



GRADSKA GALERIJA UŽICE
CITY GALLERY OF UZICE

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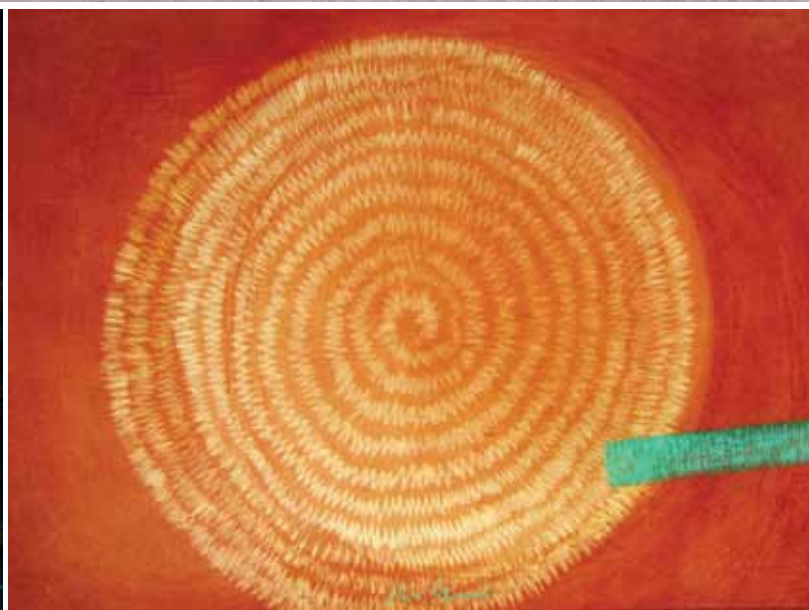
Robert Bjelik

Danijel Salaj

DVA SVETA TWO WORLDS

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DVA SVETA

Robert Bjelik i Danijel Salaj

Svet ili univerzum može se posmatrati i tumačiti sa različitih aspekata. Pored naučno-objektivne tačke gledišta, mi stvaramo subjektivnu sliku sveta od ranog detinjstva, u zavisnosti od mnogih motiva, znanja i iskustava stečenih tokom našeg života. Umetnička slika svemira predstavlja jedinstvenu kategoriju u kontekstu stvaranja slike sveta, zato što ona može povezati više aspekata u jednu celinu, na primer senzualnu, filozofsku i religijsku.

Mi, pak, možemo opažati svet kao nečiji životni prostor, kao bliže okruženje u kome se pojedinac kreće, stanje uma u kome pojedinac postoji. U ovom slučaju mi percipiramo svet kao ličnu dimenziju, što može biti sasvim drugačije od sveta drugih pojedinaca. Sa ovog aspekta, umetničko stvaranje Roberta Bjelika i Danijela Salaja potvrđuje definiciju postmodernizma, kakvim ga je shvatao Liotar, kao „stanje uma“ ili „stanje duha“, bez ambicija za univerzalnom strukturom ili stilskim jedinstvom, već naprotiv, kao karakteristično za njegovu individualnu ikonografiju.

Izložba dva slovačka umetnika pod nazivom *Dva sveta* u Gradskoj galeriji u Užicu, ukazuje na autonomiju i divergenciju njihovog umetničkog jezika. Naša odluka da povežemo te radove u jednu izložbu proizišla je iz saznanja da oba umetnika izražavaju univerzalno ljudsko iskustvo u izuzetno zanimljivom, implicitnom obliku, oscilirajući između realne, hiperrealistički (naizgled) izričito čitljive fleksije i apstraktnih motiva.

Robert Bjelik pripada grupi najistaknutijih predstavnika savremene slovačke umetničke scene; njegove slike redovno su uključene u izlaganja na generacijskim ili tematskim kolektivnim izložbama. Do sada je imao skoro dve desetine samostalnih izložbi i učestvovao je na desetinama kolektivnih izložbi u zemlji i inostranstvu. Njegovi radovi nalaze se u brojnim javnim i privatnim, domaćim i stranim kolekcijama. Bjelikovo umetničko delo zasniva se na klasičnoj tehnici slikanja u ulju. Ono se bavi tradicionalnim umetničkim žanrovima – portretom, pejzažom i mrtvom prirodom, koja u njegovoj interpretaciji varira između mašte i stvarnosti. Realno naslikane ljudske figure,

životinje i predmeti javljaju se u iracionalnim kompozicijama, podstičući raznolike asocijacije kod posmatrača, trenutak iznenađenja ili tumačenje dvosmislenosti. Bjelikov literarni i umetnički rad odražava njegovo solidno teorijsko znanje i bogato praktično iskustvo u oblasti filozofije, različitih religija i neevropskih kultura, koje on redovno proširuje i obogaćuje zahvaljujući svojim dugim boravcima u inostranstvu.

Ako želimo da, barem delimično, prodremo u Bjelikov umetnički svet, neophodno je da razumemo da je njegova namera da stvara „lepe“ slike za posebne ljude – on nije blizak kulturnom stilu *l'art pour l'art*. Njemu su strane novije umetničke tendencije instalacija, hepeninga i performansa, koje su često razumljive samo uskom krugu primalaca. Već kao student akademije bio je zainteresovan za realne slike koje su u tom periodu bile na periferiji interesovanja umetničke scene. Bjelikovi ideali su uglavnom umetnici renesanse i baroka, kao što su El Greko, Karavađo i Rembrant. On usvaja i istražuje mogućnosti svetlosti i senke prilikom stvaranja kompozicija, modeliranja oblika i prostora na sličan način kao kod gore pomenutih umetnika. Njegovo interesovanje za manirizam, za radove prethodnika romantizma i preraphaeliske umetnike takođe je poznato. Kada stvara slike, on koristi i fotografske snimke sa svojih brojnih putovanja širom sveta.

Bjelikov tematski portfolio je izuzetno bogat, što je prirodna posledica činjenice da je slikanje za njega neka vrsta terapije, meditacije, način da razume sebe i svet oko sebe. Bjelikova umetnička slika sveta puna je autentičnog odraza različitih životnih iskustava i impulsa iz oblasti filozofije i religije. Autor navodi da je blizak Plotinu i njegovoj refleksiji o Jednom. Takođe se interesuje za filozofiju Ekharta, Spinoze, Pjera Tejlara d' Šardena i mnogih drugih. On naginje ka filozofiji karma joge, čija je karakteristika nesebično ponašanje i koja traži put ka Bogu u vidu milosti i dobrih dela. Pa ipak, u Bjelikovim radovima mogu se naći i direktnije reference na Bibliju. Njegova platna na kojima mirno žive ovce, vukovi, tigrovi, gepardi i druge životinje zajedno sa ljudima, asociraju nas na jednog od velikih proroka Starog zaveta – Isaiju – koji rečima: „Vuk će prebivati s jagnjetom, i leopard će da legne sa mladom kozom, i tele i lav i tovljeno tele zajedno, i malo dete će ih voditi“ (Isaija 11:6), ili: „Vuk i jagnje će pasti travu zajedno; lav će jesti slamu kao i vo, i prašina biće zmijina hrana. Oni neće povrediti ili uništiti na celoj mojoj svetovnoj planini, reče Gospod“ (Isaija 65:25), na simboličan način, opisuje period večnog mira i sreće nakon dolaska Mesije. Idilično stanje harmonije između tradicionalno neprijateljskih

TWO WORLDS

Robert Bielik and Daniel Szalai

The world or universe can be perceived and interpreted from various aspects. Beside scientific – objective point of view, we create its subjective picture from early childhood depending on many motives, knowledge and experience gained throughout our life. Artistic picture of universe represents unique category in the context of creating world's picture, because it can link more aspects into one entity, for example sensual, philosophical and religious.

