



**ŠTO JE
NAMA NAŠA
BORBA
DALA**



NARODNI MUZEJ CRNE GORE

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Crnogorska galerija umjetnosti *Miodrag Dado Đurić*, Balšića pazar bb, Cetinje

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Naziv umjetničkog projekta Što je nama naša borba dala čini stih pjesme Drugarice posadimo cvijeće pretvoren u pitanje. Zašto pitanje? Zato što smatramo potrebnim osvrnuti se na temeljne vrijednosne oslonce savremene Crne Gore. Na antifašizam, bratstvo i jedinstvo, na naše zajedničko slobodarsko nasljeđe i sve one značenjski utemeljene društvene stigmate koji su proizašli iz NOR i/ili su produkovani na tekovinama NOB i revolucije. U vremenu koje živimo termini revanšizam, revizionizam, kohabitacija postali su opšta mjesta, čime se dodatno aktuelizuje potreba podsjećanja na pomenute istinske vrijednosti i osvojene slobode. Potreba da suštinski osvjestimo činjenicu da su hiljade života u NOR pali da bi mi danas u miru živjeli. Da se ništa ne podrazumijeva i ne smije banalizovati i zaboraviti.

Dr Anastazija Miranović



Petar Lubarda

Vagonet, 1948. | Wagon, 1948

ulje na platnu | oil on canvas | 208,5 x 257,5 cm

ŠTO JE NAMA NAŠA BORBA DALA?

Zato su nam neophodni pogledi unazad zasnovani na kulturi sjećanja, zarad memorije identiteta koju ne smijemo pohraniti u fioke muzejske istorije, iz koje, s vremena na vrijeme, zavisno od prilika, izvlačimo željena čitanja. Materijalizovana memorija našeg umjetničkog nasljeđa, pored referentnih spomen-obilježja, ne dozvoljava da zaboravimo časnu, čojsku i junačku, slobodarsku, antifašističku Crnu Goru.

U godini jubileja, u kojoj obilježavamo 80 godina od opštenarodnog, oslobodilačkog ustanka protiv okupatora u *Drugom svjetskom ratu*, kada su organizovano, prve ustaničke puške u porobljenoj Evropi zapucale u Crnoj Gori, u godini u kojoj Narodni muzej Crne Gore obilježava 70 godina od osnivanja Muzeja NOB-a, čini se više nego dovoljnim razlozima za sagledavanje iz specifičnog ugla istorije umjetnosti datog vremena, događaja i konteksta. Cilj ovog svojevrsnog umjetničkog "preispitivanja" prevashodno je da pokaže kako je likovna umjetnost prezentovala, propagirala, artikulisala i reflektovala vrijednosne tekovine NOR/NOB, neposredno nakon rata, u socijalističkoj, federativnoj Jugoslaviji, kroz djela naših referentnih likovnih umjetnika, a kako ih percipira/interpretira, generacijama poslije, kroz umjetnička djela savremenih likovnih umjetnika. Koliko je i kako umjetnost bila angaživana po ovim temama nekad, a da li je, koliko i kako danas...?

Umjetnički projekat Što je nama naša borba dala sadrži tri segmenta: izložbu radova date tematike tzv. „starih“ majstora iz fundusa Narodnog muzeja Crne Gore, izložbu radova umjetnika po pozivu autorke projekta i izložbu radova mlađih umjetnika koji su selektovani putem javnog konkursa, odnosno, odabrani od strane stručnog žirija NMCG. Izložbe su se razlikovale fazno, u *Crnogorskoj galeriji umjetnosti Miodrag-Dado Đurić* na Cetinju, u vremenskom intervalu od petnaest dana između pojedinačnih segmenata, koji u krajnjem čine jedinstvenu cjelinu ovog art projekta.

