideologists. The establishment of the *Život* group was closely tied to the dissemination of ideas of the Communist Party and the Kharkiv Conference. The Party embraced the Kharkiv theses and insisted on following contemporary art movements, which included socialist realism as a means to use art for the struggle for workers’ rights. The Party did not dictate how to paint but believed the artistic means an artist used should serve the content. The *Život* group adopted these views as their program and adhered to them much more consistently compared to *Zemlja*, where the ideas of the Communist Party and the Kharkiv Conference caused misunderstandings and disagreements, as most of its members did not accept them. Resistance to these ideas led to the expression of an anti-Kharkiv stance, which was most clearly presented in the text by writer Miroslav Krleža published as a foreword to *Podravski motivi* (*Podravina Motifs*, 1933)<sup>7</sup> by Krsto Hegedušić. This text served as a kind of document of Marxist aesthetics and, by acknowledging cultural positions far broader than the local context, represented an attack on the Kharkiv and Moscow Congress line officially advocated by the *Zemlja* group until its publication. There was no disagreement within the *Život* group on this issue, as Mirko Kujačić would also emphasize in his *Manifesto*. “While members of the *Zemlja* group mostly followed Krleža and advocated the thesis that social themes should be accompanied by high-quality artistic execution, fundamentally implying a fight against dilettantism, just as against *L’art pour l’art*, the *Život* group, with differing viewpoints, was closer to dogmatic radicalism, which saw no possibility of synthesis between

<sup>7</sup> In order to understand the numerous controversies related to events in art in general, it is necessary to emphasize the significance of debates and conflicts in the development of “left culture” and all its social and political indicators. One of the most important cultural debates, which left a deep mark on social art of that period, was undoubtedly the “conflict on the literary left,” in which the central figure was Miroslav Krleža. The conflict began with an attack on the surrealists, and reached its peak with the article “Quo vadis, Krleža” published in the magazine *Kultura*, which was a reaction to Miroslav Krleža’s foreword to Krsto Hegedušić’s *Podravski motivi* (*Podravina Motifs*, 1933). In the mentioned foreword, Krleža rejected the “Kharkiv line” and advocated for social art in which quality and individuality will not be stifled by political ideas and the social value of motifs.



art and revolution.”<sup>8</sup> Therefore, its actions in terms of political involvement stemmed from the Kharkiv line, in which an artist, in their creative work, had to subordinate themselves to the obligations and needs of political propaganda. According to these requirements, social art had to be propagated and dictated by the demands of the current political moment and class struggle, regardless of the artist’s predispositions. However, this wasn’t an absolute rule, and this dogma was often rejected, as some artists from the *Život* group realized distinctive artistic achievements based on fine art principles. Representatives of *Život* embraced realism in its fullest sense, in contrast to the visual style adopted by *Zemlja*, which was influenced by Bruegel and Bosch, as testified by Đurđe Teodorović and Mirko Kujačić: “We also looked to German expressionists, but we always aimed for something closer than Bruegel’s form, something related to our life. We were more inclined toward the essence of Sutin’s French expressionism than the German, which are different. We were closer to Derain, Vlaminck, Matisse, Le Douanier, Delacroix, Daumier than Grosz, Beckmann, and Dix.”<sup>9</sup> Despite differences in viewpoints between the groups *Zemlja* and *Život*, both rejected “hedonistic” art as something for the wealthy and promoted social art through collective action as a means to fight for a better social standing and rights. The author’s persona was replaced by a collective, and the spirit of collectivism in the visual arts could only be realized if the entire association of visual artists, as an appropriate ideological movement of the masses, came together in the pursuit of a common goal. Guided by this idea, after forming the *Život* group, its members took over the Association of Fine Artists and then created the mass art organization *Salon Nezavisnih (Salon of the Independents, 1936)*, which transcended the boundaries of Belgrade and Serbia. The *Salon* brought together artists from all of Yugoslavia into a unified front of “leftist forces” and created

<sup>8</sup> Lazar Trifunović, *Srpsko slikarstvo 1900–1950*, Nolit, Beograd, 1973, p. 245.

<sup>9</sup> Personal accounts of Mirko Kujačić i Đurđe Teodorović, see: Vjekoslav Četković, *Socijalna umetnost u Srbiji između dva rata*, Akademija umetnosti u Novom Sadu, Novi Sad, 1991, p. 108.

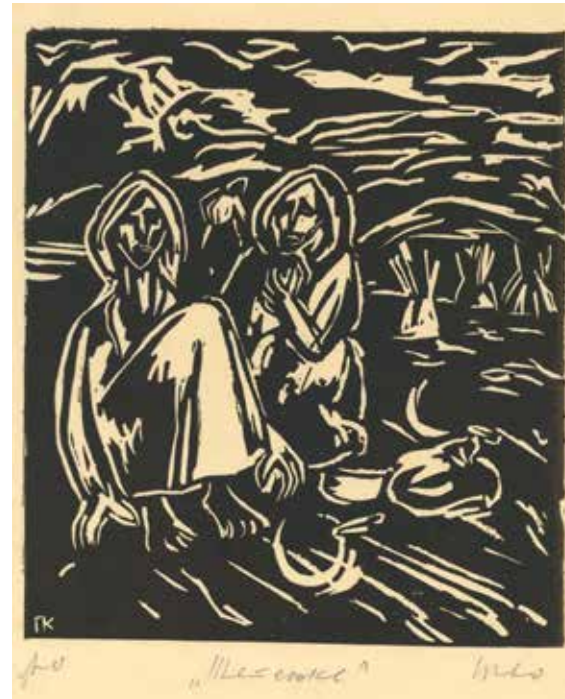
a relatively cohesive collective that would operate until the onset of the war, but also later, under changed conditions. This period marked the creation of the Yugoslav history of art in which the synthesis of art and revolution was achieved in line with global revolutionary and dominant artistic trends of that time.

When it comes to the medium of graphic art, hints of social tendencies were already recognizable after World War I when artists became less concerned with having their works of art entail solely the simplicity of their plastic structure and language. Instead, they took on the role of engaged participants in historical changes, with a need to react and criticize, fighting for their own artistic and political goals and better social status.<sup>10</sup> During the interwar period, art was liberated from grand moralizing messages, which allowed for the emergence of the first concrete examples of social graphic art, mostly print portfolios<sup>11</sup>, where it was possible to continuously follow the narrative, i.e., a theme dedicated to the portfolio and its goal, reflected in the presentation of a very important aspect of social art – its message. In the 1930s, socially engaged graphic art reached its peak, as can be inferred by examining the works of individual artists.<sup>12</sup> The broader popularization of graphic art as the leading visual discipline of socially engaged art was also promoted by the organization of a significant number of graphic art exhibitions. These exhibitions are crucial to

<sup>10</sup> The first representative examples of social tendencies in interwar graphic art in the Yugoslav region can already be observed at the Croatian Spring Salons held from 1920 to 1923, as well as at the exhibitions of the Youth Club (1922) and the *Exhibition of Six Graphic Artists* (1926). These exhibitions showcased the artists’ focus on content, which served a specific moral and social stance. The exhibited works displayed the modernism of visual language and the universality of the message, while also retaining a local tone as an ethnographic characteristic that represents an important feature of expressionism.