We can nevertheless perceive the world as someone's life space, closer environment in which the individual moves, a state of mind in which the individual exists. In this case we perceive the world as personal dimension, which can be quite different from the world of other individuals. In this aspect the artistic creation of Robert Bielik and Daniel Szalai confirms the definition of postmodernism in Lyotard's understanding as a *state of mind*, or as a *state of spirit*, without the ambition for universal structure or style unity, on the contrary, being characteristic for its individual iconography.

The two Slovak artists' exposition in City Gallery in Užice called *Two Worlds* indicates autonomy and divergence of their artistic language. Our decision to connect these works into one ensemble came out of the knowledge, that both artists express universal human experience in an extremely interesting, implicit form, while oscillating between realistic, hyper-realistic, (seemingly) expressly legible accident and abstract motives.

Robert Bielik belongs to the most pronounced representatives of contemporary Slovak artistic scene; his paintings are regularly included in expositions of generational or thematic collective exhibitions. He realized almost two tenths of individual exhibitions and took part in tenths of collective domestic and foreign exhibitions. His works are part of a number of public and private domestic and foreign collections. Bielik's artwork is based on classic oil-painting technique. It addresses traditional art genres – portrait, landscape and still-life, which in his interpretation fluctuate between imagination and reality. Realistically depicted human figures, animals and objects occur in irrational compositions, initiating various associations in viewers, the moment of surprise, or interpreting ambi-

guity. Bielik's literary and art work reflects his solid theoretical knowledge and rich practical experience in the area of philosophy, various religions and Non-European cultures, which he regularly expands and enriches thanks to long-term stays abroad.

If we want to, at least partially, penetrate Bielik's artistic world, it is necessary to understand, that his intention is to create "nice" paintings for specific people, he is not close to *l'art pour l'art* culture style. He is foreign to recent artistic tendencies of installation, happening and performance type – often understandable only for narrow recipient circle. Already as an academy student, he was interested in realistic painting, in the period when it was on periphery of art scene interest. Bielik's ideals are mainly Renaissance and Baroque artists, such as El Greco, Caravaggio and Rembrandt. He adopts and researches possibilities of light and shadow when creating composition, modelling shapes and space in a similar way to above mentioned artists. His interest in mannerism, works Romantics' predecessors and Pre-Raphaelite artists is also known. When creating paintings, he also uses photographic recordings from his numerous trips around the world.

Bielik's thematic portfolio is exceptionally rich, which is natural consequence of the fact that painting is for him a sort of therapy, meditation, a way to understand himself and the world around him. Bielik's artistic world image is full of authentic reflection of various life experience and impulses from philosophic area and religion. The author states that he is close to Plotinus and his reflection about the One. He is also interested in philosophy of Eckhart, Spinoza, Pierre Teilhard de Chardin and many others. He inclines to karma-yoga philosophy, which is characteristic by selfless behaviour and looking for a way towards God in the form of mercy and good deeds. Nevertheless, in his work can be found more direct references to Bible. When looking on the canvasses where peacefully coexist sheep, wolves, tigers, cheetahs and other animals with people, there comes the association with one of the great prophets of Old Testament – Isaiah: "The wolf shall dwell with the lamb, and the leopard shall lie down with the young goat, and the calf and the lion and the fattened calf together; and a little child shall lead them." (Isaiah 11:6), or "The wolf and the lamb shall graze together; the lion shall eat straw like the ox, and dust shall be the serpent's food. They shall not hurt or destroy in all my holy mountain, says the Lord" (Isaiah 65:25), who by using these words symbolically describes the period of eternal peace and happiness after the Messiah's arrival. Idyllic state of harmony between traditionally hostile animal kinds and people is situated by Bielik into actual time frame and specific

životinjskih vrsta i ljudi smestio je Bjelik u stvarni vremenski okvir i određeno geografsko okruženje, u kome je čest dodatni motiv panorama Bratislave, i gde autor takođe pokazuje odlike života novih potrošača. Koristeći naizgled kontrastne motive i pojave, za koje se obično smatra da ne mogu da postoje jedni pored drugih, slično Isaiji, autor na alegorijski način izražava ideal koji teži da dostigne. Gledajući njegove najnovije slike *Svete ovce* i *Sveti vukovi*, mi se prirodno sećamo reči apostola Matije: „Pazite se lažnih proroka. Oni dolaze kod vas u odelu ovčijem, a iznutra su svirepi vuci ...“ (Matija 7:15–29). Mi, takođe, povežujemo druge parabele iz Biblije sa veoma starim i rasprostranjenim simbolom Isusa Hrista, „jagnjeta Božijeg“ (latinski Agnus Dei). Robert Bjelik, međutim, nema ambicije da kategorizuje stvari i ljude, on metaforički razmatra ambivalentnost tradicionalnih vrednosti i aktuelnih odnosa. Čest element njegove ikonografije jeste motiv oblaka koji on smatra simbolom slobode, nezavisnosti i lakoće.

Tema smrti takođe ima važno mesto u Bjelikovom radu. Na velikom broju svojih slika on se bavi motivom lobanje kao simbolom značaja, konačnosti i smrti, ali bez patetike i besmislene dramaturgije, više kao prirodnim delom našeg bića. Bjelik se bavi pitanjem neizbežne putanje ka smrti i u drugim kontekstima – od 2003. do 2011. godine stvorio je ciklus slika svoje bake (*Duška*, I – XVI), na kojima je uhvatio proces njenog starenja i napredak Alchajmerove bolesti sve do njene smrti. Iako ove slike ne mogu biti uključene u kategoriju „laskavih“ portreta, one su ipak izuzetno ubedljiv umetnički prikaz krhkosti i lepote ljudske duše sa tačke gledišta bliske osobe. Robert Bjelik je stvorio više slika kao autoportret mrtvog tela, leša. Neki od njih su parafraze čuvenih slika, sa prikazom Hrista u grobu (H. Holbajn, A. Mantegna), druge „dokumentuju“ sopstvenu smrt sa tačke gledišta nepristrasne osobe. Ovaj pregled i udaljenost pomažu mu da se pomiri sa životom i pitanjima o konačnosti. U tumačenju Bjelika, tema smrti potresa primaoca, ali ih ne šokira. Uostalom, u istoriji umetnosti poznata je i latinska izreka *Memento mori* (Zapamtite da ćete umreti), koja je inspirisala mnoga umetnička dela, podsećajući posmatrača na sopstvenu smrtnost.

