



UNIVERZITA KONŠTANTÍNA FILOZOFA V NITRE
PEDAGOGICKÁ FAKULTA
CONSTANTINE THE PHILOSOPHER UNIVERSITY IN NITRA
FACULTY OF EDUCATION

UŽICE pre NITRU **UZICE to NITRA**



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Srbsko
Slovensko
maľba
tvorivosť
Србија
Словачка
сликарство
стваралаштво
Serbia
Slovakia
painting
creativity



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Obrad Jovanović
Vidan Nikolić
Branko Popović

UŽICE pre NITRU **UZICE to NITRA**

Univerzum Gallery CPU in Nitra
11th – 31th May 2012



Galéria Univerzum UKF v Nitra
11. – 31. máj 2012





2012

Užice pre Nitru – Uzice to Nitra

katalóg vydaný k výstave srbských umelcov pôsobiacich na Učiteľskej fakulte Univerzity Kragujevac v Užici, Srbsko – Obrad Jovanović, Vidan Nikolić, Branko Popović

*Odborné posudky: PaedDr. Soňa Hrivňáková, PhD.
PaedDr. Janka Satková, PhD.*

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Užice pre Nitru – Uzice to Nitra

a catalog of the exhibition of Serbian artists being at work at the Teachers Training Faculty, Kragujevac University Uzice in Serbia – Obrad Jovanović, Vidan Nikolić, Branko Popović

*Reviewers: PaedDr. Soňa Hrivňáková, PhD.
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Užice pre Nitru

(Výstava obrazov, sôch a fotografií profesorov z Učiteľskej fakulty v Užici)

Každý, kto navštívi západné Srbsko, Zlatibor, Sirogojno, Mokra Gora a iné horské dedinky, sa môže zoznámiť s umeleckou prácou Obrad Jovanovića, maliara, učiteľa umenia a dlhoročného profesora na Učiteľskej fakulte v Užici. **Obrad Jovanović** je široko známy pre svoju charizmu, všestrannosť, talent a tvrdú prácu už viac ako tri desaťročia, nakoľko zachytáva pozornosť ľudí svojou osobnosťou. Jeho umelecké diela zdobia steny v mnohých galériách. Jeho malba je zvláštna a jedinečná a určite má svoje miesto na srbskej umeleckej scéne od druhej polovice dvadsiateho storočia. Jedna historička umenia povedala, že je paradigmatom srbského epického osudu a maloval svedectvo srbského mýtu, jeho veľkosť a pominulosť (Dragiša Milosavljević).

Neďaleko od Užica, na ceste k Zlatiboru, v dedine Bela Zemlja, je skromná stavba, ktorá pripomína stredoveký srbský dom, domov Obrada Jovanovića. Na kopci s krásnym výhľadom do všetkých svetových strán, vo svojom ateliéri vytvára Jovanović svoje úžasné obrazy. V malom, ale veľmi teplom dome, pozoruje a víta východy a západy slnka, reflektuje život a vytvára svoje obrazy, kresby, grafiky a inštalácie.

Pôvod a tradície sú späté s Jovanovićovou prácou a preto je právom pomenovaný ako skutočný srbský maliar. Zachytáva zvyky svojim spôsobom, ktorý je veľmi čistý a rozpoznateľný. V jeho malbách môžeme cítiť atmosféru udalostí dediny, ako sú žiaľ aj tiché utrpenie nad hrobmi, pohreby, spomienkové bohoslužby, ale aj radosť dedinských dievčat na dedinských oslavách a svadbách, kde všetko prekvitá šťastím a radosťou. Chlapci opití vínom a krásnymi dievčatami, starí dedinčania s Četník čiapkami a ženy v šatkách, pózujú pred starým fotografom. Umelec ich umiestňuje do prostredia súčasnej srbskej dediny a nekonečne fascinujúcej krajiny. Ale to nie je zmysel rozprávania. V týchto obrazoch Jovanović dokáže zobrazovať iróniu, cynizmus, satiru a humor. Zobrazuje svet srbského roľníka, ktorý vplyvom vetra a slnka predčasne zostarol, nakoľko sa snažil uživiť svoju rodinu. Takýto človek sa na Vás pozerá z obrazov Jovanovića. Avšak, v každom z nich môžete nájsť rôzne a silné postavy. Niektoré postavy z obrazov sa na svet pozerajú s nadhľadom, iné zvedavo, podozrievavo, alebo ironicky, zatiaľ čo iní sú dobromyseľní, až naivní.

Mnohé z obrazov Jovanovića zobrazujú fantastické bytosti a javy, ktoré sú plné skrytých symbolických metafor. Vizuálne obrazy na jeho malbách nepotláčajú a neskrývajú ideu, naopak, sú často doplnené o zaujímavé a originálne názvy. Obrazy sú plné monštruózných postáv pripomínajúcich démonov, s čiernymi trojuholníkovými tvármi a vystupujúcimi očami, ktoré zlovestne číhajú na obeť. Na týchto obrazoch temných hier je vždy anjel strážny alebo nevinný baránok a zatúlaná ovca, ktorá sa vracia k svojmu stádu. Na obraze s názvom „Diabli a uční ťahajúci za nitky, na ktorých sú ovce“, Jovanović jasne približuje obraz toho, ako on vidí ľudí okolo seba, ako aj celé civilizácie, ktoré sú pre neho veľkým stádom a v ktorom je jediná nezodpovedaná otázka „kto nesie zvon“? Postava barana sa často objavuje v jeho obrazoch. Je to takmer jeho obchodná známka. To je archetypálny symbol. Baran je vodcom stáda, ale zároveň aj obeť, obetné zviera.

Pri maľovaní prírody je Jovanović úplne iný. Ak v obraze nie je postava, ani príbeh alebo symbolika, potom v obraze dominuje len čistá

Užice to Nitra

(The exhibition of paintings, sculptures and photographs of the professors of the Uzice Teacher-training Faculty)

Every person visiting Western Serbia, Zlatibor, Sirogojno, Mokra Gora and other mountain villages, can get acquainted with the art work of **Obrad Jovanovic**, a painter, an art teacher and a longtime professor at the Teacher-training Faculty of Uzice. Widely known for his charisma, versatility, talent and hard work, Jovanovic, for more than three decades, captures the attention of people by his personality and his art work which decorates the walls of many galleries. His painting is special and unique and certainly has its place in the Serbian art scene in the second half of the twentieth century. One art historian said that he is a paradigm of Serbian epic destiny and a painted testimony of Serbian myth, its greatness and transience (Dragisa Milosavljevic).