<sup>11</sup> During the mentioned period, several portfolios were created, including *Crni biseri (Black Pearls, 1923)* by Roman Petrović and Petar Tiješić, *Rad (Labor, 1926)*, *Dani nedelje (Days of the Week, 1929)* and *Album Endre Ady (Album Endre Ady, 1930)* by Arpad Balaž, as well as *Metro* (1926) by Sergije Glumac. Towards the end of the 1920s, exceptional graphic prints emerged, in which brutally stated social facts were read, in the works of Krsto Hegedušić: *Nacek Celenca iz Gabajeve grede (Nacek Celenca from Gabajeve Greda, 1926)*, *Radnici (Workers)*, and *Lazari (Lazars, 1927)*.

<sup>12</sup> The most significant examples from that period in the works of Serbian artists include graphic prints by Radojica Živanović Noe, Pavle Vasić, Mihailo S. Petrov, *Jatagan mala (Jatagan Mala)* by Arpad Balazs (1933), *Stvarnost u stvarnosti (Reality in Reality)* by Pivo Karamatijević (1933), etc.



Prvoslav Pivo Karamatijević  
Iz mape Zemlja / From the portfolio Land  
1938.

understanding the corpus of Yugoslav social art and the development of the medium of graphics in the art of the first half of the 20th century.<sup>13</sup> We can say that social graphic art in the Yugoslav context reached its peak with the opening of the *First Graphic Art Exhibition* in Belgrade on February 5, 1934. It was preceded by extensive preparations in order to ensure the participation of as many exhibitors as possible, with the primary goal to have as many artists as possible focus on socially engaged themes aiming to achieve the best possible artistic and technical level. As a technique, woodcut predominated at the exhibition, and its simplicity allowed for the realization of the new tendencies of a social nature. The *First Graphic Art Exhibition* was highly successful and of exceptional significance for the promotion of social art in Serbia, where the spirit of protest and resistance would be far more pronounced than the development

<sup>13</sup> Mišela Blanuša, *Socijalna grafika. Između propagande i likovnog izraza* (Social Graphic Art. Between Propaganda and Artistic Expression), Muzej savremene umetnosti, Beograd, 2011, pp. 11–17.

of a new artistic expression.<sup>14</sup> The significance of this exhibition lies in the fact that, for the first time, artists attempted to counter the complex and thoroughly exploited oil technique with the medium of printmaking. Within the framework of new technical possibilities, they sought to “oppose the ‘L’art pour l’artists’ of their milieu with works inspired by advanced understandings of both the role of art and the current societal issues.”<sup>15</sup> Immediately after the first exhibition, the Second Graphic Art Exhibition was scheduled to be held at the “Cvijeta Zuzorić” Pavilion. However, the exhibition faced a boycott due to inadequate exhibition conditions<sup>16</sup> and further debates and disagreements among the boycotters about the general goals of the action<sup>17</sup>. The conflict was resolved by holding two separate exhibitions – the *9th Autumn Exhibition* at the Pavilion on November 8 and the “boycotters” exhibition

<sup>14</sup> On that occasion, Petrov wrote: “The majority of the exhibited works convincingly demonstrate a far more profound and direct connection between artistic aspirations and life’s reality than has been achieved and expressed in other fields of the visual arts in our country up to this exhibition.” For more information, see: Mihailo S. Petrov, “Prva grafička izložba beogradskih slikara”, “Pravda”, February 16, 1934.

<sup>15</sup> Radojica Živanović Noe, “Napredna umetnost”, *Naša Stvarnost 1-2*, Beograd, 1926.

<sup>16</sup> The boycott occurred because the Pavilion had increased the rental price of space. Thirty artists subsequently voiced their concerns regarding their material status and the programmatic activities to the Association of Friends of Art “Cvijeta Zuzorić.” These concerns pertained to the monopoly and rental conditions of the Pavilion, fees and the jurying process for works to be exhibited within the association’s program. The competence of individuals preparing exhibitions for international audiences was also questioned, including the selection of those whose works were submitted to the jury and those who participated directly by invitation. A group of established artists, with a strong *L’art pour l’art* orientation: Toma Rosandić, Borivoje Stevanović, Ljubomir Ivanović, Ivan Radović, Vasa Pomorišac, Živorad Nastasijević, Petar Lubarda, Sreten Stojanović, Zora Petrović, Miloš Golubović, immediately sided with the “boycotters.” However, members of the *Oblak* group distanced themselves from the boycott, so the formation of the *Dvanaestorica* group, proponents of high-art painting, can be partially viewed as a response to the “boycotters,” their theories, and social art practices. See: Miodrag B. Protić, “Srpsko slikarstvo XX veka”, Vol. II, Nolit, Beograd, 1970, p. 342.

<sup>17</sup> The “Cvijeta Zuzorić” Association agreed to fulfill only some of the demands, which led to a split within the association. The management was replaced; however, even the “boycotters” were not in complete agreement. Some members of the *Život* group, referred to as “realists” – Đorđe Andrejević Kun, Mirko Kujačić, and Dragan Beraković, who were the initiators of the boycott, persistently sought the adoption of all their demands. They eventually withdrew from the exhibition because they were not satisfied with the results of the action, which had been reduced to addressing only the material position of artists rather than broader socio-political activities.



Đurđe Teodorović  
Odmor / Rest  
1939.

on November 27, 1936, at the Technical Faculty, which did not involve all members of the *Život* group because they believed that this action should encompass all artists and all social issues. The “boycotters” exhibition, opened amid mutual debates, was, we could say, the first spontaneous exhibition of independent artists, as its protagonists would soon be called. As a result of these events, *Salon Nezavisnih (Salon of the Independents)* was formed, and the group officially appeared the following year, in 1937, at their first exhibition at the Engineer’s Hall, which included all members of the *Život* group. In the further development of social art, *Salon Nezavisnih* held a prominent place, as seen in the exhibitions in 1938 at the Faculty of Law and in 1939 at the Sokolski Dom.<sup>18</sup> After all the conflicts, debates, and boycotts, the *Second Yugoslav Graphic Art Exhibition* was finally opened at the “Cvijeta Zuzorić” Pavilion on February 14, 1937, although it was less characterized by social themes because most representatives of social art from Belgrade did not exhibit due to the mentioned turbulent events.<sup>19</sup> The fact remains that socially engaged tendencies had been prominently present since the *First Graphic Art Exhibition* and represented progressive aspirations in the art of that period. As a result of the new changes in the art scene, on February 27, 1938, the *Third Graphic Art Exhibition of Artists from the Kingdom of Yugoslavia* was opened at the “Cvijeta Zuzorić” Pavilion. The call for participation attracted many artists from across the Kingdom of Yugoslavia, further contributing to the popularization of the printmaking medium among the audience. Nearly all contemporary publications emphasized the significance of graphic art, noting that “no other visual art has