Osnovna ideja je da se napravi presjek i sagleda kako su nekada, u prvim poratnim godinama umjetnici promišljali dati kontekst NOB i njegovih tekovina, u doba tzv. *socrealizma*, kako današnji, već afirmisani umjetnici artikulišu date teme, a najintrigantnije i najiščekivanije će biti sticanje uvida u likovno-umjetnička promišljanja (naj)mlađe generacije crnogorskih umjetnika koji su rođeni godinama nakon prestanka postojanja socijalističke federativne



Aleksandar Aco Prijić

Nasip na jezeru, 1950. | Embankment on the Lake, 1950
pastel na papiru | pastel on paper | 69 x 97,5 cm

Jugoslavije i vremena o kojem saznanja stiču iz naših pisanih, usmenih i/ili materijalnih narativa.

Prva izložba projekta *Što je nama naša borba dala* predstavlja značajno umjetničko nasljeđe poratne Jugoslavije socrealističkog perioda, pohranjeno/ prezentovano u muzejskim zbirkama *Umjetničkog i Istorijskog muzeja Narodnog muzeja Crne Gore*.

Predstavljena su djela: **Antuna Augustinčića, Sretena Stojanovića, Đorđa Andrejevića-Kuna, Petra Lubarde, Mila Milunovića, Aleksanda-Aca Prijića, Branka Filipovića-Fila, Voja Stanića, Miloša Vuškovića, Tome Rosandića, Rista Stijovića, Draga Đurovića, Luke Tomanovića, Antona Lukatelija, Marka Borozana, Voja Tatara, Marka Brežanina, Vere Lubarde, Velimira-Veliše Lekovića, Marijana Detonija, Borka Lazeskog, Sabahudina Hodžića, Sava Radulovića.**

Pored opštih mjesta vezanih za ovaj period, neophodno je osvrnuti se na djelo Petra Lubarde, najznačajnijeg likovnog umjetnika poratne Jugoslavije i Crne Gore, obzirom da su njegov život i rad upravo tih nekoliko godina nakon *Drugog svjetskog rata* u Crnoj Gori prevashodno bili značajni za dalji razvoj crnogorske likovne umjetnosti, a ujedno, Lubardino umjetničko djelo odigralo je snažnu, presudnu ulogu u kontekstu dekonstrukcije i raskida s dogmatskom umjetnošću socrealizma.

Dirigovani, kontrolisani, poratni *socrealizam* u umjetnosti imao je zadatak da slavi i propagira tzv. *novog čovjeka*, da ovjekovječi izgradnju i obnovu ratom razrušene zemlje, da afirmiše vrijednosti NOR i revolucije kroz angažovanu artikulaciju nametnutih sadržaja i monumentalnih formata u "umjetnosti za i o čovjeku *novog društva* jednog *novog svijeta*". Jednostrano, usko i krajnje isključivo bi bilo posmatrati socrealizam samo kao određeni umjetnički pravac/manir/stil. Bio je *genius loci* jednog vremena, institucionalizovana, nametnuta, kontrolisana "atmosfera" i "klima" poratne umjetnosti i kulture. Lazar Trifunović ga naziva "velikom vašarom pobrkanih pojmova i ideja",¹ "stranim tijelom u organizmu naše umjetnosti", "uvezenom dogmom".²

Nova umjetnost trebala je biti jasna, konkretna i lako čitljiva, dostupna širokim narodnim masama. *Umjetnost narodu!* bio je aksiom vremena naspram dekadentne, formalističke, buržoaske, apstraktne, larpurlartističke, prevaziđene umjetnosti. Revolucionarni heorizam podržan realističkom egzekucijom temeljio se na snažnoj ideološkoj i političkoj platformi.

Petar Lubarada je govorio : "...nema čovjeka apolitičkog i političkog, nego je uvijek to jedan proces koji mora da na čovjeka djeluje i utiče..."³

Upravo, tako angažovana umjetnost produkovala je revolucionara/buntovnika unutar sebe same. Nametanje bilo kojih pravila/postulata u umjetnosti kosi se sa njenom imanentnom biti, sa prirodnom/pripadajućom autonomijom umjetnosti.