Širok dijapazon žanrova Bjelikovog umetničkog rada stvoren je od njegovih mnogobrojnih portreta, pejzaža i motiva zemlje. Oni takođe prizivaju njegovo stvarno interesovanje za određenu osobu, bizarne asocijacije i neobične situacije, ali zrače i gladu za perfekcijom povezanom sa antičkim idealom lepote, istine i dobra.

geographic environment, a frequent accessory motive being the panorama of Bratislava and the author in his paintings also shows the recent consumer's life attributes. By using seemingly contrasting motives and phenomena, generally understood as unable to coexist, similarly to Isaiah – the author allegorically expresses the ideal, which he strives to achieve. Looking at his latest paintings “holy sheep” and “holy wolves” we naturally associate the words of Matthew the Apostle: “Watch out for false prophets. They come to you in sheep's clothing, but inwardly they are ferocious wolves...” (Matthew 7:15-29). We also associate other parables from the Bible and the very old and widespread symbol of Jesus Christ, “the Lamb of God” (Latin Agnus Dei). But Robert Bielik does not have ambitions to categorize things and people, he metaphorically considers the ambivalence of traditional values and current relations. Frequent element of his iconography is also the motive of clouds which he perceives in the context of being as a symbol of freedom, independence and ease.

The theme of death has also an important place in Bielik's work. He deals with the motive of skull in his numerous paintings – the symbol of importance, finiteness and death, nevertheless without pathos and pointless dramatization, more as a natural part of our being. He deals with the issue of unavoidable path to death also in other connections, during the years 2003 – 2011 he created a cycle of paintings of his grandmother (*Duška*, I. – XVI.), where he captures the process of ageing and progress of Alzheimer's disease until death. Even though these paintings can't be included into the category of “flattering” portraits, they are nevertheless extremely convincing artistic depiction of fragility and beauty of human soul from a close person's point of view. Robert Bielik created more paintings as an auto portrait of dead body, corpse. Some of them are a paraphrase of famous paintings, depicting Christ in grave (H. Holbein, A. Mantegna), others “document” own death from an impartial person's view. This overview and distance help him to reconcile himself with life and issues of finiteness. In Bielik's interpretation, the topic of death shakes the recipients but doesn't shock them. After all, in the history of art is a famous Latin saying *Memento mori* (meaning ‘remember that you will die’), which inspired many artistic pieces, reminding the viewers of their mortality.

An extensive scale of genre diapason of Bielik's art work is created by his numerous portraits, landscapes and country motives. These also evoke his real interest in specific person, bizarre associations and unusual situations, but also radiate the hunger for perfection related to antique ideal of beauty, truth and the good.

Danijel Salaj se posvećuje delu slobodne umetnosti, grafičkom i tekstilnom dizajnu. Njegov omiljeni način izražavanja u umetnosti je pastel; osnove njegovih apstraktnih kompozicija često su arhetipski simboli, kao što su krug, kvadrat, trougao i spirala. Ovi osnovni motivi dobijaju, uz pomoć fleksija i odgovarajućeg intervala živopisnih boja, utisak plastičnosti i dubine prostora. Autorova iskustva sa tekstilom odjekuju u strukturiranoj teksturi slika, koje, zahvaljujući svetlosnom kontrastu oblika, zrače neku organsku magičnu moć. Fenomen svetlosti je sastavni deo i bitan element stvaranja oblika njegovih obešenih predmeta i instalacija većih dimenzija, gde on koristi umetnički neobičan i nekonvencionalan materijal – rendgenske snimke. Salaj koristi formalnu i sadržajnu stranu ovih snimaka. On ih prvo dekonstruiše u manje pravilne formacije, onda od njih sastavlja slike koje, zahvaljujući redefinisanoj materijala, novom sastavu svetlih i tamnih područja, položaju u prostoru i aktiviranju svetlosti, prenose raznovrsne poruke već prema umetničkoj nameri. Danijel Salaj redovno predstavlja svoje radove na individualnim i kolektivnim izložbama na domaćem terenu (2001 Košice – Fenomen iluzije u umetnosti u Slovačkoj, 2002 Nitra – Ecce Homo Sperans, 2006 Bratislava – Bijenale slobodne umetnosti, 2007 Komarno – Muzika u umetnosti itd.), kao i na stranim izložbama (2002 Plzeň, Češka Republika – III Srednjeevropsko bijenale crteža, 2006 Nove Sonč, Poljska – III Međunarodno bijenale pastela, 2007 Zutermeer, Holandija – Dijalozi 2, 2010 Lođ, Poljska – XIII Međunarodno trijenale tapiserija itd.).

Danijel Salaj u Užicu predstavlja svoje pastele, ciklus *Hebrejsko pismo* i ciklus *Kovitlanje*, od kojih su četiri (*Most*, *Kapija*, *Naselje* i *Sazvežđe* – EKNM) usaglašene u obliku tumačenja.

Samo ime *Sazvežđe*, dopunjeno kriptogramom EKNM (*Sazvežđe*, pastel, 2008), evocira skriveno značenje, misteriozni sadržaj, koji mi nastojimo da poznamo, dešifrujemo. Dekodiranje ove „zagonetke“ otvara nam put do opažanja i razumevanja vizuelnih kvaliteta umetničkog izražavanja, inspirisanih najpopularnijom serenadom Volfganga Amadeusa Mocarta, to jest, G-dur serenadom iz 1787. godine, poznatijom kao *Mala noćna muzika*. Ova muzika, puna svežih tonova, stvorena za gudački kvintet, odjekuje takođe u kompoziciji i sredstvima izražavanja Salajevih pastela. Ritmički sastav zvezda, koje sijaju različitim intenzitetom podsećajući nas na temperament sonate i plesnu dinamiku dela u ritmu menueta, kao i vitalnost, razigranost i sreća u delu ronda Mocartove kompozicije, dopunjeni su u slikarstvu harmoničnom pozadinom i evociraju

Daniel Szalai devotes himself to free art work, graphic and textile design. His favourite means of expression in art is pastel; bases of his abstract compositions are often archetypal symbols, such as circle, square, triangle and spiral. These basic motives gain with the help of accident and adequate interval of vibrant colours the impression of plasticity and space depth. Author's experience with textile resonates in structured texture of paintings, which thanks to light contrast of forms radiate some organic magic power. The phenomenon of light is an inherent part and essential form-creating element of his suspended objects and installations of bigger dimensions, where he adopts artistically unusual and unconventional material – roentgen shots. Szalai utilizes formal and content side of these shots. These he at first deconstructs into smaller regular formations, then he compiles pictures from them, which thanks to redefinition of material, new composition of light and dark areas, position in space and actuation of light communicate various messages according to artistic intention. Daniel Szalai regularly presents his works in individual and collective domestic exhibitions (2001 Košice – Illusion phenomenon in art in Slovakia, 2002 Nitra – Ecce Homo Sperans, 2006 Bratislava – Biennale of free art, 2007 Komárno – Music in art, i.e.), and foreign exhibitions (2002 Plzeň, Czech Republic – III. Central European Biennale Drawings, 2006 Nowy Sacz, Poland – III. International Pastel Biennale, 2007 Zoetermeer, Netherlands – Dialogen 2, 2010 Łódź, Poland – XIII. International Triennale of Tapestry, i.e.).