Not far from Uzice, on the way to Zlatibor, in a Bela Zemlja village stays a modest structure resembling the Serbian medieval buildings, the home of Obrad Jovanovic. On a hill, with a beautiful view to all four sides, in his studio, Jovanovic is creating his marvelous paintings. In a small, but very warm home, he watches and welcomes the daybreaks and the sunsets, reflects upon life, and creates his paintings, drawings, prints and installations.

The origin and tradition seen in Jovanovic's works make him a true Serbian painter. He records many of the customs in his own, very clear and recognizable way. In his paintings, we can feel the atmosphere of the village events, the grief and silent suffering of the burials, funerals, memorial services, but also the joy of village maidens at fairs and weddings where everything is sparkling with happiness and pleasure. The guys, drunk with wine and pretty girls, the old villagers with Chetnik caps and women in headscarves, seem to pose in front of the old photographer. The artist places them in the actual environment of Serbian villages and in the infinitely fascinating landscapes. But, it is not a meaningless narration. In these paintings Jovanovic manages to show irony, cynicism, satire and humor. The world of a Serbian peasant, prematurely aged by hard laborious work, always in the wind and sun, struggling to feed his family, insightfully watches you from the Jovanovic's paintings. However, in every one of them, you can find distinct and strong characters. Some of those characters are looking upon the world around them insightfully, inquisitively, suspiciously and sneeringly, while others are good-natured and naive

Many of Jovanovic's paintings depict fantastic beings and phenomena, and are full of hidden symbolic metaphors. The visual images in his paintings do not push and hide the idea that is often aided by very interesting and original titles. The paintings are full of monstrous characters resembling devils, with black triangular faces and prominent eyes that ominously lurk a victim. On such paintings of dark game, there is always a guardian angel or an innocent lamb and a stray sheep to be returned to its flock. On his painting named "The Devil and Apprentices Pull the Strings and Share the Sheep" Jovanovic clearly gives a picture of how he sees the people around him and the entire civilization, which for him is a big herd, and in which the only question to be answered is "who bears the bell"? A figure of a ram often appears in his paintings. It is almost his trademark. This is the archetypal symbol. The ram is the leader of the flock, but at the same time, a sacrifice, a sacrificial animal.

When painting nature, Jovanovic is completely different. If there is no figure, story or symbolism in a painting, then there is a clean landscape

krajina, ovládaná bohatými farebnými gama tónmi v závislosti na ročnom období, v ktorom krajiny vznikli. Témy obrazov s prírodou sa líšia od zasnežených a chladných oblastí, s ružovým súmrakom k teplým jesenným krajinám s riekami, kaňonmi, jazerami a lúkami. V obrazoch krajín môžeme cítiť určitý mysticismus a duchovnosť, ale vo väčšine z nich je vyobrazené pohorie, ktoré pôsobí veľmi silne a mohutne a divák hľadí do diaľky. Daný pohľad je presne ten istý, ktorý má Jovanović zo svojho ateliéru, pohľad, ktorý siaha veľmi ďaleko. Niekedy sa v popredí pasú ovce s baranom, ich vodcom; je to len symbol, ktorý upozorňuje diváka, že toto je oblasť, po ktorej kráčajú horali a kovboji.

Farby hrajú v jeho obrazoch dominantnú úlohu. Pri hľadaní harmónie a krásy používa bohatú paletu farieb. Rozpätie farieb sa pohybuje od najjemnejších, blankytných, jemných pastelových odtieňov, cez jasné teplé odtiene, až po temné a ťažké farby, ktoré majú symbolický a aj metaforický význam. Často sa zaoberá s textúrou povrchu, pretože chce ukázať na vzťah medzi drsnými, nerovnými povrchmi z kameňa, skál, baranými rohami, kóry a hustými lesmi až po čisté a hladké plochy na nekonečnej oblohe a pokojnej vode. Tento vzťah a kontrast medzi turbulenciou a pokojom, teplom a chladom, malebnosťou a nepeknosťou je evidentný v každom obraze. V grafikách, ktoré sú vytvorené technikou suchá ihla, je dominantou kresba, a línia rieši umelecký problém. Opäť dáva do kontrastu silnú a výraznú líniu s jemnými a krehkými, ktoré sú ľahké ako vánok. Motívy na jeho grafikách a kresbách sú rovnaké ako tie na jeho obrazoch.

Vidan Nikolić je profesorom srbského jazyka na Učiteľskej fakulte v Užici a autorom mnohých románov, poviedok a esejí. Okrem jeho talentu na jazyky a literatúru, je posadnutý talentom a láskou k sochárstvu. Inšpiráciou pre svoje príbehy hľadá v srbskej histórii, tradíciách a živote ľudí v malých srbských obciach a nápady pre svoje sochy nachádza v rozľahlej prírode. Nezvyčajné korene, pne, kamene zarastajúce drevom, to všetko sú jeho plastiky. Výhradne sa spolieha na prírodný a výrazne tvorivý potenciál a vyhýba sa kontaminácii týchto prírodných foriem a ich kontaktu s dlátom. Vo svojich sochách trvá na zachovaní tvaru, ktorý vytvorila sama príroda. V nájdených kusoch, Nikolić objavuje znaky tým, že ich najprv leští. Jeho diela sú výtvorom jeho vnútorného cítenia, ktoré sa snaží oživiť a zvizualizovať. Jedinčná a neopakovateľná prírodná forma v rukách Vidana Nikolića dostáva nový význam a stáva sa živou.

Na tejto výstave sa prezentuje s tromi originálnymi a špeciálnymi prácami. Jeho aktívna predstavivosť je vyobrazená v dielach Sfinğa, Pes a Pastier, a tým odhaľuje časť svojho stanoviska k svetu, ktorý ho obklopuje. Umiestnil prírodné konfigurácie v kontexte reality. Tajomnosť diel je ponechaná na divákovi. Práce, ktoré sú plodom prírody, premenil na umelecké diela, ktoré zostávajú predmetom predstavivosti. Nikolić nechce rušiť harmóniu dreva a kameňa. V jeho rukách sa stávajú živými. Drevo a kameň sú dokonalé leštené povrchy, s viditeľnými kruhmi a linkami, ktoré vytvorila príroda. Na niektorých miestach je povrch mierne kopcovitý, ako vráskavá koža zvieratá. Umelec sa snaží uvoľniť kameň, ktorý je uväznený medzi lesmi a dať mu výrazný vzhľad a charakter. Hoci kameň je tvrdší a chladnejší materiál ako drevo, nie sú v rozpore, ale zlučujú sa do jedného tvaru a jeden príbeh. Jeho ruku a nástroje s pohybnými dlátami v procese tvorby týchto unikátnych sôch vedie čistý talent.

dominated by the rich colorful gamma tones depending on the time of the year in which landscapes are incurred. The themes vary from the snowy, cold regions, with a pink dusk, to the warm autumn landscapes of rivers, canyons, lakes and meadows. We can feel certain mysticism and spirituality in the paintings of landscapes, but in most of them there is a mountain, strong and powerful, and a viewer staring into the distance. His view is the same view that Jovanovic sees from his studio, the view that reaches far away. Sometimes in the foreground, the sheep are grazing, with a ram as their leader; only to remind the viewer that this is the area where the foot of a Highlander and a cowboy walks.