Od 12. jula 1946. kada je na Cetinju, u prostorijama *Osnovne škole Njegoš*, održana prva izložba tek formiranog *Udruženja likovnih umjetnika Crne Gore*, na kojoj su predstavljena 144 djela 30 autora, kroz rad i ekspozicije ULUCG,

1 L. Trifunović [1967], *Srpska likovna kritika*, Beograd.

2 L.Trifunović [1990], *Studije, ogleđi i kritike*, 3, Beograd.

3 O. Perović [1974], *Razgovor s Petrom Lubardom*, [vođen u Miločeru 1968], *Stvaranje*, br. 4.



kao vrhovnog i neprikosnovenog tijela u organizaciji likovnog života Crne Gore možemo pratiti stanje i dešavanja na novoformiranoj crnogorskoj likovnoj sceni neposrednog poratnog perioda.

S određenom simbolikom i namjerom, prvu izložbu art projekta *Što je nama naša borba dala* otvorili smo 12. jula 2021, sedamdesetpet godina nakon prve izložbe ULUCG [12.7.1946]. Većina autora koja je izlagala svoja djela na kulturnoj, prvoj izložbi ULUCG prisutni su, upravo, istim ili djelima iz tog perioda i na prvoj izložbi art projekta *Što je nama našta borba dala*: Lubarda, Milunović, Vušković, Prijjić, Rosandić, Đurović, Tomanović, Lukateli ... Koliko je ta prva izložba ULUCG-a bila značajna govori i činjenica da je istu posjetio drug Tito. Par održanih izložbi ULUCG, od prve do pete, pokazuje da je početni entuzijazam iz izložbe u izložbu opadao, a broj izlagača i izloženih djela se smanjivao. Takođe, očekivanja u pogledu zastupljenosti djela zadate tematike nisu se ostvarila, već su preovladavali *pejzaži* i *mrtve prirode*. Polarizacije i trvenja unutar članstva ULUCG, između dokazanih/*zalužnih boraca umjetnika* i tzv. *umjetničke elite*, prisutni gotovo od početka, preko rijetko pominjane *Zabranjene izložbe* iz 1947. kulminirali su na petoj izložbi ULUCG dovodeći u pitanje svrsishodnost postojanja istog.

Nametnuta potreba da se umjetnik "socijalno i ideološki identifikuje sa vremenom u kojem stvara", kao što rekosmo, polarizovala je umjetnike. Među njima je bilo ratnih prvoboraca [Vuko Radović, Anton Lukateli, Milo Božović...], i pripadnika tzv. *kulturne elite* koja se i nije baš istakla u NOB-u. Bilo je onih koji su se bezpogovorno povinivali traženom, ali i onih koji su se bunili i odstupali od zacrtanih tendencija.

Rad umjetnika bio je kontrolisan i praćen kroz izvještaje *Komiteta CK KPJ*, odnosno, uprave *Odjeljenja za agitaciju i propagandu*. U Crnoj Gori *Ministarstvo prosvjete* NR Crne Gore vodilo je evidenciju i dosije umjetnika, brinulo usmjeravalo, odlučivalo o njihovom položaju i usavršavanju. Milo Milunović ocjenjen je "nezamjenljiv kao nastavnik i pedagog u školi, kao javni radnik u organizacijama i kao umjetnik-stvaralac [jedini od umjetnika iz Crne Gore dobija titulu "majsotra" slikara], Lubarda je veoma talentovan ali spor, Sveto Poček - vrijedan ali nedovoljno produktivan, Đorđe i Vjera Oraovac - radni ali bez velikog talenta, Anton Lukateli i Aleksandar Prijjić - drski,