Daniel Szalai in Užice represents his pastels, the Cycle *Hebrew alphabet* and the Cycle *Whirling*, from which four (*Bridge*, *Gate*, *Settlement* and *Constellation* – EKNM) are approximated in the form of interpretation.

The name *Constellation* itself, amended with the cryptogram EKNM (*Constellation*, pastel, 2008), evokes the hidden meaning, mysterious content, which we strive to know, decipher. The decoding of this “riddle” opens for us a way to perception and understanding the visual qualities of artistic expression, inspired by the most popular serenade of Wolfgang Amadeus Mozart, that being the G major serenade from 1787, more known as „Eine kleine Nachtmusik“. This music, full of fresh tones, created for string quintet, resonates also in composition and in expression means of Szalai's pastel. Rhythmic composition of stars, shining with different intensity, also reminding us of the temperament of sonata part and dance dynamics of menuet part, as well as vitality, playfulness and happiness of rond part of Mozart's work are amended in the painting by harmonic background, evoking gracious and soft romance in andante tempo. However, even this part doesn't miss energy, strengthened by expressive handwriting and

milostivu i nežnu romansu u andante tempu. Međutim, čak i ovaj deo ima energiju, pojačanu ekspresivnim rukopisom i lepršavim efektima punih crvenih nijansi. Raznobojnost Salajeve *Konstelacije* oslonjena na nijanse osnovnih boja – žute, crvene i plave, podseća nas na razumevanje, i istovremeno briljantnost Mocartove muzičke forme. Jasnoća i red, atributi muzike klasicizma, povezani su zahvaljujući periodičnom suptilnom linearnom motivu kvadrata, koje povezuje blistava zvezda – melodija *Male noćne muzike* – u uravnoteženu i lepu celinu – sazvežđe.

Grad (*Naselje*, pastel, 2006), kao formacija sa određenim uređenjem stalnih naseobina i sa izvesnim unutrašnjim redom, predstavlja, u simboličkoj oblasti, mikroprostornu strukturu univerzuma. Grad takođe raste prema ovom redu, pod uticajem koordinata sa centrom, što stvara neku vrstu pandana nebeskoj rotacionoj tački, poznatoj kao *pupak* (*omfalos*). U mnogim drevnim kulturama, *pupak* (*omfalos*) je u suštini predstavljao sveti kamen temeljac, mesto rođenja, univerzum, ili mesto stvaranja – pupak sveta, ili kamena, koji je sprečavao prodiranje podzemnih voda. Pupkom nebesa često se smatra Polarna zvezda, oko koje naizgled rotiraju druge zvezde severnog neba. Naselje kao manja formacija u poređenju sa selom ili gradom, predstavlja užu zajednicu kuća i stanovnika koji su (možda) bliži jedni drugima. Moguće je, ipak, da oni to nisu. Salajev pastel budi različite asocijacije kod gledalaca. Kompozicija nas podseća na zbirku većih i manjih stanova, fokusiranih oko centralne tačke koji poštuju princip razvoja urbane strukture. Stanovi, koji sijaju različitim intenzitetom, jasno su definisani kao ograničen prostor, prostor koji smo zaštitili od neželjenih stranaca. U naše vreme, slika rastućeg naselja priziva često osećanje društvene izolacije i usamljenosti. Impresivna raznobojnost platna, koja podvlači atmosferu kasne letnje večeri ili noći, takođe nas uverava da je to samo privremena pojava koja će proći sa dolaskom novog dana i sunčanog jutra.

Kapija (*Kapija*, pastel, 2006), kao simbol ulaska, ali i kao simbol sjedinjavanja i razdvajanja, javlja se u mnogim kulturama. Kao i most, i kapija predstavlja element koji deli, ali takođe i povezuje dva prostora, dva sveta. U hrišćanskoj ikonografiji i u nehrišćanskim religijama otvaranje kapije i prolaz kroz nju povezani su sa svetim obredima, kao prelaz iz jednog životnog perioda u sledeći; u hrišćanskoj simbolici i sa mesijanskom ulogom Hrista. U vezi sa arhetipskim motivom kapije ili vrata su i elokventne misli Aldžernona Henrija Blekvuda, engleskog proznog pisca, poznatog autora natprirodnih priča: „Vrata su svakako najznačajniji deo kuće. Čovek ih otvara, zatvara, kuca na njih, zaključava

ih. Ona su prag i granica. Kada kroz njih prolazi, kada kroz njih ulazi i izlazi, čovek se nalazi u različitim životnim uslovima, u različitim stanjima uma, jer ona vode ka različitim ljudima, u drugačije atmosfere“ (H. Biderman, *Leksikon simbola*, 1992, str. 40). Salajeve je *Kapija* zaista otvorena, pa ipak prostor izvan nje ostaje nepoznat, mističan za nas. Magija mističnog prostora pojačana je blistavom svetlošću koja prodire između ulaznih stubova čije čvrste konture nestaju u zaslepljujućoj svetlosti. Plamteće crvene nijanse, koje daju prostornu dubinu kompoziciji, povećavaju intenzitet imaginarne svetlosti i daju osećaj pulsirajućeg, temperamentalnog života, punog emocija.

Most (*Most*, pastel, 2012), kao znak koji označava čvrstu granicu između dve tačke, i kao element koji deli i povezuje dva sveta, čest je simbol promena i tranzicije. Duboko simbolično značenje i višeznačenjski nivoi takođe su sakriveni u ovoj slici, koja na prvi pogled privlači pažnju svojim živim bojama. Poznato je da je ljudsko oko najosetljivije na nijanse zelene, zato što je zelena boja najčešća boja na Zemlji. Na ovoj slici vidimo sveže zelene nijanse žive prirode – travu, drveće, zrela zrna, kojima nas priroda podseća na svoje prolećne prelaze. Našu pažnja zatim privlači pogled na belu traku koja izgleda kao da je satkana od paukove mreže i koja nas podseća na Mlečni put. Uprkos svojoj krhkosti ovaj je „most“ čvrst element stvaranja prostora, čija je stabilnost takođe podržana od strane pet vertikalnih linija narandžaste boje, poređanih u pravilnom ritmu. Naš zaron u dubinu prostora je potpomognut tamnozelelnim dnom, koje kopira luk belog mosta. Most je simbol teškoća koje nastaju prilikom napuštanja zemaljskog sveta i prelaska u drugi svet i javlja se u svim poznatim kulturama. U hrišćanstvu, on je simbolično povezan sa pontifikacijom pape, što je izvedeno iz kolokacije *pontifex maximus* (glavni graditelj mosta). Ova veza sa kompozicijom evocira arhetipske dimenzije ljudskog iskustva sa prelazom iz materijalnog u duhovni svet, i pojačana je zelenom bojom, koja simbolizuje nadu i ponovno rođenje.