Color is dominant in his paintings. In search of harmony and beauty, he uses a rich variety of colors. Color ranges from the finest, azure, gentle pastel shades through bright warm notes, to dark and heavy game in the paintings that have both a symbolic and a metaphoric meaning. He often deals with a texture of the surface, because he wants to show the relationship between the rough, uneven surfaces of stone, rock, ram's horns, bark and dense forests and the clean and smooth surfaces of the endless sky and calm water. This relationship and the contrast of turbulent and calm, warm and cold, ugly and beautiful can be identified in each painting. On his graphics, made in the technique of dry point, the drawing is dominant and the line solves the artistic problem. Again, he contrasts a strong and expressive line with a gentle and fragile one, which is as light as a breeze. The motives on his graphics and drawings are the same as the ones on his paintings.

Vidan Nikolic is a professor of the Serbian language at the Teacher-training Faculty in Uzice and the author of many novels, short stories and essays. In addition to his talent for languages and literature, he also possesses a talent and love for sculpture. He finds the inspiration for his stories in Serbian history, tradition and life of the people in small Serbian villages, and the ideas for his sculptures he hunts, like a trail-seeker, in the vast nature. Unusual roots, stumps, rocks ingrown with wood are his sculptures. He relies exclusively on natural and expressively formed potentials, and avoids these natural forms to be contaminated with the personal touch of the chisel. In his sculptures he insists on preserving the shape that nature itself made. In a found piece, Nikolic discovers the characters by first polishing it. His artwork is made up of his inner sensibility that is seeking to live it and turns it into the visible. The unique and unrepeatable natural form in the hands of Vidan Nikolic gets a new meaning and becomes alive.

At this exhibition he presents himself with only three original and special works. His active imagination sees in them the Sphinx, a dog and a shepherd, and thus reveals a fraction of his opinion about the world that surrounds him. He places natural configurations in the context of reality and catches the invisible with a glimpse of his eye. Mysterious and hidden is left to the viewer. The works, born of nature, turn in his hands in an art form that continues to be the subject of imagination. Nikolic does not want to disturb the harmony of wood and stone. In his hands it becomes alive. Wood and stone surfaces are polished to perfection, with visible rings and lines that nature made. In some places, forms the mildly hilly, like the wrinkled animal skin. The artist is trying to free the stone, oddly trapped between the wood, and to give it a distinctive appearance and character. Although the stone is harder and colder material than wood, they are not in conflict but merge into one form and one story. Pure talent leads his hand and tools in the process of making these unique sculptures with the moves of a chisel.

Podobne ako postava Velizar, z príbehu „Kamenný nevlastný syn“, aj Vidan Nikolić berie ušľachtilé drevo z prírody spolu s kameňom, a tvaruje ich. Srbi majú presvedčenie, že ak milujete dievča, musíte namaľovať jej charakter s láskou. Ak máte radi, urobíte, a keď urobíte, dostanete sa bližšie. Nikolić našiel svoje pocity a jeho večná láska k umeniu je evidentná v jeho príbehoch a tvorbe nezvyčajných artefaktov. Jeho sochy sú stelesnením jeho uvoľnenej individuality, ktorá stále rastie, chce sa vymaniť zo svojich vlastných hraníc a stať sa súčasťou vesmíru.

Branko Popović je umeleckým riaditeľom, docentom múzických umení a prodekanom pre vzdelávanie na Učiteľskej fakulte v Užici, predstaví svoju prácu prostredníctvom fotografií, ktoré nafotil hlavný fotograf Užica, Baja Vujović. Každá fotografia je príbeh sám o sebe, ktorý zachytáva herca hrať na doskách, ktoré znamenajú svet. Z množstva záberov sme vybrali tri z rôznych divadelných hier, ktoré režíroval Popović. Prvá je z hry „Georges Dandin“ od Molièra, ktorá bola 37. hrou, ktorú Branko Popović režíroval v profesionálnych divadlách a 21. hrou v Národnom divadle v Užici. Popović raz povedal, že v tejto fraške Molière ukázal svoj vlastný život a život moderného povýšenca, ktorý bolestne a sebaironiou zosmiešňoval neúspešné manželstvo, tému, ktorá patrí k jeho obľúbeným. Je to hra, v ktorej autor brilantne kritizuje pokrytectvo a snahu dostať sa do „vyššej spoločnosti“.

Druhá fotografia zachytáva majstrovské stvárnenie „Lisistraty“ od Aristofana, ktorá je podľa divadelných expertov najlepšou divadelnou hrou na svete. Toto predstavenie bolo prvým na scéne divadla v Užici, ktoré bolo odohrané v antickom jazyku. Aristofanes veril, že vojnu, ako mužskú vášeň, možno prekonať iba tým, že spôsobí ešte väčšiu vášeň, zbraň, ktorú je možné nájsť v ženách. Majstrovské diela ako je posledné menované, podľa režiséra Branka Popovića, prežilo stáročia, pretože jeho univerzálnosť a modernosť sa prejavuje práve v jeho originalite. Krásne kostýmy, skvelé herecké výkony a veľké scény sú zastúpené na fotografii.

„Rýchlosť temnoty“ je dielom Stojana Stiva Tešića, srbského spisovateľa, ktorý žil a pracoval v USA. Hlavnou témou tejto hry je, ako sa zdá, obyčajná americká rodina, ktorá sa rúti do katastrofy a úpadku.

Tvorivé nadšenie a umenie objektívu Bajy Vujovića sú umocnené v jeho fotografiách, v ktorých vyjadril krásu kostýmov hercov a scén z hier režírovaných Brankom Popovićom.