Miloš Vušković
Željezara, 1961. | Forge, 1961
ulje na platnu | oil on canvas
53 x 73,5 cm

talentovani, brzi, "ne uvažavaju ničije savjete i rade sve na svoju ruku"...⁴

Preispitivanja pojma socijalističke i stvaralačke slobode otvoriće brojne javne diskurse, od kojih vrijedi pomenuti govor Edvarda Kardelja u *Slovenačkoj akademiji nauka i umjetnosti*, decembra 1949. u Ljubljani i, takođe, u Ljubljani, referat "O kulturi" Miroslava Krleže, na trećem Kongresu književnika Jugoslavije u oktobru 1952. Između ta dva datuma dogodila se antologijska izložba tzv. *preloma/zaokreta* u likovnoj umjetnosti Petra Lubarda u ULUS-u 1951. u Beogradu. Njoj su prethodile/bile svojevrsna uvertira izložba "Ljudi" [1947] Milana Konjovića, aktivacije *Zadarske grupe* [1947] i grupe *Samostalni* [1950], kojoj je i Lubarda pripadao, kao i izvjesni sporadični, incidentni nastupi beogradskih nadrealista i crnogorskih đaka - Đorđa Živkovića-Žigalja i Dada Đurića.

Ništa više nije bilo isto u likovnoj umjetnosti ovdašnjih prostora.

Petar Lubarda je govorio: "Umjetnost je veliko ogledalo koje ne dozvoljava društvu da ne vidi sve o sebi. Stoga umjetnik mora da, u punom smislu riječi, živi sa svojim vremenom, mora da bude angažovan... da izrazi složenu snagu života...Umjetnik ako je angažovan mora biti progresivan..."⁵

Ubrzo po završetku Drugog svjetskog rata, krajem 1945. crnogorska Vlada poziva Lubardu, kao već afirmisanog i priznatog umjetnika, da sa ostalim predstavnicima, crnogorske *kulturno-intelektulane elite* [Milunović, Vušković, Zonjić...] dođe u Crnu Goru, kako bi temeljili put *novoj umjetnosti i novom čovjeku*, obnovitelju, pregaocu i graditelju ratom razrušene socijalističke zemlje. U sprovođenju zahtjevnog programa kulturne politike tzv. *Petogodišnjeg plana* [1947-1951], osnivanja i rukovođenja ključnim institucijama likovne kulture i umjetnosti Crne Gore - Škole *likovnih umjetnosti* na Cetinju i ULUCG [1946], Lubardin angažman kao slikara, pedagoga i društvenog radnika bio je neprikosnoven. Međutim, pored neospornih uvažavanja, privilegija i priznanja [sticanje epiteta *državnog slikara* kao svojevrsnog pandana nekadašnjim tzv. *dvorskim slikarima*], Lubardu su funkcije i angažmani u institucionalizaciji kulture i umjetnosti Crne Gore prilično sputavali i opterećivali, jer su mu uskraćivali vrijeme posvećenosti čistoj umjetnosti i „primoravale“ ga na

4 M. Jovović [2021], *Petar Lubarda u Crnoj Gori 1946-1951*, Nikšić, Cetinje.

5 O. Perović [1974], *Razgovor s Petrom Lubardom* (vođen u Miločeru), *Stvaranje*, br.4.





Milo Milunović

Ustanak [13. jul], 1948. | Uprising [13th July], 1948
tempera na platnu | tempera on canvas, 174 x 82 cm