<sup>18</sup> Regardless of the heterogeneity in style and orientation, the circle of artists around the *Salon of the Independents* rapidly expanded, including those who painted social themes, but even more so those who didn’t. The latter saw the *Salon* as an opportunity to express their dissatisfaction with official artistic and exhibition policies. After the 13th Autumn Exhibition and the last meeting of the *Život* group, held in 1940, police terror against communists and progressive intellectuals intensified, leading to the arrest of some members of the group. As a result, there were no longer any conditions for collective action.

<sup>19</sup> At the *Second Graphic Art Exhibition*, artists inspired by social themes presented their works, including Arpad Balazs, Sergije Glumac, Vilko Gecan, Nikola Martinoski, Drago Vidmar, France Mihelić, Ivan Radović, Maksim Sedej, etc.

the ability to represent nature and man, along with their relationships, on a small and confined space, using limited means, by exclusively bringing balanced proportions between the white void, white anticipation, and the black reality enriched with human energy. Graphic art is true folk art, a branch of art that has had the greatest prevalence among the people throughout the centuries.”<sup>20</sup> The importance of the *Third Graphic Art Exhibition* lay in its complexity and massiveness, as it gathered a large number of artists from the Yugoslav region<sup>21</sup> and showcased applied graphics and drawings, which were also significant mediums in social art. These mentioned exhibitions were extremely important for the affirmation of the printmaking technique, especially social graphic prints, and established graphic art within the Belgrade art scene. Prior to this, the Belgrade art scene had been primarily oriented toward painting and had shown insufficient interest in this form of artistic expression, which was one of the reasons for the delayed development of graphic art in our context. Following the successful graphic art exhibitions in Belgrade, which received positive responses from both the audience and art critics, there was a significant increase in interest in Yugoslav graphic art abroad. As a result, Yugoslav graphic artists had the opportunity to participate in international exhibitions in Brno and Copenhagen in 1938.

Today, some of the most significant portfolios of social graphics from the late 1920s to the early 1940s are kept in the Museum of Contemporary Art collection. These include works such as *Metro* (1928) by Sergije Glumac, *Suburbs (Predgrađe)*, 1933) by Maksim Sedej, *People from the Seine (Ljudi sa Seine)*, 1934) by Marijan Detoni, *16 linocuts (16 linoreza)*, 1934) by Oton Postružnik, *Fishermen (Ribari)*, 1934) by Mirko Kujačić, *Blood-Soaked Gold (Krvavo zlato)*, 1935/36) by Đorđe Andrejević Kun, *Land (Zemlja)*, 1938) by Prvoslav Pivo Karamatijević, *Dark Variations (Tamne varijacije)*, 1939) by Antun

<sup>20</sup> See: Vjekoslav Četković, *op. cit.*, p. 122.

<sup>21</sup> Notably, Croatian artists from the *Zemlja* group and prominent figures in Serbian social art, such as Mirko Kujačić and Đorđe Andrejević Kun, who were abroad at the time, were absent from the exhibition.

Zupa, *Building (Građevina)*, 1940) by Bratislav Stojanović, *Flowers of Imagination (Cvjetovi mašte)*, 1941) by Marijan Detoni. The oldest portfolio with a theme that addresses the existential problems of modern individuals with their identities lost in the urban environment is the set of linocuts *Metro* by Sergije Glumac. This linocut portfolio depicts the artist’s experiences of daily life during his stay in the city of Paris. Glumac thematizes the life of the metropolis and the alienation of the individual through a constructivist fusion of visual elements of the scene and the expressionistic treatment of forms. He creates a sort of comic strip series or almost cinematic scenes that vividly immerse the viewer into the ambiance and atmosphere of a Parisian metro station. The dichotomy between the underground and the surface, occasionally accentuated by a solitary human figure, opens a narrative about the transformation of urban environments in the processes of modernization and technologization, as well as the increasing sense of insecurity and isolation experienced by city dwellers. Continuing chronologically, the portfolio *Suburbs* by the Slovenian graphic artist Maksim Sedej explores themes related to the everyday life of suburban neighborhoods, the lives of workers, the unemployed, the impoverished, and their families. By transposing motifs into black-and-white contrasts through linocuts and woodcuts, Sedej transforms the color realism of life into a new, intense tension of light and dark contrasts, thereby replacing the external world’s colorfulness with the experienced black-and-white tragedy, expressing his social protest through this graphic form and concept. In the portfolio of thirty linocuts titled *People from the Seine*, Croatian artist Marijan Detoni, during his post-graduate studies in Paris, captures the daily life of Parisian streets, the lives of laid-off and unemployed workers, and their protests. Through the medium of graphic art, Detoni does not transfer the method of drawing but the technique of linocut and its characteristics, primarily contrast and hard flatness, using them to give graphic art forms the power of style. This style faithfully represents scenes from the portfolio, depicting the rough but realistic

portrayal of the life of the homeless, the poor, and the socially disadvantaged surviving on the river banks under the bridges of the great European metropolis where the spectacle of the “City of Lights” unfolds. Detoni’s colleague from the *Zemlja* group and one of its co-founders, Oton Postružnik, advocated for a veristic expression, both ideologically and formally, with a sense of social satire in line with the group’s proclaimed ideas and manifesto. His portfolio of 16 linocuts predominantly features contrasting black, stylized, and schematized motifs against a white background, presenting a series of scenes depicting protests, executions, political prisoners, military parades, soldiers with rifles and gas masks, skulls. Postružnik’s work serves as a critique of the militarization and clericalization of society during that time. At the mentioned *First Graphic Art Exhibition* held in Belgrade in 1934, the graphic prints from Mirko Kujačić’s portfolio *Fishermen*, created after the artist’s seven-month stay on the Adriatic islands of Sveti Andreja and Komiža, gained significant attention.<sup>22</sup> After expressing his societal critiques in his *Manifesto*, delivered while dressed in a blue worker’s suit in front of a large audience at his 1932 exhibition at the “Cvijeta Zuzorić” Pavilion, Kujačić embarked on his journey to the Vis archipelago to experience the way of life of the working class and fishermen. Based on materials he collected from the fishermen’s life – drawings, sketches, and drafts made in ink, pencil, and color, Kujačić created a set of 21 wood linocuts, conceived as a novel in pictures, inspired by the style of the Belgian artist Frans Masereel. *Fishermen* includes an introduction that reflects the ideas Kujačić had already expressed in his *Manifesto*. Each print in this portfolio is accompanied by a