Táto výstava s názvom „Užice pre Nitru“, je dar slovenskému ľudu a milovníkom umenia, ale aj ostatným ľuďom slovanskej krvi, ktorí pochopia tieto umelecké diela a spoja tieto dva bratské národy, v ktorých názve dominuje písmeno S - Srbsko a Slovensko, malba a tvorivosť, alebo v srbčine Srbija, Slovačka, slikarstvo a stvaralaštvo.

Kristinka Selaković, MA
historik umenia a umelecký pedagóg

Like Velizar, a character from his short story “Stone Stepson”, Vidan Nikolic takes from nature the noble wood together with a captured stone and makes a figure out of it. There is a belief among the Serbian people that if you love a girl, you must make and draw her character with love. If you love, you will make, if you make, you will get closer. Nikolic has long found his emotion, and his everlasting love of art can be seen in his wonderful stories and in his creation of the unusual pieces. His sculptures are the embodiment of his freed individuality that is ever growing and that wants to get out of its own boundaries and become a part of the Universe.

Branko Popovic, an art director, the Assistant Professor of Performing Arts and the Vice Dean for Education at the Teacher-training faculty in Uzice will present his work through the photographs made by the Uzice master photographer Baja Vujovic. Each photo is a story in itself, saving from the oblivion that what actors play on the stage. We chose three out of a number of shots from different plays that Popovic directed. The first is from the play “George Dandin” by Moliere which was the thirty-seventh play that Branko Popovic directed at professional theaters, and the twenty-first at the National Theatre in Uzice. Popovic once said that, in this farce, Moliere showed his own life and the life of a modern upstart, mocking painfully and with self-irony a failed marriage, his favorite subject, dealing with a fatal game of George Dandin and Angelique, mixing, for the umpteenth time, life and stage, and making this piece a brilliant critic of fashion, hypocrisy and unhealthy pursuit of “high society”.

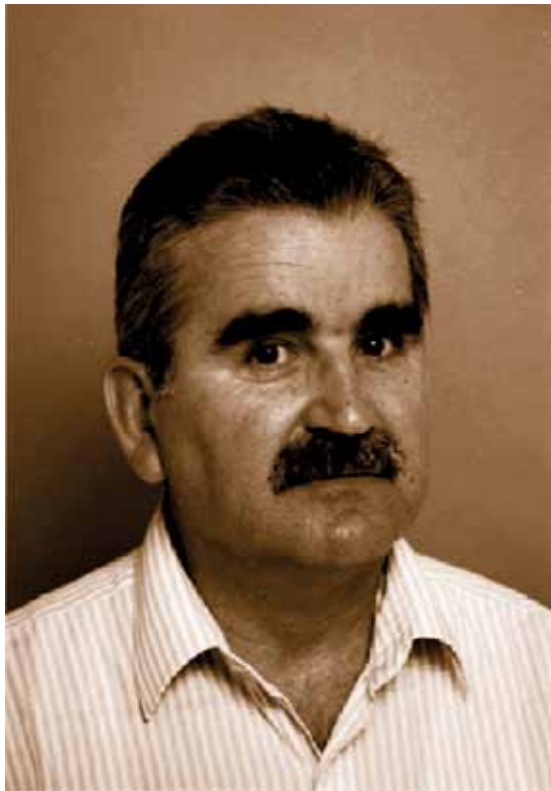
The second photo shows a detail from a masterfully performed “Lisistrata” by Aristophanes, which, in the opinion of the theater experts, is the best comedy in the world. This performance was the first setting of an ancient text on the stage of Uzice Theater. Aristophanes believed that the war, as a masculine passion, can be overcome only by causing a greater passion, a weapon for which is to be found in women. Pieces like this, according to director Branko Popovic, survived the centuries because of their universality and modernity reflected precisely in their originality. Beautiful costumes, great acting and a great scene are represented in the photograph.

“Speed of Darkness” is a piece of Stojan Steve Tesic, a Serbian writer who lived and worked in the USA. The backbone of this play makes, as it seems, an ordinary American family, which inevitably rushes into disaster and downfall.

By his creative enthusiasm and art of his lens, Baja Vujovic in his photos thoughtfully expressed the beauty of the actors, costumes and scenes from the plays directed by Branko Popovic.

This exhibition, called “Užice to Nitra”, is a gift to Slovak people and art-lovers, but also to the Slavic blood that will understand and experience this painting, and bring together the two brotherly peoples in whose names the letter S dominates – Serbia and Slovakia, Painting and Creativity, or in Serbian – Srbija, Slovačka, slikarstvo and stvaralaštvo.

Kristinka Selaković, MA
art historian and art pedagogue



Prof. Dr. Vidan NIKOLIC

Vidan Nikolic was born in the village of Zaovine Bajina Basta, in 1947. He graduated and received his doctorate at the Faculty of Philology in Belgrade. He teaches at Teacher-training Faculty in Uzice and the Faculty of Philosophy in Pale. In addition to academic papers, he also writes prose.

He has published the following books: "Stone Stepson", a collection of short stories, Education Review, Belgrade, 1982.

"The doors of Sin", a novel, independent releases, Belgrade, 1992.

"Shadow of Despina (The Damned Jerina)", a novel, National Book, Belgrade, 1999, 2011, 2002. He shapes his sculptures from materials found in nature, usually from stone that is trapped in the root tree.

He was a member of the Fine Arts Association "Pivo Karamatijevic" in Uzice.

He participated in several art colonies and has had one solo and several group exhibitions (Belgrade, Sabac, Podgorica, Budva, Priboj, Kosjeric).



Prof. Dr. Vidan NIKOLIČ

Vidan Nikolič sa narodil v dedine Zaovine pri meste Bajina Bašta v roku 1947. Štúdium absolvoval na Fakulte filológie v Belehrade, kde získal aj doktorát. Vyučuje na Učiteľskej fakulte University Kragujevac v Užici a na Filozofickej fakulte v Pale.

Okrem akademických príspevkov píše aj prózu.

Vydal tieto knihy:

Kameň nevlastný syn, zbierka poviedok, Education Review, Belehrad, 1982

Dvere hriechu, novela, Nezávislé publikácie, Belehrad, 1992

Tieň Despina (Prekliata Jerina), román, Národná kniha, Belehrad, 1999, 2011, 2002

Vytvára sochy z materiálov nájdených v prírode, obvykle z kameňov, ktoré uviazli v koreňoch stromu.

Bol členom združenia výtvarného umenia „Pivo Karamatijevič“ v Užici.

Zúčastnil sa na viacerých umeleckých kolóniách. Doposiaľ realizoval jednu samostatnú výstavu a zúčastnil sa na niekoľkých kolektívnych výstavách (Belehrad, Šabac, Podgorica, Budva, Priboj, Kosjerič).