djelanje/djelovanje kroz ograničeno polje sloboda, *dirigovane, kontrolisane* umjetnosti, s čime se nije mirio njegov tragalački, umjetnički duh. U sukobu i polarizaciji „umjetnosti radi umjetnosti“ i „umjetnosti radi ideje“, Lubarda je bio/ostao dosljedan svom umjetničkom Vjerujem i čini se da bi se gotovo sveukupna umjetnost Petra Lubarde mogla sublimirati u dvije izjave samog umjetnika: „*Ja sam ja i svijet slikam po vlastitoj volji...*“⁶ i „...*ako bi me neko pitao ko mi je bio učitelj u umjetnosti, morao bih da odgovorim - to je jedino bila Crna Gora...*“⁷ Prevažadno, značaj poslijeratnog perioda [1946-1951] umjetnikovog rada u Crnoj Gori je nemjerljivo učinkovit u pogledu oslobađanja ondašnje, jugoslovenske umjetnosti „od stega državno-partijske kontrole“ i „nametnute estetike socrealizma“, što ujedno predstavlja odgovor na krucijalno pitanje: „*Da li je umjetnost, u takvim prilikama uspijevala da se izdigne do svoje samobitnosti?*“ Lubardino stvaralaštvo koje je prethodilo/dovelo do ključnih promjena, do „zaokreta“ i raskida sa „dirigovanom umjetnošću“, do otklona od „kontrolisane“ umjetnosti „realističke po formi, a socrealističke po sadržaju“, zaključno sa kulminacijom/formalizacijom tih dostignuća na čuvenoj, beogradskoj izložbi u ULUS-u 1951. nesumnjivo daje potvrđan odgovor. U amplitudi tumačenja umjetnosti poslijeratnog perioda kroz kategorije krajnosti u kojima joj se daje uloga „ideološkog propagatora“ i/ili suprotno, umjetnost se prepoznaje kao „sredstvo za rušenje određene ideologije“, čini se da Lubarda ne mareći previše za ista, stvara djelo koje ih nadilazi i koje će biti prethodnica/ uvertira njegovom stvaralačkom zenitu i „zlatnom dobu“ u godinama koje slijede [1951-1956]. Otuda i ne čudi što Lubardina mesijanska, modernistička, avangardna uloga nije determinisana samo unutar crnogorskog i jugoslovenskog kulturnog prostora, već njegove slike bivaju selektovane kroz brojne konkurse i žirije da predstavljaju [uz umjetničke radove drugih jugoslovenskih umjetnika] Jugoslaviju na svjetskim izložbama i smotrama likovnih umjetnosti, na kojima nerijetko osvaja značajne nagrade i priznanja. Vanvremensko Lubardino djelo izniklo iz ovdašnjeg *genius loci* nosi osobeni potencijal istovrenog modernizma i tradicionalizma, univerzalnog i nacionalnog, demokratičnosti i stvaralačke slobode i stoga je najbolji reprezent naše kulture/umjetnosti. Ako ovako percipiramo Lubardinu umjetnost onda možemo da pretpostavimo i razumijemo koliko je umjetniku bilo teško povinovati se diktatima političkih ideologija, raznim

6 O. B. Merin [1957], *Susreti sa majim vremenom*, Prosveta, Beograd.

7 Pobjeda, 23. jun 1957.





konstrukcijama/dekonstrukcijama i dirigovanim, kontrolisanim sistemima vrijednosti. Sam Lubarda je ovako okarakterisao tadašnji svoj stvaralački period: „...Čak ni u vrijeme socijalističkog realizma nijesam slikao vagonete i pruge zato što mi je to neko rekao ili naredio, jer bi to bilo monstrozno, niko nikom nema što naređivati u umjetnosti, već zbog toga što me je impresionirao džinovski spektakl koji su ljudi sami sebi priredili, te eksplozije, pomjeranje brda i blještavi sjaj razmravljenog kamenja...”

Vojo Stanić

Strijeljani na Jasikovcu | Shot dead at Jasikovac
reljef u drvetu | relief in wood | 70 x 70 cm

Iz navedenog zaključujemo da je data korelacija donjela trajne dobrobiti i Crnoj Gori i Lubardinom djelu. Međutim, kao što su Lubardina nemirenja sa određenim situacijama u pogledu tretiranja umjetnosti svojevremeno uzrokovala njegov odlazak iz Beograda i tamošnje Likovne akademije i prihvatanje poziva crnogorske Vlade za angažman u Crnoj Gori, tako je i 1948. tražio odlazak sa čelnih mjesta kulturno-umjetničkih institucija u Crnoj Gori iz sličnih razloga. Lubardin fizički odlazak iz Crne Gore materijalizovao je kroz njegovo djelo ono najznačajnije - slobodu izražavanja. O tome svjedoči, već više puta pominjana, čuvena izložba *zaokreta* u ULUS-u 1951.