Kao što smo gore naveli, naša odluka da se dela umetnika Roberta Bjelika i Danijela Salaja povežu u jednu zajedničku izložbu došla je iz uverenja da oba umetnika, koristeći izuzetno zanimljiva izražajna sredstva, prenose univerzalno ljudsko iskustvo. Njihov umetnički pogled na svet je ipak formalno drugačiji i oscilira između realne ili hiperrealističke fleksije i apstraktnog motiva, ali njihov zajednički imenitelj jeste pokušaj da se proдре u neprobojno, tema konačnosti i smrti, kao i želja za harmonijom, mirom i slobodom duha.

Doc. Mgr. Adriana Récka, PhD.

fluttering effect of full red shades. Colourfulness of Szalai's *Constellation*, leaning on shades of basic colours – yellow, red and blue reminds us of comprehensibility, at the same time form brilliance of Mozart's music. Clarity and order – attributes of music classicism are associated thanks to periodic subtle linear motive of square, which connects the shining stars – tones of „Eine kleine Nachtmusik“ into balanced and lovely entity – constellation.

The town (*Settlement*, pastel, 2006) as a formation with a certain composition of fixed dwellings and with a certain inner order represents in symbolic area a micro-space structure of universe. The town also grows according to this order, influenced by coordinates with the centre, which creates a kind of pendant of heavenly rotational point, known as *omfalos*. By many ancient cultures, the *omfalos* represented in essence a sacred headstone, place of birth, universe, or place of creation – the belly button of world, or stone, keeping at bay the underground waters. The belly button of heavens was often considered to be the Pole star, around which seemingly rotate other stars of northern sky. Settlement as – compared to village or town – smaller formation, represents a closer unit of houses and inhabitants, which are (maybe) closer to one another. It is nevertheless possible, that they are not. Szalai's pastel evokes various associations in viewers. Composition reminds us the collection of bigger and smaller dwellings, focused around a central point and respecting the principle of urban structure development. Dwellings, shining with different intensity are clearly defined, limited space, area, which we protect from unwanted aliens. The image of growing settlement recalls therefore recently frequent feeling of social isolation and loneliness. Impressive colourfulness of the painting, outlining the atmosphere of late summer evening or night also assures us, that it is only a temporary occurrence, which will pass away with the coming of a sunny morning and new day.

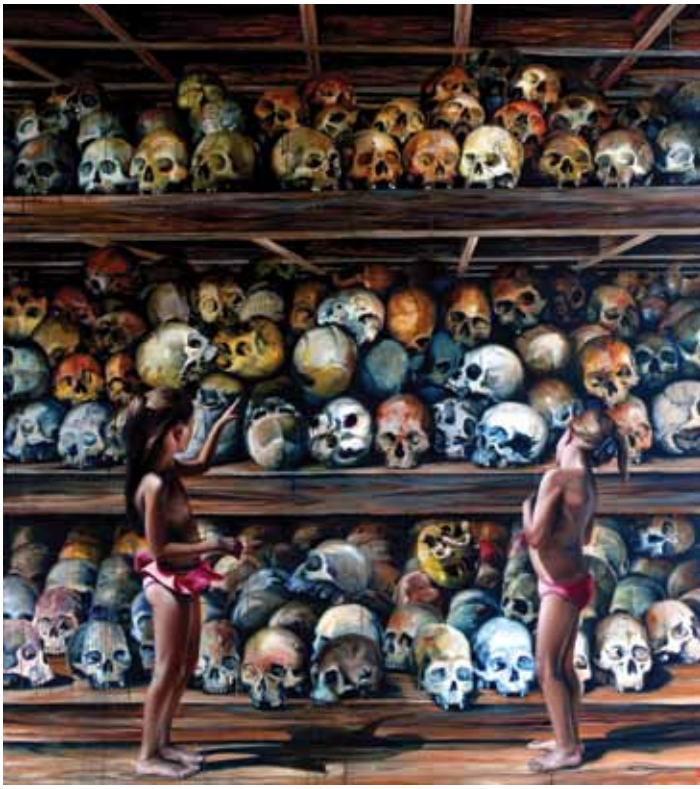
Gate (*Gate*, pastel, 2006) as a symbol of entry but also as a symbol of unity and separation occurs in many cultures. Like bridge, the gate also represents dividing and also connecting element of two spaces, two worlds. In Christian iconography and non-Christian religions is the gate opening and crossing connected to sacred ceremonies, transition from one life period to the next one, in Christian symbolism also to Messiah commission of Christ. In relation to archetypal motive of gate, or door, are eloquent thoughts of Algernon Henry Blackwood, English prosaic, known author of supernatural stories: „Door is surely the most meaningful part of house. A man opens it, closes it, knocks on it, locks it. They are the threshold and border. When crossing them, when entering and exit-

ing, man finds himself in different life conditions, in different state of mind, because they lead to different people, into different atmosphere...“ (In Biedermann, H. *Lexicon of symbols*, 1992, p. 40). Szalai's „Gate“ is indeed open, nevertheless the space behind it stays unknown, mystic for us. Magic of mystic space is reinforced also by radiant light penetrating through entry pillars, whose sturdy contours disappear in dazzling light. Flaming red shades, which supply space depth to the composition, increase the intensity of imaginary light and evoke a feeling of pulsating, temperamental life, full of emotions.

Bridge (*Bridge*, pastel, 2012) as a sign, declaring firm border between two points, also as an element, dividing and connecting two worlds is a frequent symbol of change and transition. Deep symbolic meaning and more meaning levels are hidden also in this painting, which at the first sight catches our attention by its colourfulness. It is widely known, that human eye most sensitively perceives the shades of green, that is because green is the most prevalent colour on Earth. In this painting we find fresh green shades of live nature – grass, trees, ripe grain, reminding us of its spring transition. Our attention is then caught by the white band that looks like it was woven from spider webs, recalling the Milky Way. In spite of its fragility is this „bridge“ a firm space-creating element, whose stability is supported also by five vertical lines of orange, composed in a regular rhythm. Our dive into space depth is supported by dark green bottom, copying the arch of white bridge. The bridge is the symbol of difficulties when leaving terrestrial world and crossing into the other world and it occurs in all known cultures. In Christianity, it is symbolically connected to pontification of the Pope, derived from the collocation *pontifex maximus* (main bridge builder). This connection with composition evokes archetypal dimension of human experience with the transition from material to spiritual world, strengthened by green colour, which symbolizes hope and rebirth.

As we stated above, our decision to connect the two works of artists Robert Bielik and Daniel Szalai into one mutual exhibit collection came from the conviction that both artists, with the use of extremely interesting expressive means communicate the universal human experience. Their artistic view of the world is nonetheless formally different and oscillates between realistic or hyper-realistic accident and abstract motive, but their mutual denominator is the attempt to penetrate the impenetrable, the topic of finiteness and death, as well as the desire for harmony, peace and freedom of spirit.

Doc. Mgr. Adriana Récka, PhD.