Prof. Mr. Branko POPOVIC

Branko Popović sa narodil v roku 1959 v Užici, kde absolvoval základnú a strednú školu. Vyštudoval divadelnú a rozhlasovú réžiu na Fakulte dramatických umení v Belehrade a získal magisterský titul na Univerzite umení v Belehrade - Skupina pre teóriu umenia a média.

Režiroval niekoľko hier v Národnom divadle v Užici, kde bol riaditeľom a zakladateľom Juhoslovanského divadelného festivalu. Pracoval ako riaditeľ Srbského národného divadla v Novom Sade, režiroval v Národnom divadle v Sombore, v Národnom divadle Tosu Jovanovića v Zrenjanine, v Národnom divadle v Leskovaci, v Národnom divadle v Pirote, v Divadle Zvezdara v Belehrade ...

Dostal cenu na festivale divadla Srbska - Stretnutie - „Joakim Vujic“ ako najlepší režisér, a v divadle Detského festivalu v Belehrade - Malý Fest - cenu za najlepšiu scénografiu. Bol poverený organizovaním festivalu Moskva - laureát v Moskve divadla Perovska - k 50. výročiu oslobodenia Moskvy od fašizmu. Získal Zlatý odznak kultúrne a vzdelávacie spoločenstvo Srbska za prínos k rozvoju kultúry v Srbsku.

V súčasnej dobe pracuje ako docent na Učiteľskej fakulte v Užici ako prodekan pre vzdelávanie. Vydal dve knihy a napísal niekoľko divadelných hier a dramatizácie. Píše a publikuje vedecké a odborné články.

Prof. Mr. Branko POPOVIC

Branko Popovic was born in 1959. in Uzice where he finished elementary and high school. He graduated in Theater and Radio Directing at the Faculty of Dramatic Arts in Belgrade, and got a master's degree at the University of Arts in Belgrade, the Group for Theory of Art and Media.

He has directed several plays at the National Theatre in Uzice where he was a director and founder of the Yugoslav Theatre Festival. He worked as a director of the Serbian National Theatre in Novi Sad, Sombor National Theatre, National Theatre „Tosa Jovanovic“ in Zrenjanin, the National Theatre in Leskovac, Pirot National Theatre, Zvezdara Belgrade Theater ...

He got an award at the Theatre Festival of Serbia - Meetings - „Joakim Vujic“ , as the best director, and at the Children's Theater Festival in Belgrade - the Little Fest - the award for the best set design. He was honored for organizing the Moscow Festival - Laureate of the Moscow Theatre of Perovska - on the 50th anniversary of liberation of Moscow from fascism.

He won the Golden Badge of the Cultural and Educational Community of Serbia for the contribution to the development of culture in Serbia.

Currently, he is working as an associate professor at Teacher-training faculty in Uzice as the vice dean for education. He has published two books and written several plays and dramatizations. He writes and publishes scientific and professional papers.

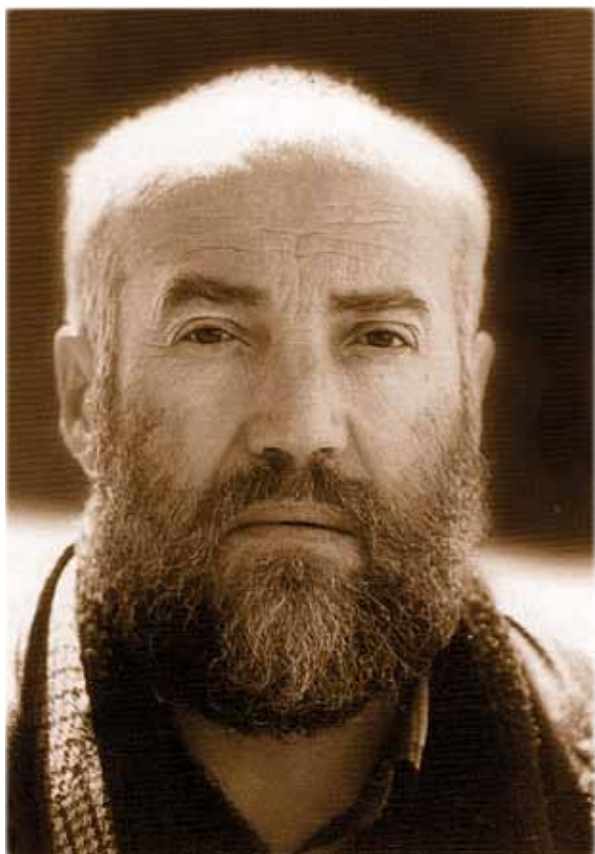
Photos

Baja Radovan Vujovic, art photographer born in 1952, has been for a long time an art photographer of the National Theatre in Uzice and the Yugoslav Theatre Festival in Uzice. He had several solo and group exhibitions in Serbia and former Yugoslavia. His works can be seen in numerous theater halls throughout Serbia.



Fotografie

Baja Radovan Vujović, umelecký fotograf, narodený v roku 1952, dlhoročný umelecký fotograf Národného divadla v Užici, ako aj Juhoslovanského festivalového divadla v Užici. Vystavoval na niekoľkých samostatných, ale aj kolektívnych výstavách v Srbsku a bývalej Juhoslávii. Jeho diela sú vystavené vo vstupných halách v divadlách v Srbsku.



Prof. Mr. OBRAD JOVANOVIĆ

Obrad Jovanović sa narodil v roku 1949, v dedine Mionica Kosjerić. V roku 1969 ukončil Učiteľskú fakultu v Užici, v roku 1971 ukončil Pedagogickú fakultu – Katedru výtvarnej výchovy v Prištine a Akadémiu umenia – Katedru maľby v Prištine v roku 1977. Magisterské štúdium v maľbe ukončil na Fakulte umenia v Belehrade v roku 1992, pod vedením profesora Momcilo Antonovica. V súčasnosti pôsobí ako docent na Učiteľskej fakulte v Užici, kde prednáša Metódy učenia umenia. Je členom Asociácie umelcov Srbska (ULUS) od roku 1979.