<sup>22</sup> As the most represented graphic artist at the exhibition and one of the leading ideologists of social art in Serbia, Kujačić emphasized graphic art as the most suitable means of expression for this art form. Commenting on the significance of this medium, he wrote: “Graphic art, with its clear and distinct means of expression, has proven to be an effective artistic language and was embraced by social artists, taking on the role of a fighter at the forefront of contemporary art. Simplicity, simultaneity, clarity, succinctness, the brevity of the process, speed, and the power of impression, wide dissemination, immediacy, contemporaneity, authenticity and to some extent the journalism of art accessible to the broadest audience make graphic art, at this moment, the art of the progressive social class.” See: K. M. “Savremena grafika”, NIN, No. 6, Beograd, April 13, 1935.

text of the same size, describing the difficult life of the fishermen, the dangers of their profession, and their hard work under the harshest conditions, comparing it to the luxury of the wealthy urban society. Under the same title, *Fishermen (Ribari)*, Kujačić created his first painting in the expressionist style in 1930, followed by the portfolio of linocuts. Besides Kujačić, who was a pioneer of socially engaged ideas in our art, the exhibition also drew exceptional attention from the public and critics to the works of Đorđe Andrejević Kun, who can be considered, thanks to his overall contribution, the most prominent socially engaged artist in Serbia. Graphic prints like *Kosmajaska Street (Kosmajaska ulica)*, *Accordionists (Harmonikaši)*, and *Panhandler (Prošnjak)*, showcased at the *First Graphic Art Exhibition*, serve as prime examples of social art. However, the most significant creative moment in Kun's oeuvre came with the release of the *Blood-Soaked Gold* portfolio (*Krvavo zlato*) in 1934, printed shortly after the mentioned exhibition. The portfolio-novel *Blood-Soaked Gold* (1936/37) consists of 28 woodcuts created from a series of sketches and drawings Kun made in 1934 during a one-month stay in Bor, then the largest copper producer in Europe. The *Blood-Soaked Gold* portfolio showed a complete stylistic and thematic shift in Đorđe Andrejević Kun's visual expression. He moved from poetic realism and intimacy to thematizing contemporary social issues and exploring graphic art techniques. The portfolio begins with a militantly intoned poem by poet and writer Jovan Popović<sup>23</sup>, followed by Kun's realistically depicted scenes from the daily life of Bor's miners. *Blood-Soaked Gold* tells the story and bears witness to the modernization processes in Bor, the harsh living and working conditions, and the livelihoods of peasants who were forced to abandon farming and turn to mining. The private mine management (the French company *Saint Georges / Sveti Đorđe*) hired and exploited them massively, thereby doubling copper production and the capital of the owners, whose presence dominated all aspects of the city's social life. The sheets of the

*Blood-Soaked Gold* portfolio were created based on firsthand studies. From an artistic perspective, they belong to capital achievements in Kun's entire body of work and represent the most representative works of our graphic art, especially during the period of its greatest rise between the two wars. With this portfolio, Kun took a decisive step in the development of our graphic art, the importance of which was overshadowed by painting. These graphic prints became the "paradigm of social art, not only in terms of theme and concept but also in linguistic and plastic terms."<sup>24</sup> During the 1930s, Kun shifted painting into the background, but he still produced exceptional works in that field, such as *In the Mine (U rudokopu, 1935)*, *Kitchen No. 4 (Kujna no. 4, 1936)*, *Mother (Majka, 1937)*, *Execution (Streljanje, 1939)* and *In the Cell (U ćeliji, 1939/40)*. With the painting *In the Cell* (1939/40), Kun laid the foundations for his own style in the period of social realism, achieving full maturity and programmatic consistency in this painting depicting the fates of people who spend their days in prison. The artist's mastery of harmonizing the homology of painted objects and human figures, as well as the ability to emphasize the dimension and symbolism of the message at the same time — the representation of the poor and depressing atmosphere of the miserable life of the working class and peasants, reducing the narrative, while not neglecting the artistic characteristics of the painting, is evident. The portfolio *Blood-Soaked Gold* and Kujačić's *Fishermen* have become emblematic examples of social art in Serbia, and in a special way, so has Prvoslav Pivo Karamatijević's portfolio *Land (Zemlja)*, which emerged as the first interpreter of the idea of social art in Western Serbia. Inspired by the harsh reality of the poor people from Sandžak, Karamatijević's graphic prints were created from the artist's deep conviction that the tragedy of life in black and white surfaces is the real, authentic narrative of the fate of the ordinary people from Sandžak, peasants, and workers, their suffering, difficult lives and their

<sup>24</sup> Jerko Denegri, *Srpska grafika 1900 – 1950*, in: *Jugoslovenska grafika 1900 – 1950*, Muzej savremene umetnosti, Beograd, decembar 1977 – februar 1978, p. 46.

quiet and steadfast struggle for a better future. Towards the end of the 1930s, alongside Karamatijević's, another linocut portfolio appeared, *Building (Građevina)* by Bratislav Stojanović, whose creation spanned several years and had a strong focus on construction workers in action or the aftermath of such labor relations. In the graphic prints from this collection, as well as on individual prints with similar themes, Stojanović primarily depicted collective labor, where workers painstakingly carried out tasks for meager daily wages, erecting buildings that mostly represented the power of the capitalist social order of the time. Just before the outbreak of World War II, another original black-and-white artistic narrative was created by Croatian graphic artist Antun Zupa. He published a portfolio of 14 woodcuts titled *Dark Variations (Tamne varijacije)* as an artistic document of the everyday life of his native Split and the moral and material poverty of his fellow citizens. Antun Zupa's engaged and critical artistic orientation stemmed from the experiences in Berlin and his exposure to socially engaged artists like Georg Grosz and Käthe Kollwitz, influencing the author's uncompromising portrayal of reality and its negatives in the society of that time, especially the bourgeoisie, which would be depicted in his works in a grotesque and caricatured style. *Flowers of Imagination (Cvjetovi mašte)*, a print portfolio by Marijan Detoni created in 1941, remains specific in the corpus of social graphic art. Shortly after this one, he created another print portfolio titled *Fruits of Excitement (Plodovi uzbuđenja)*, in which tragic wartime events were transformed into hallucinatory visions. Some scenes in Detoni's naturalistic fantasy resemble the work of James Ensor, Otto Dix, and Max Ernst, where the real meaning almost disappears, leaving only the description of a "terrible dream" – a masked reality, i.e., its meticulous description. Summarizing the mentioned circumstances of its development, as well as the rich graphic opus briefly presented here, it can be concluded that the expansion of social art in our country began precisely in the medium of graphic art. Graphics not only assumed a leading role among visual disciplines but also became an

important conveyor of a specific social message and a means of propagating political ideas. As a result, it remained the primary visual expression of art during the People's Liberation War and even during the era of socialist realism. The protagonists of these tendencies were mostly the same individuals, but the socio-political issues of art changed over time. While artistic production in the interwar period expressed the need to maintain "progressive" spiritual activities, socialist realism, as an ideology, was inaugurated by the government and its cultural policy. Socialist realism, originally conceived as an art that should speak about man and his greatness and strength, in practice, rejected the artist by suppressing the freedom of their perception and expression. By placing art in the service of ideology and politics, it was transformed into a propaganda tool for a political system and ceased to be an end in itself and a personal artistic expression as a critical statement.