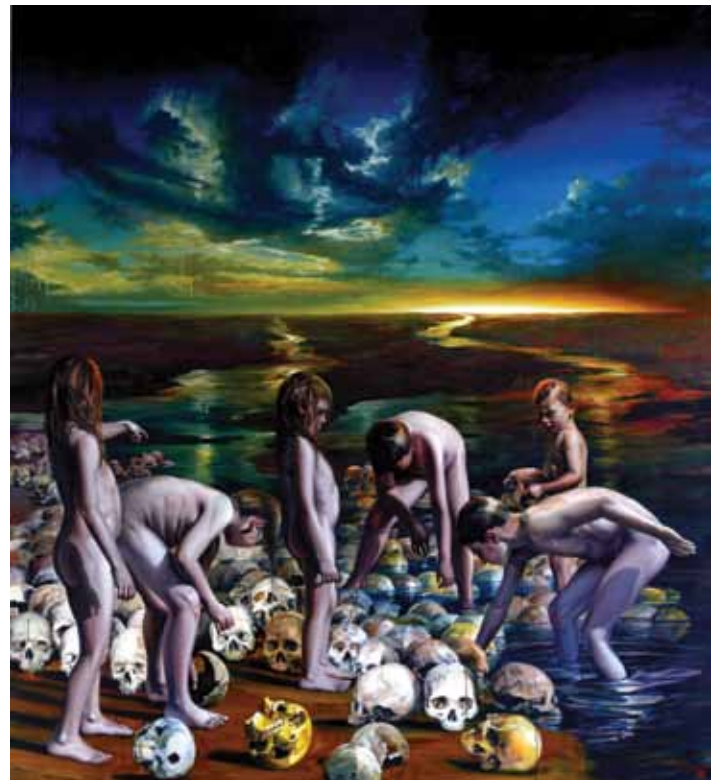
Robert Bielik VIKTORKA, PAVLA I LOBANJE | VIKTORKA, PAVLA AND SCULLS
 ulje na platnu | oil on canvas 2012
 200 x 180 cm



Robert Bielik VIKTORKA I LOBANJA | VIKTORKA AND SCULL
 ulje na platnu | oil on canvas 2012
 120 x 100 cm



Robert Bielik PAVLA I LOBANJE | PAVLA AND SCULLS
 ulje na platnu | oil on canvas 2012
 120 x 100 cm



Robert Bielik DECA | CHILDREN
 ulje na platnu | oil on canvas 2012
 200 x 180 cm



Robert Bielik DVE SVETE OVCE II | TWO HOLY SHEEP II
ulje na platnu | oil on canvas 2012
50 x 55 cm



Robert Bielik SVETA OVCA | HOLY SHEEP
ulje na platnu | oil on canvas 2012
30 x 30 cm



Robert Bielik SVETI VUK | HOLY WOLF
ulje na platnu | oil on canvas 2012
30 x 30 cm



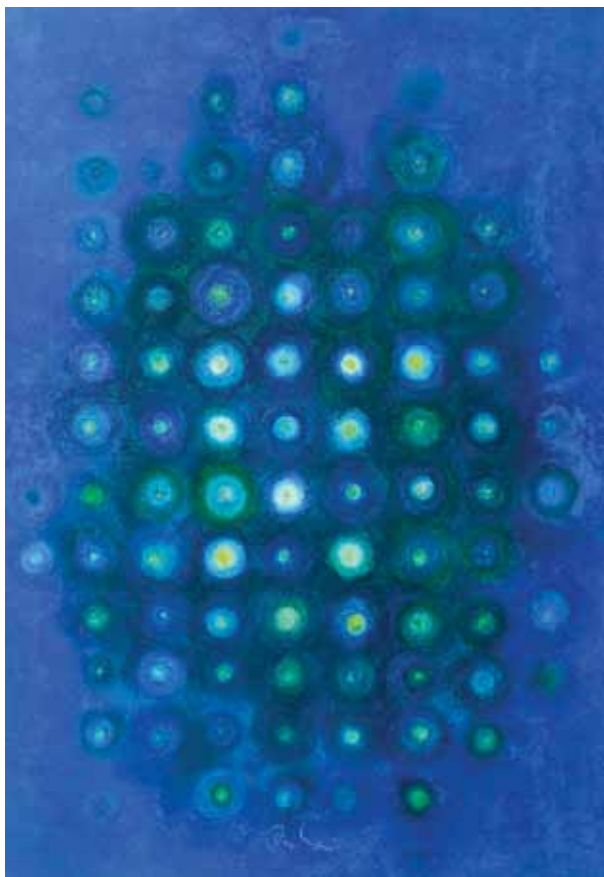
Robert Bielik ŠEST OVACA KOJE SE KUPAJU | SIX BATHING SHEEP
ulje na platnu | oil on canvas 2013
50 x 70 cm



Daniel Szalai SAZVEŽDE | CONSTELLATION
pastel | 2008
100 x 70 cm



Daniel Szalai MOST | BRIDGE
pastel | 2012
70 x 47 cm



Daniel Szalai NASELJE | SETTLEMENT
pastel | 2006
70 x 47 cm



Daniel Szalai KAPIJA | GATE
pastel | 2006
70 x 47 cm



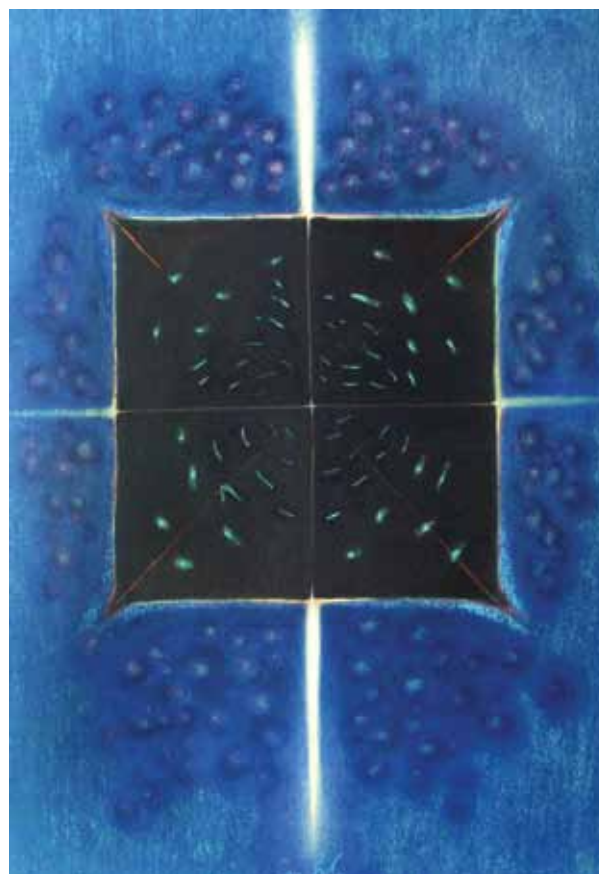
Daniel Szalai GIMEL
pastel | 2004
100 x 70 cm



Daniel Szalai DRUGI PROSTORI | OTHER SPACES
pastel | 2007
100 x 70 cm



Daniel Szalai DON GIO
pastel | 2008
100 x 70 cm



Daniel Szalai KOF
pastel | 2002
100 x 70 cm



Robert Bjelik

Robert Bielík

Robert Bjelik, magistar umetnosti

Robert Bjelik je rođen 15. septembra 1963. godine u Levicama, u Slovačkoj.