„Vytváram obraz duchovného spojenia s publikom a priamy tok jeho pozornosti, emócií, čo mi pomáha pochopiť moje vnímanie a interpretáciu udalostí v našom okolí.“

„Táto výstava je venovaná mojim kolegom, priateľom a samote. ...kolegom, lebo ma podporovali, priateľom, lebo mi pomáhali a samote, lebo ma udržala nažive ...“

Prof. Mr. OBRAD JOVANOVIĆ

Obrad Jovanovic was born in 1949 in the village of Mionica, Kosjerić. He completed the Teacher-training School in Uzice in 1969, Pedagogical College - Department of Art Education in Pristina in 1971, and The Academy of Fine Arts - Department for Painting in Pristina in 1977. He got his Master`s Degree in Painting at the Faculty of Fine Arts in Belgrade in 1992. in the class of Professor Momcilo Antonovic. At present, Jovanovic works as an Associate Professor at the Teacher-training Faculty in Uzice for the subject of Methods of Teaching Art. He has been a member of The Artists` Association of Serbia (ULUS) since 1979.

„I create an image of a spiritual connection with the audience and direct the flow of its attention, its emotions, help it understand my perceptions and interpretations of the events in our living environment.“

„This exhibition is dedicated to my colleagues, friends, and to loneliness. ...colleagues have supported me, friends have helped me, and loneliness has kept me alive ...“



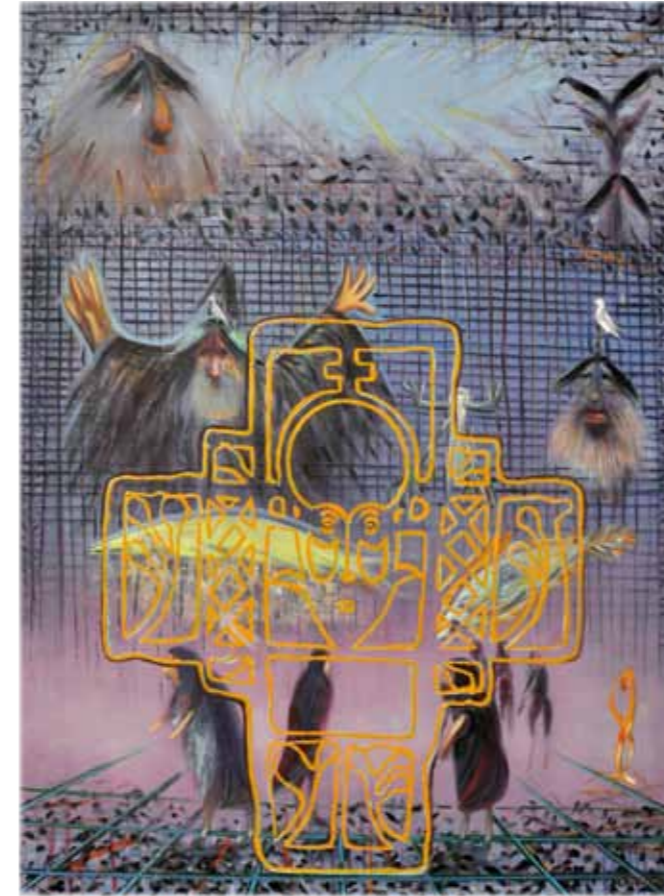
THE ROMANTIC VILLAGE OF MIONICA IN BAROQUE LIGHT - oil 78x103, 2011



DO YOU HAVE A MATCH TO LIGHT UP A CIGARETTE, FIRST MINE, THEN YOURS - oil 80x100, 2011



MAIN FACES OF TV SHOWS - oil 80x101, 2012



END OF FESTIVITIES - oil 100x80, 1998



DEVIL'S APPRENTICES PULL THE STRINGS AND SHARE THE SHEEP - oil 160x120, 2011.

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Books / Knihy:

1. SERBIAN THEMES, Teacher-training Faculty, Uzice 2002, 93 pages. ISBN 86-80695-31-9; [75.071.1 UDC: 929 Jovanovic O. (082), 74/75 (497.11) 19.] (084.12)
2. THIRTY YEARS OF OBRAD JOVANOVIĆ (1977-2007), Monograph, Teacher-training Faculty, Uzice 2007, 96 p. [ISBN 978-86-80695-70-9; UDC 75.071.1.929 Jovanovic O.; COBISS: SR-ID 137 586 444].

PROFESSIONAL AND SCIENTIFIC PUBLICATIONS / ODBORNÉ A VEDECKÉ PUBLIKÁCIE :

1. Approximate Schedule for the Third Grade Elementary School Curriculum with Didactic-Methodical Manual.
2. The Third Grade Elementary School Manual for Teaching Art, the Institute for Textbooks and Teaching Aids, Belgrade and the Institute for Textbooks, Novi Sad, 1992.
3. Reviews of Art Exhibitions published in the „Art Life“ journal, Belgrade, no. 33, 1991, no. 34-35 and 40, 1993, no. 42; 1993rd Two reviews.
4. Reviews in the journal for literature, art and culture,

Međaj Uzice, no. 42, 1998. Review of the Jovanovic`s art, Dejan Djuric in "The Eol`s Dawn".

5. Michael Bošnjaković: The Paintings of Obrad Jovanovic.
6. Dusan Djokic: The Painter of the Genre Circle.
7. Vjekoslav Cetković: The Painter of the Spiritual Content of His Fatherland.
8. Dejan Djuric: The Review in the book "A Look of Mnemosine", Belgrade 1995.
9. Preface for the exhibition of Slobodan Stanic –Jingy`s works, The City Gallery, Uzice, 2000, pg. 6.
10. Preface for the catalog of the Award-winning Exhibition at the Teachers- training Faculty in Uzice of the graphic artist Sinisa Žikić, at the International Graphic Biennale- Dry Point in Uzice 2000, pg. 2.
11. "Origin as Destiny" (Vjekoslav Četković - Exhibition at the City Gallery in Uzice 2001), Proceedings of the Teacher-training Faculty of Uzice, No. 3, 2002, pg. 358–359 [ISSN 1450-6718, UDK 378 (082)].
12. Master's Thesis of M. Korac, Proceedings of the Teacher-training Faculty of Uzice No. 3, 2002, p. 379-387 ISSN[1450-6718, UDK 378 (082)].
13. The Peak of Minimalism in Sculptures of Milun Vidic (Milun Vidic, a Sculptor, Sculptures, City Gallery, Uzice,

May 2002), Proceedings of the Teacher-training Faculty of Uzice, No. 4 2003, p. 347–348 [ISSN 1450-6718, UDK 378 (082)].