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Today, though in different circumstances, but just like nearly a century ago, the world finds itself in a historically specific moment full of challenges, facing the possibility of a new global conflict and economic crisis, increasing class stratification, the rise of nationalism and right-wing populism, insidious forms of exploitation of both human and natural resources, increasingly demanding working conditions and the difficult position of workers in all social spheres. One of the conceptual premises of the *Cut – Line – Print* exhibition was to examine contemporary artistic positions on the domestic art scene that bring an active critical consideration of the times we live in. This includes local circumstances marked by the controversies of post-transitional society, as well as contexts reflecting global socio-political changes and processes. Addressing current issues related to various aspects of the impact and consequences of neoliberal reality on both the micro, existential level, and the macro,

societal level, makes re-actualization of the legacy of social art or critical realism<sup>25</sup> from the 1930s in the Kingdom of Yugoslavia inevitable. This legacy often serves as a reference or as a kind of conceptual framework in the works of some local contemporary artists. The engaged art of the interwar period, with all its complexity and divergence of views, remains an important moment of critical departure from *L'art pour l'art*, advocating for art that is not separate from social events and can be a potent expression in articulating political struggles. Thus, it is not merely another artistic genre but a way to initiate changes and raise awareness of pressing social problems. In the context of contemporary art, this encompasses a range of practices and actions by artists, groups, and collectives that focus on the lives of social communities exposed to various pressures. The growing global interest of artists in the engaged dimension of art in the last two decades occurred “at a time when basic human rights are considered a risk to state security, when comprehensive economic restructuring turns the global majority into insecure surplus, and when widespread hostility towards the very concept of society has become common rhetoric within mainstream politics.”<sup>26</sup> Through artistic actions, interventions, public discursive events, and direct work with communities, issues of social, political, economic, and cultural inequality are problematized, along with issues of exclusion, the appropriation of public and collective spaces and assets in favor of private or corporate capital, historical revisionism, and the growing ecological and climate crises. We continue the overview of the exhibited works by contemporary domestic artists at the *Cut – Line – Print* exhibition by introducing the artistic duo Rena Rädle and Vladan Jeremić. In their

25 For more information on the concept of critical realism, see: Vida Knežević, *Teorija i praksa kritičke levice u jugoslovenskoj kulturi (jugoslovenska umetnost između dva svetska rata i revolucionarni društveni pokret) [Theory and Practice of the Critical Left in Yugoslav Culture (Yugoslav Art Between the Two World Wars and the Revolutionary Social Movement)]*, doctoral dissertation, University of Arts in Belgrade, Belgrade, 2019, <https://eteze.arts.bg.ac.rs/bitstream/handle/123456789/397/Doktorska%20disertacija%20Vida%20Knezevic.pdf?sequence=1&isAllowed=y>, accessed on July 27, 2023.

26 Gregory Sholette, *Delirium and Resistance after the Social Turn, Field: A Journal of Socially-Engaged Art Criticism*, 2015, <http://field-journal.com/issue-1/sholette>, accessed on August 7, 2023.

collaborative practice, starting from the early 2000s, they have been addressing the contradictions of today’s societies, exploring and developing the transformative potentials of art in the context of social struggles. They actively participate in debates and programs of current social movements while re-actualizing and re-articulating historical examples. Through various media (drawings, objects, installations), often employing simple materials (textiles, wood, cardboard) and easily reproducible and distributable techniques (graphics, printing), the artists emphasize “the utility value of art and the work’s socio-ecological dimension.”<sup>27</sup> A significant characteristic of Rädle/Jeremić’s practice is their interventions in public space, such as the works *Red Winter (Crvena zima)*, *Trešnjevka Motifs (Trešnjevački motivi)*, and *Paris Commune Revisited (Povratak u Parisku komunu)*, fragments of which were included in the exhibition. These works provide insights into the research and actions the artists carried out in locations in Norway, Croatia, and Albania. By connecting contemporary social issues with themes from cultural and political history (the workers’ uprising in the Norwegian town of Levenger in 1851; Krsto Hegedušić’s exceptional social-visual study of pre-war Podravina; the legacy of the Paris Commune and visions of a society of equality and freedom), Rädle/Jeremić address various issues, ranging from marginalized groups and their social struggles in contemporary Norway to predatory capitalism, the intensification of gentrification processes and investment speculation leading to transformations in the urban fabric, as seen in the Trešnjevka neighborhood in Zagreb or the ruthless destruction of cultural heritage in the case of the National Theater in Tirana. The artistic duo KURS, consisting of artists Mirjana Radovanović and Miloš Miletić, is another pair presented at the exhibition. In an approach similar to Rädle/Jeremić, KURS explores possible ways in which “artistic practice can contribute to (and become an integral part of)

27 Interview with Rena Rädle and Vladan Jeremić: O potencijalima transformativnosti umetničke prakse, Lav Mrenović, <https://www.masina.rs/intervju-sa-renom-redle-i-vladanom-jeremicem-o-potencijalima-transformativnosti-umetničke-prakse/>, accessed on August 5, 2023.

various social struggles” in the belief that “the field of art can and should be part of the wider political struggle for a more equal society,”<sup>28</sup> advocating for the democratization of the means of artistic production and more active participation of the wider community in artistic processes. Murals, illustrations, and printed materials (newspapers, posters, graphic prints) that form the core of their visual expression are based on archival research. They involve literary and reinterpreted visual legacy of revolutionary and progressive movements from the past, which they translate into current artistic and socio-political contexts. *The Longing for Freedom and Equality* is the title of a group of graphic prints/linocuts specially created for the *Cut – Line – Print* exhibition, in which the starting points for the artists were the novella “News from Nowhere” by British artist, poet, and theorist William Morris and the graphic portfolio of 16 linocuts by Oton Postružnik from 1934, part of the MoCAB collection. Published in the late 19th century, Morris’s vision of a socialist society in the future, structured on values that were unimaginable in late Victorian capitalist England, played a crucial role in conceptualizing the work, specifically the part where the novella describes events that will lead to a change in the social order. In Morris’s descriptions of revolutionary events leading to the establishment of a new society and Postružnik’s motifs of street protests, military parades, and militaristic atmosphere resulting from the artist’s critique of the growing fascism and Nazism in Europe in the 1930s, the authors find a connection to the story of the terror of the ruling class and the inevitable conflict, but also hope that exists through the dedicated struggle for a freer and fairer tomorrow. The twenty-year collaboration between visual artist Siniša Ilić and theater director Bojan Đorđev resulted in numerous research projects, exhibitions, theater performances, within which a widerange of media addressed issues of collective work, socialist and socially engaged artistic heritage, the consequences of the capitalist economics, and the (im)possibility of