Obrazovanje:

1978–1982. Srednja škola primenjenih umetnosti, Bratislava (prof. Juraj Gavula)

1987–1993. Akademija lepih umetnosti i dizajna (doc. Gabrijela Balažovičová, prof. Rudolf Sikora)

Radno iskustvo:

Bavi se slikarstvom kao i književnim radom. Objavio je nekoliko knjiga poezije i proze. Živi i radi u Bratislavi. Predaje na Pedagoškom fakultetu Univerziteta Konstantin Filozof u Nitri, na Odseku za kreativnu umetnost i umetničko obrazovanje od 1994. (discipline usmerene na crtanje i slikanje).

Kontakt:

Mail: robertbielik@mail.t-com.sk

Izlagao je na više samostalnih i grupnih izložbi u zemlji i inostranstvu (1997 Burmeese monastery, Bodhgaya, India; 1998 Monk school, Gelukpa Tibetan monastery, Likkir, India; 2002 Instytut Slowacki, Warsaw, PL; 2003 3x Painting, Residence of the Permanent Representative of the Slovak Republic to the United Nations, New York, USA).

Samostalne izložbe:

- 1995** Galéria Gerulata, Bratislava, SK
- 1996** Galéria Tatra Soft, Bratislava, SK
- 1997** Burmeese monastery, Bodhgaya, India
Nitrianska štátna galéria, Nitra, SK
- 1998** Monk school, Gelukpa Tibetan monastery, Likkir, India
- 1999** Galéria Nova, Bratislava, SK
- 2001** Galéria Siemens, Bratislava, SK
- 2002** Instytut Slowacki, Warsaw, PL
- 2003** 3x Painting, Residence of the Permanent Representative of the Slovak Republic to the United Nations, New York, USA
- 2004** Galéria Akcent, Nitra, SK
- 2005** Galéria Palisády (SŠUP), Bratislava, SK
- 2006** Galéria CI Holding, Bratislava, SK
- 2007** Galéria Bonjour, Bratislava, SK
- 2008** Galéria SOGA, Bratislava, SK
- 2009** Galéria Byzant, Bratislava, SK
- 2011** Galéria 19, Bratislava, SK
- 2012** Galéria mesta Bratislavy, Bratislava, SK

Robert Bielík, Mgr. Art.

Robert Bielík was born on September 15, 1963 in Levice, Slovakia.

Education:

1978 – 1982 High school of Applied Arts, Bratislava (prof. Juraj Gavula)

1987 – 1993 Academy of Fine Arts and Design (doc. Gabriela Balažovičová, prof. Rudolf Sikora)

Work experience:

He deals with painting, as well as literary works. He has published several collections of poetry and prose books. He lives and works in Bratislava. He has been teaching at Department of Creative Arts and Art Education, Faculty of Education, University of Constantine the Philosopher in Nitra since 1994. He teaches disciplines focused on drawing and painting.

Contact:

Mail: robertbielik@mail.t-com.sk

He has exhibited on numerous solo and group exhibitions in Slovakia and abroad (1997 Burmeese monastery, Bodhgaya, India; 1998 Monk school, Gelukpa Tibetan monastery, Likkir, India; 2002 Instytut Slowacki, Warsaw, PL; 2003 3x Painting, Residence of the Permanent Representative of the Slovak Republic to the United Nations, New York, USA).

Solo Exhibitions:

- 1995** Galéria Gerulata, Bratislava, SK
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- 2011** Galéria 19, Bratislava, SK
- 2012** Galéria mesta Bratislavy, Bratislava, SK



Danijel Salaj Daniel Szalai

Danijel Salaj, akademski slikar

Danijel Salaj je rođen 24. marta 1964. u Komarnovu, Slovačka.

Obrazovanje:

1979–1983. Srednja škola primenjenih umetnosti, Bratislava, disciplina grafika u reklamiranju (Gabriel Štrba, Svetozár Králik)
1984–1990. Akademija umetnosti, Arhitektura i dizajn u Pragu, Studio umetnosti tekstila (prof. Bohuslav Felcman, prof. Adéla Matasová, prof. Bohdan Mrázek)

Radno iskustvo :

Bavi se lepim umetnostima, grafikom i dizajnom tekstila.

Živi i radi u Nové Zámky.

1983–1984. Západoslovenské Tlačiarne, Bratislava, grafika
1990–1994. slobodan umetnik , grafički dizajn i dizajn tekstila (Tylex Letovice – dizajn zavesa, Slovena Žilina-Rajec – dizajn tepiha „Bouclé“, Brašna Nové Zámky – dizajn torbi, Novofruct Nové Zámky – dizajn pakovanja, Mäsokombinát Novum Nové Zámky – pakovanje, Intax Nové Zámky – korporativni stil)

Predaje na Pedagoškom fakultetu Univerzitetu Konstantin Filozof u Nitri na Odseku za kreativnu umetnost i umetničko obrazovanje od 1994. (discipline usmerene na tekstil i intermedijisku produkciju). Njegov rad je zasnovan na redefinisaniu materijala.

Kontakt:

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Izlagao je na više samostalnih i grupnih izložbi u zemlji i inostranstvu (2007 Farben, Formen, Linien, Galerie des Slowakischen Instituts, D; 2007 Dialogen 2, Ateliers Baztille, Zoetermeer, NL; 2010, 13. Medzinárodné trienále tkaniny, Lodž, PL)

Samostalne izložbe:

- 1992** FSV, Galéria hradu Rabí, Sušice (Forman, Szalai, Václavík), CZ
- 1996** Daniel Szalai, Mestská Galéria Štúrovo, SK
- 1996** Daniel Szalai, Mestská Galéria Šahy (reinštalácia), SK
- 1996** Szalai – Csomor, Lilla Galéria Chotín, SK
- 1998** Rég, Madách Posonium Komárno, SK
- 1999** Szalai, Galéria Umenia, Nové Zámky, SK
- 2002** Transplantart, Szerb Templom Galéria, Balassagyarmat, HU
- 2004** Square, Galéria Juhász Gyula, Szeged, HU
- 2004** Square, Galéria Csemadok, Komárno, SK
- 2005** Zóna, Galéria Limes, Komárno, SK
- 2005** Selekcie, Galéria Baroko, Nové Zámky, SK
- 2007** Danszalai, Galéria Gebauer, Pécs, HU
- 2009** Luminary, Galéria ArtMa, Dunajská Streda, SK
- 2009** Luminary, Galéria Árpáda Fesztyho, Hurbanovo (reinštalácia), SK
- 2011** Szalai Dániel vonalai, Galéria Sugár, Esztergom, HU

Daniel Szalai, akad. mal.

Daniel Szalai was born on March 24, 1964, in Komárno, Slovakia.