14. "A Cycle of Portraits", Preface to the catalog, in Evgenije Hosovski " The Independent Research in Painting", Uzice, 2004, pg. 2.
15. Preface to the Catalog, the Exhibition of Art Works of the workers of the Secretariat of Uzice, Uzice 2004, p. 1-6.
16. Preface to the catalog, in The Art School of Uzice, Uzice, 2004, p. 3.
17. Preface to the Catalog, International Art Gathering, Visegrad, 2004, p. 2.
18. Preface to the Catalog for the Award-winning Exhibition at the Teacher-training Faculty of Uzice, of the graphic artist Bojan Otasevic at the International Biennale in dry point, Uzice 2004, p. 3.
19. Preface to the Catalog, Zoran Matic-a Retrospective, the City Gallery, Uzice, 2005, p. 19, 21, 23.
20. Preface to the Catalog, International Art Gathering, Visegrad, 2005, p. 1.
22. Preface to the Catalog, the Exhibition at the Teacher-training faculty in Uzice on the 30th Anniversary of the University of Kragujevac, 2006, p. 2.

24. Preface to the Catalog for the Award-winning Exhibition at the Teacher-training Faculty of Uzice of the graphic artist Milos Djordjevic, at the International Biennale in dry point, Uzice 2006, p. 2.
25. Preface to the Catalog, the Exhibition of Hošovski Eugene, the Jokanovic House, Uzice 2006.
26. Preface to the Catalog, the Exhibition at Teacher-training Faculty in Uzice on the 30th Anniversary of the University of Kragujevac, 2006, p. 2.
27. Preface to the Catalog for the Award-winning Exhibition at the Teacher-training Faculty of the graphic artist Milos Djordjevic, at the International Biennale in dry point, Uzice 2006, p. 2.
28. Preface to the Catalog, the Exhibition of Hošovski Eugene, the Jokanovic House, Uzice 2006.
29. Monotypes and Rorschach Stains as an Art Play in Developing Children's Imagination, Proceedings of the Teacher-training Faculty of Uzice, No. 9, vol. 11, Teacher-training faculty in Uzice 2008, p. 167–172 [UDC 371.3 :: 75, ISBN 1450-6718].
30. A Painter of the Symbolic and Spiritual Enlightenment, Proceedings, 13, Review, Teacher-training Faculty, Uzice.



HOW THE FATE THREADS THE PRESENT INTO INFINITY
- oil 160x120, 2011.



MIONICA - IN MY COUNTRY EVERYTHING IS A PART OF ME
- oil 160x120, 2011



ZLATIBOR SCENERY MIXED WITH SILENCE AND FEAR - oil, 72x103, 2011

EXHIBITIONS/ VÝSTAVY

- 1972. Kosjeric, Valjevo, Pozega
- 1975. Kosjeric
- 1978. Kosjeric, Umčari, Beograd
- 1979. Pozega
- 1980. Uzice
- 1981. The Gallery of the House of Culture, Cacak
- 1982. The gallery of the Graphic Collective, Belgrade
- 1984. Kosjeric, Krusevac
- 1985. The Basta Gallery, Lausanne, Switzerland
- 1986. The Fourth Dimension Gallery, Bruschini, Switzerland
- 1987. Cacak, Priboj
- 1988. Pozega, Lucani
- 1989. Cacak, Karan, the Old City of Uzice, Ravni, Rozanstvo, Mackat
- 1991. The Gallery of Cultural Centre, Belgrade
- 1992. Sirogojno, Priboj, Uzice, Nova Varos, Belgrade
- 1994. Sombor
- 1995. Vukovar, Uzice, Bajina Basta
- 1996. Gornji Milanovac, Sjenica, Novi Pazar, Raska, Leposavic, Kraljevo

- 1997. Beograd
- 1998. Priboj, Prijepolje
- 1999. Cigota, Zlatibor, Kragujevac, Sirogojno
- 2000. Arilje
- 2001. Mokra Gora
- 2002. Novi Sad, Kikinda, Bajina Basta, Beograd, Uzice
- 2003. Art Salon of the House of Culture Cacak, Lucani, Kosjeric, Tripkova, Uzice
- 2004. Kragujevac the Hall of the Rectorate Building, Kraljevo „Marzik“ Gallery, Zlatibor Gallery of the „Palisad“ Hotel
- 2005. Gallery of Pozega, Gallery of Arilje
- 2006. „Rome“ Gallery in Pozega, „Quatro“ gallery in Uzice
- 2007. The House of Culture Ivanica, City Gallery Uzice – on the celebration of 30 years of the artist`s work
- 2009. Trnava (Sirogojno), Galery Vlada Mitrovica, avgust 2009.
- 2010. Pale, Gallery of Pale, the exhibition on the University Day of the Republic Serpska
- 2011. East Sarajevo, Gallery of the University of Kragujevac, Cajetina Library

GROUP EXHIBITIONS/ KOLEKTÍVNE VÝSTAVY

- 1977. Pristina, Kumrovec
- 1979. Beograd
- 1980. Beograd, Uzice
- 1981. Arilje, Zlatibor, Uzice, Krusevac, Kumanovo, Varazdin
- 1982. Beograd, Ljutomer
- 1983. Kraljevo, Krusevac, Cacak, Gorazde, Uzice
- 1984. Uzice
- 1985. Uzice
- 1986. Uzice
- 1987. Uzice
- 1988. Uzice, Prolečna izložba ULUS-a, Jesenja izložba ULUS-a, Beograd
- 1989. Uzicani u Beogradu, Beograd
- 1990. Uzicani u Beogradu, Beograd, Uzice
- 1991. Uzice, Priboj
- 1992. Uzice
- 1993. Beograd, Zlatibor, Uzice, Kikinda, Priboj
- 1994. Beograd, Uzice, Cacak, Krusevac, Nis, Kragujevac, Gornji Milanovac, Podgorica
- 1995. Uzice, Beograd, Cacak, Kragujevac, Bajina

Basta

- 1996. Sofia, Sirogojno, Visegrad, Gornji Milanovac, Sjenica, Sombor
- 1997. Visegrad, Uzice
- 1998. Kraljevo, Visegrad, Beograd, Pristina, Petrovac na moru, Uzice
- 1999. Beograd, Uzice, Zlatibor, Pozega, Visegrad, Valjevo
- 2000. Cacak
- 2001. Beograd, Uzice, Sirogojno, Bajina Basta
- 2002. Visegrad, Arilje, Uzice, Pozega, Cacak, Valjevo
- 2003. Beograd, Uzice
- 2004. Visegrad, Trnava, Kragujevac
- 2005. Uzice, Ribarska Banja, Visegrad, Despotovac, Kragujevac, Arilje, Trnava
- 2006. Kragujevac (on the 30th anniversary of Kragujevac University)
- 2007. Uzice, Visegrad
- 2010. Gradska galerija Uzice, Visegrad, Pale, Pozarevac
- 2011. Visegrad, Pale, Uzice, Priboj, Pozarevac, Beograd



THE AMBITIOUS TRUMPET PLAYER AND THE STERILE HERD - oil 8100X800x100, 2004



BLACK ANGEL IN MY VILLAGE - oil 160x120, 2012.