Bez obzira što je poratna umjetnost socrealističkog perioda bila *dirigovana*, *nametnuta* umjetnost, ona je sobom nosila entuzijizam, polet slobodarskog, socijalističkog vremena. Odislala je vjerom u “bolje sutra”, nerijetko produkujući vanredna djela naše istorije umjetnosti, grandizona ne samo po formatu [koji je bio podrazumijevan i tražen], već i po umjetničkim kvalitetima. Uvid u dio tih ostvarenja omogućava prva izložba art-projekta *Što je nama naša borba dala*.

Dr Anastazija Miranović
istoričarka umjetnosti, autorka izložbe



Petar Lubarda

Borba, 1943. | Battle, 1943
ulje na platnu | oil on canvas
47 x 160 cm



The title of the art project What Has Our Fight Given Us is a verse of the poem Comrade, Let's Plant Some Flowers which has been changed into a question. Why the question? Because we deem it necessary to focus on the fundamental values of contemporary Montenegro. That concerns antifascism, brotherhood and unity, our shared libertarian heritage and all those meaningfully founded social stigmata that arose from the national liberation war and/or were produced from the achievements of the national liberation war and the revolution. In the times we live, the terms such as revanchism, revisionism, or co-habitation have become general points, which additionally specifies the need to remember genuine values and conquered freedoms mentioned above; the need to be aware of the fact that thousands of lives were lost in the national liberation war so that we can live in peace nowadays; the need to understand that nothing is implied, neither may it be banalised nor forgotten.

Anastazija Miranovic, PhD



WHAT HAS OUR FIGHT GIVEN US?

The title of the art project *What Has Our Fight Given Us* is a verse of the poem *Comrade Let's Plant the Flowers* which has been altered into a question. Why the question? Because we deem it necessary to focus on the fundamental value footholds of the contemporary Montenegro. That concerns antifascism, brotherhood and unity, our shared libertarian heritage and all those meaningfully founded social stigmata that arose from the national liberation war and/or were produced from attainments of the national liberation war and the revolution. In the times we live, the terms such as *revanchism*, *revisionism*, *co-habitation* have become general points, which additionally specifies the need to remember genuine values and conquered freedoms mentioned above. One needs to be aware of the fact that thousands of lives were lost in the national liberation war so that we can live in peace nowadays. That nothing is implied, neither may it be banalised nor forgotten.

For that reason, we need to look back into the past on the basis of the culture of remembrance, for the sake of identity memory which we must not store in drawers of the museum history, from which, from time to time, depending on the circumstances, we draw out the desired readings. Materialised memory of our artistic heritage, in addition to the reference memorials, does not permit us to forget the honourable, humane and heroic, libertarian, antifascist Montenegro. In the jubilee year, in which we mark 80 years from the nation-wide, liberation uprising against the occupier in the *Second World War*, when the first rifles in the occupied Europe were shot by the Montenegrin uprisers, the year in which the National Museum of Montenegro marks 70 years from establishment of the Museum of the National Liberation War, it seems quite reasonable to consider art history of that period, as well as the events and context from the point of view of art history.

The goal of this unique artistic "reconsideration" is primarily to demonstrate how the fine art presented, promoted, articulated and reflected value attainments of the national liberation war/national liberation fight, immediately after the war, in the socialist, federal Yugoslavia, through the works of our renowned fine artists, and how it perceived/interpreted them generations later, through the artworks of the contemporary fine artists. To what extent and how was the art engaged in these themes earlier, and whether, to what extent and how is it engaged today...?



The art project *What Has Our Fight Given Us* incorporates three segments: exhibition of the works on the themes concerned, by so-called “old” masters from the stock of the National Museum of Montenegro, exhibition of the works of artists invited by the project author and exhibition of the works of younger artists who were selected in public competition by the expert jury of the National Museum of Montenegro. Exhibitions were staged in phases, at the *Montenegrin Art Gallery Miodrag Dado Đurić*, with the 15-day interval between individual segments, which ultimately made a single whole of this art project. The main idea was to give an overview and consider how the artists observed the context of the national liberation war and its attainments in the first, post-war years, in the social realism period, and how today’s artists articulate the themes concerned, while the most intriguing and most awaited part will be gaining insight into the visual-artistic considerations of the young[est] generation of the Montenegrin artists who were born years after dissolution of the socialist, federal Yugoslavia and after the period of which they learn from our written/verbal and/or material narratives.