28 UDRUŽENJE KURS <https://www.udruzenjekurs.org/o-nama/>, accessed on August 5, 2023.

a revolutionary impulse in contemporary times. In the *Cut – Line – Print* exhibition, Ilić’s installation *Pigeons (Golubovi)* included drawings created during the pandemic, ready-made pieces of leather, and the video work *Excess (Višak)*, created in 2018 as part of research into works from the period 1930–1945 from the collection of the Museum of Modern and Contemporary Art in Rijeka. Đorđev’s work *Staging (Inscenacija)* was conceived as a kind of “director’s process of performing the relationship between the MOCAB collection and artistic traces of the play “It’s Not Red, It’s Blood!” (“Nije to crvena, to je krv!”)<sup>29</sup>, which premiered in 2014 at the Center for Cultural Decontamination in Belgrade. The common thread in these works was the graphic print portfolios *People from the Seine* and *Flowers of Imagination* by Marijan Detoni, both represented in the museum’s collection, which bring to life two different conceptual and aesthetic approaches in the medium of graphic art. On the one hand, they present direct realistic scenes of everyday life of Parisian social margins, and on the other, surreal floral motifs of threatening forms, a powerful allusion to the horrors of the beginning of World War II. Detoni’s graphic prints of *People from the Seine*, placed beneath a large paper backdrop of an urban landscape, together with verses from Slavko Janevski’s *Eho razbojničke pesme (Echo of the Robber’s Song)* and Ivan Goran Kovačić’s *Samome sebi (To Himself)*, the painting *Odmor (Rest)* by Đurđe Teodorović as well as the documentary material from the mentioned play, Đorđev used as a space for reflection on the role of art in revolutionary and people’s liberation struggles, which is often revisionistically belittled today but was once inseparable from the socio-political ideas of creating a different, better world. Ilić positioned Detoni’s portfolio *Flowers of Imagination* as a metaphorical framework for narratives and environments of the contemporary moment, urban everyday life, and micro-existences in the overarching tensions of society, in the circumstances of “coexistence of people, goods, animals and

29 From the Artist’s Statement for the *Cut – Line – Print* exhibition.

plants”<sup>30</sup> in the hypnotic centrifuge of capitalism, control, manipulation, and their implications for individuals and masses, both in the present and potential consequences in the future. “Future is not everything that follows the present. Sometimes, our journey through the ribbon of time takes us back to where we have already been – to the past...” This is how the artist Darinka Pop Mitić introduced us to her work *The Future of the Past (Budućnost prošlosti)* at the *Cut – Line – Print* exhibition, dedicated to the graphic portfolio *Blood-Soaked Gold* by Đorđe Andrejević Kun. A turning point in Kun’s artistic work, one of the prominent protagonists of socially engaged art in Serbia, was initiated during the 1930s when he spent time in Bor, the largest copper producer in Europe and seventh in the world at that time. Witnessing and documenting the difficult working conditions and daily existence of Bor’s miners, the devastated nature, and the influence of the capital of the French company *Saint Georges* on all aspects of the city’s social life, Kun organized the portfolio as a “novel in pictures.” He provided various visual solutions for the prints, thus contributing to the specific dynamics and rhythm of the story. By reinterpreting the *Blood-Soaked Gold* portfolio in her characteristic mural form, Darinka Pop Mitić continued her previous research and engagement with the legacy of Đorđe Andrejević Kun’s<sup>31</sup> artistic and social commitment. Bor remained an inspiration and subject for Kun’s graphic prints and paintings even decades later. Conceived as a kind of opening scene from the graphic prints, with an accompanying original introductory text from Jovan Popović’s portfolio, the factual information related to the creation of Kun’s work, and one of the artist’s landscapes of Bor from the mid-1950s, the mural, through the prism of history and lessons from the past, raised questions about the present time and new or similar forms of exploitation in local contexts. Another work by Kun, the painting *In the Cell*, served as a conceptual starting point

for the work of Nikola Radosavljević, a young artist whose practice is based on graphic art with a continuous and consistent exploration of the boundaries and propositions of the medium, i.e., its potential to expand and connect with other disciplines or be translated into different visual forms and expressions. The artist’s installation, which included over a thousand linocut prints on paper and matrices with motifs of various house numbers, directly juxtaposed with Kun’s painting of imprisoned workers in the suggestive atmosphere of a prison unit, with its name *The Cell ReMembrance* already hinted at Radosavljević’s introduction of the wall as a metaphor for the further meanings of the work. Rows of numbers of houses that no longer exist, now serving as testimonies of small, private histories erased from the memory of streets, neighborhoods, cities, due to urbanization or gentrification processes, formed a monumental homage to the forgotten spaces, often invisible in the major, mainstream currents of social events, from which, just like in the time when Kun’s painting was created, people once went into revolutionary struggle, risking for ideals and the construction of a new society. Thematically, Milica Ružičić’s series of watercolors *Housing Issue (Stambeno pitanje)* somewhat complements the installation of Nikola Radosavljević. Over the past decade and a half, Ružičić has been using her multimedia work to raise questions about various forms of repression by the state apparatus, corruption, human rights violations, the consequences of the local economic and political transition, and societal class division. Referring to the graphic print portfolio *Building* by Bratislav Stojanović, the artist introduces one of the pressing topics and social issues that we encounter daily in news reports, where individuals and entire families, often socially vulnerable, are forcibly evicted from their apartments, almost always accompanied by dramatic scenes of collective attempts to resist and prevent bailiffs and the police from carrying out their actions. Like Stojanović, Ružičić focuses on workers and the conditions of their arduous, underpaid, and insecure work on construction sites where they tirelessly build luxury residential complexes day

and night while struggling with precarious living conditions as tenants. Those who have decided to buy real estate find themselves in mortgage slavery and in constant fear that an accident, illness, or job loss could lead to debt and property confiscation. The possibility of homelessness, which is becoming increasingly prevalent, even in our society, is an example of the continuous rise in the occurrence of this phenomenon in Western societies due to income inequality, rising rent costs, housing scarcity, and inadequate social policies. For the artist, this issue becomes not only an urgent question but also a warning that any absence of solidarity and community involvement in solving this problem leads to discrimination and even the criminalization of those who have been deprived of the basic human right to have a roof over their heads.