HEADLESS TRUMPET PLAYERS - oil 80x100, 2004



OUR TRUMPET PLAYERS, AGAIN - oil 100X80, 2009



IN MEMORY OF ANDY WARHOL - oil 115x90, 2012

PRIZES/ OCENENIA

- First prize for Painting at Teachers` College of Pristina, in 1971.
- Prize for the General Success in Studies at Art Academy in Pristina in 1974.
- Second Prize for Painting at the 9th Annual Exhibition of "Pivo Karamatijevic" Society in 1982, in Uzice.
- First Prize for a Painting at the 12th annual exhibition of the same society in 1983. in Uzice.
- Second Prize for a Painting at the 13th annual exhibition of the same society in 1984 in Uzice.
- First prize at the 16th and 17th annual exhibition of the same society in 1987. and 1988 in Uzice. First prize at MOSI in Pozega in 1988.
- Special prize at the 20th annual exhibition of the same society in 1992, in Uzice.
- Golden Badge of the Cultural and Educational Community of Serbia in 1994.
- Annual prize of The Society for Studying and Preserving the Cultural and Ethnic Heritage, Balkanika 2001.
- Second prize on the 6th Spring Annals of 2002 in Cacak, "The Spring of V. P. Dis"
- First prize on Uzice Art Salon in 2002.
- "Zoran Miladinovic" Plaque, the City Gallery of Visegrad, 2002.



ART IS DEVIL'S TEARS - oil 80X100, 2008



A LETTER FROM A SMALL TOWN - oil 80X100, 2008

COLONIES, AUCTIONS, ART AUCTIONS / KOLÓNIE, AUKCIE, UMELECKÉ AUKCIE

He took part in the following art colonies: 1981 in Prohor Pcinjski Monastery, 1982. Luznicka dolina in Karan, 1983. Monastery Studenica, 1988. Dvorani (Krusevac), 1990. Cacak i Borova Glava (Zlatibor), 1993. Zlatibor (Cigota), Ovcara Banja, Kikinda i Zlakusa, 1994. Gornji Milanovac, Delibatska Pescara, Palic, Nikojevici i Sirogojno, 1995. Zlatibor, Tara, Igalo i Zlakusa. He participated in a number of voluntary auctions of paintings: Beograd,

Krusevac, Sombor, Priboj, Pozega, Sabac, Valjevo i Uzice. He participated in art auctions Umetnicke galerije of Krusevac, in Paracin, Konjuh, Brus i Krusevac. 1996. Zlatibor, Institut Kirilo Savic of Beograd, Sljivovica, Crna Trava, Sjenica, Trnava, Visegrad, Gornja Dobrinja, 1997. Cajetina, Kacer, Trnava, Sirogojno, Visegrad, Pale, Monastery Kalenic, Ovcara Banja, Rudovci, Monastery Uvac i Tara. 1998. Kopaonik, Bukovicka Banja, Bar, Kacer, Sirogojno, Trnava, Studenica, Struga (Ohrid), Monastery Rezevici, Prilipac, Visegrad, Cajetina i Pester. 1999. Prilipac, Trnava, Visegrad, Tara, Kacer, Arilje. 2000.



HOW MRKADŽIJA BECAME ZURLADŽIJA - oil 80X100, 2004



ART IS DEVIL'S TEARS - oil 80X100, 2008

Prilipac. Humanitarne aukcije: Beograd, Sombor, Uzice, Sirogojno, Krusevac, Sabac, Nis, Zlatibor, Pozega. 2001. Kolonija Naftagasa Novi Sad – Becici, Cajetina, Sirogojno, Visegrad, Prilipac, Novi Sad. 2002. Kolonije: Arandjelovac, Cajetina, Trnava, Visegrad, Prilipac, Zabalj, Novi Sad, Ribarska Banja. 2003. Cajetina, Trnava, Arilje, Bele Vode, Visegrad, Tara. 2004. Trnava, Kriva Reka (Zlatibor), Visegrad, Bajina Basta, Kragujevac, Prilipac. 2005. Tivat, Kriva Reka (Zlatibor), Resavska pecina, Kragujevac, Ribarska Banja, Visegrad, Trnava (Sirogojno), Bajina Basta, Ohrid, Zlakusa. 2006. Kriva Reka (Zlatibor), Zlatibor,

Svilajnac, Visegrad, Prokuplje, Ribasevina, Tara. 2007. Vrnjaska Banja, Ribasevina, Zlatibor, Rajac, Kriva Reka, Apatin. 2008. Krusevac, Krf, Visegrad, Kriva Reka, Pale, Zlatibor, Rafajlovici. 2009. Visegrad, Zagreb, Prnjavor, 2010. Zlatibor, Srbac (Bardaca) Republika Srpska, Decja likovna kolonija „Prilipac“, Visegrad, Sombor (Doroslav), „Balkane moj ljubavi moja“, Pozarevac. 2011. Priboj (Lopare), Faculty of Education Bjeljina, Pozarevac, Pale, Visegrad, Prnjavor sabacki. Public happenings: Book Fair Belgrade, 2007; appeared in Belgrade 1TV show “The Squareness of a Circle” in October of 2010.



2012

Užice pre Nitru – Uzice to Nitra

katalóg vydaný k výstave srbských umelcov pôsobiacich na Učiteľskej fakulte Univerzity Kragujevac v Užici, Srbsko

– Obrad Jovanović, Vidan Nikolić, Branko Popović

Odborné posudky: PaedDr. Soňa Hrivňáková, PhD.

PaedDr. Janka Satková, PhD.

Miesto výstavy: Galéria Univerzum, Pedagogická fakulta Univerzity Konštantína Filozofa v Nitre, Slovensko

Termín výstavy: 11. – 31. máj 2012

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Užice pre Nitru – Uzice to Nitra

a catalog of the exhibition of Serbian artists being at work at the Teachers Training Faculty, Kragujevac University Uzice in Serbia

– Obrad Jovanović, Vidan Nikolić, Branko Popović

Reviewers: PaedDr. Soňa Hrivňáková, PhD.

PaedDr. Janka Satková, PhD.

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11. – 31. máj 2012

Univerzum Gallery CPU in Nitra

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Srbsko
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Serbia
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