Education:

1979 – 1983 High school of Applied Arts, Bratislava, discipline advertising graphics (Gabriel Štrba, Svetozár Králik)
1984 – 1990 Academy of Arts, Architecture and Design in Prague, Studio of Textile Arts (prof. Bohuslav Felcman, prof. Adéla Matasová, prof. Bohdan Mrázek)

Work experience:

He deals with free fine arts, graphic and textile design. He lives and works in Nové Zámky.

1983 – 1984 Západoslovenské Tlačiarne, Bratislava, graphic
1990 – 1994 freelance, graphic and textile design (Tylex Letovice – curtains design, Slovena Žilina-Rajec – carpets design „Bouclé“, Brašna Nové Zámky – design of bags, Novofruct Nové Zámky – packaging design, Mäsokombinát Novum Nové Zámky – packings, Intax Nové Zámky – corporate style)

He has been teaching at Department of Creative Arts and Art Education, Faculty of Education, University of Constantine the Philosopher in Nitra since 1994. He teaches disciplines focused on textile and intermedia production. His work is based on redefinition of material.

Contact:

Mail: daniel.szalai@centrum.sk

He has exhibited on numerous solo and group exhibitions in Slovakia and abroad (2007 Farben, Formen, Linien, Galerie des Slowakischen Instituts, D; 2007 Dialogen 2, Ateliers Baztille, Zoetermeer, NL; 2010, 13. Medzinárodné trienále tkaniny, Lodž, PL)

Solo Exhibitions:

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- 1996** Daniel Szalai, Mestská Galéria Šahy (reinštalácia), SK
- 1996** Szalai – Csomor, Lilla Galéria Chotín, SK
- 1998** Rég, Madách Posonium Komárno, SK
- 1999** Szalai, Galéria Umenia, Nové Zámky, SK
- 2002** Transplantart, Szerb Templom Galéria, Balassagyarmat, HU
- 2004** Square, Galéria Juhász Gyula, Szeged, HU
- 2004** Square, Galéria Csemadok, Komárno, SK
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- 2009** Luminary, Galéria ArtMa, Dunajská Streda, SK
- 2009** Luminary, Galéria Árpáda Fesztyho, Hurbanovo (reinštalácia), SK
- 2011** Szalai Dániel vonalai, Galéria Sugár, Esztergom, HU

Spisak izloženih dela | List of exhibited works

Robert Bjelik | Robert Bielik

1. **Dve svete ovce I** | **Two Saint Sheep I**, ulje na platnu | oil on canvas, 50 x 55, 2012
2. **Dve svete ovce II** | **Two Saint Sheep II**, ulje na platnu | oil on canvas, 50 x 55, 2012
3. **Cot**, ulje na platnu | oil on canvas, 50 x 55, 2013
4. **Površina** | **Surface**, ulje na platnu | oil on canvas, 50 x 55, 2013
5. **Sveti vuk I** | **Holy Wolf I**, ulje na platnu | oil on canvas, 30 x 30, 2012
6. **Sveti vuk II** | **Holy Wolf II**, ulje na platnu | oil on canvas, 30 x 30, 2012
7. **Sveta ovca I** | **Holy Sheep I**, ulje na platnu | oil on canvas, 30 x 30, 2012
8. **Sveta ovca II** | **Holy Sheep II**, ulje na platnu | oil on canvas, 30 x 30, 2012
9. **Jadran** | **Adriatic**, ulje na platnu | oil on canvas, 80 x 100, 2012
10. **Soba za autopsiju** | **Autopsy Room**, ulje na platnu | oil on canvas, 80 x 100, 2012
11. **Šest ovaca koje se kupaju** | **Six Bathing Sheep**, ulje na platnu | oil on canvas, 50 x 70, 2013
12. **Dve ovce koje se kupaju** | **Two Bathing Sheep**, ulje na platnu | oil on canvas, 50 x 70, 2013
13. **Mrtva priroda sa lobanjama I** | **Still Life with Skulls I**, ulje na platnu | oil on canvas, 50 x 60, 2005
14. **Mrtva priroda sa lobanjama II** | **Still Life with Skulls II**, ulje na platnu | oil on canvas, 50 x 60, 2005
15. **Mrtva priroda sa lobanjama III** | **Still Life with Skulls III**, ulje na platnu | oil on canvas, 50 x 60, 2005
16. **Mrtva priroda sa lobanjom i piletom** | **Still Life with Skull and Chick**, ulje na platnu | oil on canvas, 50 x 55, 1999
17. **Katolička mrtva priroda** | **Catholic Still Life**, ulje na platnu | oil on canvas, 50 x 55, 1998
18. **Ondrej i lobanja** | **Ondrej and Skull**, ulje na platnu | oil on canvas, 70 x 100, 2006
19. **Lobanje u šumi** | **Skulls in Wood**, ulje na platnu | oil on canvas, 70 x 100, 2006
20. **Eva**, ulje na platnu | oil on canvas, 50 x 60, 2003
21. **Na livadi** | **On Grazing Land**, ulje na platnu | oil on canvas, 50 x 60, 2012
22. **Tužna zemlja** | **Sad Country**, ulje na platnu | oil on canvas, 50 x 60, 2013

Danijel Salaj | Daniel Szalai

Ciklus Hebrejska azbuka | Cycle Hebrew alphabet

1. **Beth**, 100 x 70cm, pastel, 1999
2. **Dalet**, 100 x 70cm, pastel, 2002
3. **Kof**, 100 x 70cm, pastel, 2002
4. **Sin**, 100 x 70cm, pastel, 2004
5. **Hé**, 100 x 70cm, pastel, 2004
6. **Naselje** | **Settlement**, 70x47cm, pastel, 2006
7. **Kapija** | **Gate**, 70 x 47cm, pastel, 2006
8. **Serpentine** | **Serpentine Paths**, 70 x 47cm, pastel, 2006

Ciklus Kovitlanje | Cycle Whirling

9. **Kovitlanje** | **Whirling**, 100 x 70cm, pastel, 2007
10. **Očigledno** | **Apparently**, 100 x 70cm, pastel, 2007
11. **Drugi prostori** | **Other spaces**, 100x70cm, pastel, 2007
12. **Sudbina** | **Fate**, 100 x 70cm, pastel, 2009
13. **Rampart**, 70 x 47cm, pastel, 2012
14. **Osa** | **Axis**, 70 x 47cm, pastel, 2009
15. **Most** | **Bridge**, 70 x 47cm, pastel, 2012
16. **Sazvežđe** | **Constellation**, 100 x 70 cm, pastel, 2008
17. **Don Gio**, 100 x 70, cm pastel, 2008

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TWO WORLDS – ROBERT BIELIK AND DANIEL SZALAI

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Robert Bielik SOBA ZA AUTOPSIJU | AUTOPSY ROOM
ulje na platnu | oil on canvas 2012 | 80 x 100 cm



Daniel Szalai OČIGLEDNO | APPARENTLY
pastel | 2007 | 100 x 70 cm

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Robert Bielik JADRAN | ADRIATIC, ulje na platnu | oil on canvas, 80 x 100, 2012

Daniel Szalai OSA | AXIS, 70 x 47cm, pastel, 2009

Kustos izložbe i autor teksta | Curator of the Exhibition and Author of text
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