The exhibition *Cut – Line – Print* has been conceived as a constant dialogue within the artistic opuses of contemporary artists who, in various ways, directly reference the legacy of socially engaged art from the interwar period, interpreting it, using it as a conceptual starting point, or reflecting upon it. On the other hand, the dialogue takes place among the works of contemporary artists, connected either by the themes they explore, similar poetics, or specific previous collaborations and joint actions. In this way, the exhibition can be seen as a space for the continuous alignment of practices and positions, united by a critical stance towards the socio-political reality of the time to which they belonged or their active engagement in examining the possibilities of social change today. Reflecting on historical examples of artistic-social engagement remains important for the artistic community today in finding new forms of collective work, further democratization, the socialization of art, and the expansion of its emancipatory potentials. Contemporary artists incorporate the expressiveness of socially engaged art from the interwar period or the graphic medium itself in various ways into their research processes, visual procedures, and approaches within the performing arts, emphasizing their progressiveness and relevance in addressing

the current, highly complex (geo)political socio-economic conditions. Although these notions – cut, line, print – evoke clear associations with some of the main characteristics of the graphic medium, they primarily point to the breadth of its potential meanings: as a gesture of critical intervention and incision into the fabric of social reality, as a historical continuity of engaged artistic practices, as a material trace and reflection of the time in which art is not confined to internal laws but is an active agent, interpreter and corrective force in social events.

Marijan Detoni  
 Mapa Cvjetovi mašte / From the portfolio  
 Flowers of Imagination  
 1941.



<sup>30</sup> From the Artist’s Statement for the *Cut – Line – Print* exhibition.

<sup>31</sup> More about the projects in which Darinka Pop Mitić participated in: Slađana Đurđeković Mirić, Museum of Mining and Metallurgy “Bor”, 2018.



Siniša Ilić  
Golubovi / Pigeons (detalj / detail)  
2018-2023.



KURS (Miloš Miletić i Mirjana Radovanović)  
Čežnja za slobodom i jednakošću / A Desire for Freedom and Equality  
2023.





Milica Ružičić  
Stambeno pitanje / Housing Issue  
2023.

PLODNE NIŠE NIJE OTKONIM PLINOM  
 UNISTENE, / U PARLENO ZBRELO  
 NUŽDA NAS GOLE GONI / IZ MRACA  
 U MRAC BIZALICA NAS YRAČA IZ  
 LOMLJENE, / IZ KRVI I ZINOJA NASEG  
 NIČU – ZA DRUGE – MILIONI.  
 POMADIĆ NASEG ŽIVOTA U SVANOM ŽU-  
 TOM GRUMENU / SVAKIM UGAJKEN MALIN  
 PO SVOME TEMENU KUJENO / KRNAVO  
 ŽLATO JE TO! MI DATENO KAV NASU  
 RUMENU / VISOKO NAD NAMA ZVEK  
 ZLATA I SMEH OBESNI ČUJENO.  
 NAŠE TLO, NAŠA SMILA, LKVE NIŠE – I  
 BEDNA PLATA, / USJUNA REKA VALA  
 GRANATE KOTLOVE DOJITI / HOĆENO  
 LDOVEK DA GINEMO ZARU KRNIVOG  
 TUĐEG ZLATA? / MI KUJENO SEPEJ  
 JEDNOM ČEMO UZROKE ZLA NIŠE  
 ZDROBITI!

Rudnik bakra u Boru je tokom 30-ih godina XX veka bio  
 po bogatstvu, prvi u Evropi i sedmi u svetu.  
 Francuska kompanija Sveti Đorđe,  
 vlasnik rudnika, je zahvaćujući korupcijom, odustala o svemu u gradu.



Krun je boravio u Boru u leto 1934. godine.  
 Krun je isprva obilazio rudnikom

U uslovima stroge kontrole bilo je nemoguće štampati potrebno  
 Svedoštvo o teškom životu u Boru pod uslovima  
 U uslovima stroge kontrole, mu je pripisao bravar Krun Petrovski  
 uti vačen u nedozvoljenom boravku i priveden u policijsku stanicu  
 dobija naredenje da napusti grad.

Krun se ubrzo vratio u Boru i u  
 spataji, krunom od polje  
 samo noću,  
 obilazi pogone i završava kartice.



U uslovima stroge kontrole bilo je nemoguće štampati potrebno  
 Svedoštvo o teškom životu u Boru pod uslovima



Na kućnoj presici koju je sam napravio, u porodičnoj kući, izradio je deset  
 mapa 1934. godine. Sledeće godine, u jednoj bečskoj štampariji otisnuo  
 je 205.236 primeraka.







*Ekološko, održivo, etičko i etno,  
socijalno odgovorno vrlo je efektivno.  
Dostojanstveno kupi, zaboravi muke,  
za dobrobit svih su parkovi i klupe.*





Bojan Đorđev  
Inscenacija / The Stagin (detalj/detail)  
2023.



Small informational text labels placed below the large painting on the left wall.

Small informational text labels placed below the single framed artwork on the left wall.

Small informational text labels placed below the row of six framed artworks in the center-left.

Small informational text labels placed below the four-panel framed artwork in the center.

Small informational text labels placed below the row of thirteen framed artworks on the right.

Small informational text labels placed below the row of thirteen framed artworks on the far right.

## Spisak dela iz kolekcije

### Muzeja savremene umetnosti, Beograd

—

### List of works from the collection

### Museum of Contemporary Art, Belgrade

#### ĐORĐE ANDREJEVIĆ KUN

Iz mape *Krvavo zlato* / from the portfolio *Blood-soaked Gold*, 1935/36.

Drvorez / woodcut, 23x15 (13x11) cm

Inv.br. / Inv.No. 496-505, 1903, 1904

#### SERGIJE GLUMAC

Iz mape *Metro* / from the portfolio *Metro*, oko 1928.

Drvorez / woodcut, 31,5x24 (28,3x22,8) cm

Inv.br. / Inv.No. 87-91, 93-97

#### MARIJAN DETONI

Mapa *Ljudi sa Seine* / from the portfolio *People from the Seine*, 1934.

Linorez / linoleum cut, 30x25,5cm

Inv.br. / Inv.No. 509/12, 13, 17, 18, 20, 21, 22, 23, 27, 28, 29

#### MARIJAN DETONI

Iz mape *Cvjetovi mašte* / from the portfolio *Flowers of Imagination*, 1941.

Linorez / linoleum cut, 51x38,5 (27x21) cm x8

Inv.br. / Inv.No. 259

#### ANTUN ZUPA

Iz mape *Tamne varijacije* / from portfolio *Dark Variations*, 1939.

Drvorez / woodcut, 29,5x23 (11,3x13,3) cm

Inv.br. / Inv.No. 1281/1,2,5,6,7,13

#### OTON POSTRUŽNIK

Iz *Mapa 16 linoreza*, from portfolio *16 LINOLEUM CUTS*, 1934.

Linorez / linoleum cut, 44x32 cm

Inv.br. / Inv.No. 1070/1,2,9,13,14,15,16

#### MAKSIM SEDEJ

Iz mape *Predgrađe* / from the portfolio *Suburb*, 1933.

Linorez / linoleum cut, 29,8x28 (23x21,5) cm

Inv.br. / Inv.No. 588,589,590

#### MIRKO KUJAČIĆ

Iz mape *Ribari*, from the portfolio *Fishermen*, 1934.

Drvorez / woodcut, 26x34 (21x27,2) cm

Inv.br. / Inv.No. 549a, 1907, 223, 224

#### BRATISLAV STOJANOVIĆ

*Majstor Brka / Master Mustache*, 1939.

Linorez / linoleum cut, 19,2x14,3 cm

Inv.br. / Inv.No. 1288

#### BRATISLAV STOJANOVIĆ

*Obnova / Renewal*, 1944.

Linorez / linoleum cut, 34,8x25,3 (21x16,5) cm

Inv.br. / Inv.No. 1290

#### BRATISLAV STOJANOVIĆ

*Radnik – Zidar / Worker - Bricklayer*, 1938.

(iz zbirke „Građevina“ / from portfolio „Construction“)

Linorez kaširan na karton / linoleum cut coated on cardboard

17,8x15 (karton / cardboard 36x24) cm

Inv.br. / Inv.No. 1299

#### BRATISLAV STOJANOVIĆ

*Ciglar I / Brick makers I*, 1939.

(iz zbirke „Građevina“ / from portfolio „Construction“)

Linorez / linoleum cut, 17,7x13,4 cm

Inv.br. / Inv.No. 1302

#### BRATISLAV STOJANOVIĆ

*Ciglar II / Brick makers II*, 1939.

(iz zbirke „Građevina“ / from portfolio „Construction“)

Linorez (kaširano na karton) /

linoleum cut (coated on cardboard), 17x14,2 cm

Inv.br. / Inv.No. 1303



SLUTT MED DEN  
TOTALT

STOPP OLJEUTVINNINGEN  
I ARKTIS!

DAGARBEIDERE, INNHØSTINGSARBEIDERE, VASKEHJELPER,  
DAGMAMMAER, ELDRØMSSØRGARBEIDERE,  
SEXARBEIDERE

STOPP OLJEUTVINNINGEN  
I ARKTIS!

OVERVÅKNINGEN!

SLUTT MED DEN  
TOTALT



BRATISLAV STOJANOVIĆ

*Betoniranje I, Concreting I, 1940.*

(iz zbirke „Građevina“ / from portfolio „Construction“)

Linorez / linoleum cut,, 23,1x16,5 cm

Inv.br. / Inv.No. 1306

BRATISLAV STOJANOVIĆ

*Betoniranje II, Concreting II, 1940 .*

(iz zbirke „Građevina“) / from the portfolio “Construction“,

Linorez / linoleum cut, 27,5x19 cm

Inv.br. / Inv.No. 1307

PRVOSLAV PIVO KARAMATIJEVIĆ

Iz mape *Zemlja* / from the portfolio *Land*, 1938.

Linorez / linoleum cut, 28x21 (16,8x14,5) cm

Inv.br. / Inv.No. 533, 218, 219, 1908

MIRKO KUJAČIĆ

*Kod sudije At the judge's*

Linorez / linoleum cut, 23x15,3 (13x11) cm

Inv.br. / Inv.No. 1907

MIRKO KUJAČIĆ

*Ribari / Fishermen, 1930.*

Ulje na šperploči / oil on plywood, 100x 109 cm

Inv.br. / Inv.No. 1336

ĐORĐE ANDREJEVIĆ KUN

*U ćeliji / In a Cell, 1939/40.*

Ulje na platnu / oil on canvas, 143,5 x 190,5 cm

Inv.br. / Inv.No. 1410

ĐURĐE TEODOROVIĆ

*Odmor / Rest, 1939.*

Ulje na platnu / oil on canvas, 54 x 106 cm

Inv.br. / Inv.No. 1490

## Spisak dela savremenih umetnika

—

## List of works by contemporary artists

SINIŠA ILIĆ

*Golubovi / Pigeons, 2018-2023.*

Video *Višak* (2018, crteži, grafike, komadi tekstila i kože, promenljive dimenzije / Video *Waste* (2018), drawings, prints pieces of textile and leather, variable dimensions

BOJAN ĐORĐEV

*Inscenacija / The Staging, 2023.*

Instalacija (papirna kulisa, novine, grafički leci, fotografije i izvedba dve pesme, grafike i slika) / Instalation (paper backdrop, newspapers, graphic leaflets, prints and performance of two poems and painting)

KURS (Miloš Miletić i Mirjana Radovanović)

*Čežnja za slobodom i jednakošću / A Desire for Freedom and Equality, 2023*

Linorezi / linoleum cuts, 44 x 32 cm (x5), buklet A5 / booklet a5,

DARINKA POP-MITIĆ

*The Future of the Past, 2023.*

Mural, dimenzije promenljive / dimesions viarable

NIKOLA RADOSAVLJEVIĆ

*The cell reMembran – ce, 2022–2023.*

Linorez na papiru, instalacija / Linoleum cut on paper, installation, 16 x 2 m

RENA RÄDLE & VLADAN JEREMIĆ

*Intervencije/ Interventions, 2014-2019.*

Tuš na papiru, konstrukcija od drveta, štampa na novinskom papiru i foreksu, akril na tekstilu i kartonu, video, različite dimenzije / ink on paper, wooden construction, print on newsprint and forex, acrylic on textile and cardboard, video, various dimensions

MILICA RUŽIČIĆ

*Stambeno pitanje, Housing Issue, 2023.*

Akvarel / watercolor, 57 x 76 cm (x7)

THE KENALFRINDS  
SEED OF THE FUTURE  
WILL GERMINATE NOW

Dobrotašnje stanje dobrotronošoo doži,  
uprkos rezanju socijalne šrobi.  
Zajedničkoo akcijom ka socijalnoj prašti,  
uporištem ravnopravnosti društvo se gradi.



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Spasić, Jelena Mirković, Nenad Avramović

**KONZERVACIJA / CONSERVATION**

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Darinka Pop-Mitić  
Budućnost prošlosti / The Future of the Past  
2023.

**Rez — linija — otisak**

**Cut — line — print**



muzej  
savremene  
umetnosti  
—beograd

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