The first exhibition of the project *What Has Our Fight Given Us* represents a significant artistic heritage of the post-war Yugoslavia of the socialist period, stored/presented in the museum collections of the Art Museum and Historic Museum of the National Museum of Montenegro.

The works of the following artists were presented: **Antun Augustinčić, Sreten Stojanović, Đorđe Andrejević - Kun, Petar Lubarda, Milo Milunović, Aleksandar-Aco Prijić, Branko Filipović-Filo, Vojo Stanić, Miloš Vušković, Toma Rosandić, Risto Stijović, Drago Đurović, Luka Tomanović, Anton Lukateli, Marko Borozan, Vojo Tatar, Marko Brežanin, Vera Lubarda, Velimir - Veliša Leković, Marijan Detoni, Borko Lazeski, Sabahudin Hodžić, Savo Radulović.**

Besides the general points related to this period, it is necessary to focus on the artworks of Petar Lubarda, the most prominent fine artist of the post-war Yugoslavia and Montenegro since his life and work in those couple of years following the *Second World War* were extremely important for further development of the Montenegrin art, while at the same time Lubarda’s artworks played a strong, critical role in the context of deconstruction and abandonment of the dogmatic art of social realism.

The guided, controlled, post-war *social realism* in art was tasked with celebrating and promoting the so-called *new humans*, eternalising construction and reconstruction of the war-torn country, promoting values





Branko Filipović Filo | Kolona | A column | ulje na platnu | oil on canvas | 159 x 101 cm

of the national liberation war and revolution through the engaged articulation of the imposed contents and monumental formats in the “art for and about humans of the new society of a new world.” It would be unilateral, narrow and extremely exclusive to observe social realism only as a certain artistic trend/manner/style. It was a *genius loci* of an era, an institutionalised, imposed, controlled “atmosphere” and “climate” of the post-war art and culture. Lazar Trifunović calls it “a great fair of confused notions and ideas”¹, “an outsider body in the organism of our art”, “an imported dogma”.²

The new art should have been clear, specific and easily readable, available to the broad masses of people. *Art to the people!* was axiom of the time, contrary to the decadent, formalistic, bourgeois, abstract, obsolete art for art’s sake. Revolutionary heroism, supported by the realistic execution, was founded on a strong ideological and political platform.

Petar Lubarda used to say:” ...there are neither apolitical nor political humans,

1 L.Trifunović [1967], *Serbian Fine Arts Critics*, Belgrade

2 L.Trifunović [1990], *Studies, Essays and Critics*, 3, Belgrade



Toma Rosandić
Ivo Lola Ribar, 1946. | Ivo Lola Ribar, 1946
patinirana bronza | patinated bronze
58 x 67,7 x 35,5 cm



Antun Augustinčić

Poprsje Maršala Tita | The bust of Marshal Tito
metal, bronza, livenje | metal, bronze, casting
56,5 x 62 x 34 cm

instead this is always a process which must have impact and influence on humans...”³

Indeed, the art engaged in that manner produced a revolutionary/a rebel within itself. Imposition of any rules/postulates in art contradicts its immanent essence, the natural/accompanying autonomy of art.

We can observe the condition and developments on the newly formed Montenegrin fine arts scene of the immediate post-war period since 12 July 1946, when the first exhibition of the *Association of Fine Artists of Montenegro* [ULUCG] was organised presenting 144 works of 30 authors, as well as through the work and expositions of the Association of Fine Artists of Montenegro, as the supreme and unrivalled body in organisation of the visual art life of Montenegro.

With certain symbolics and intention, we opened the first exhibition of the art project *What Has Our Fight Given Us* on 12 July 2021, 75 years after the first exhibition was staged at ULUCG [12 July 1946]. The majority of authors who exhibited their works in the famous, first exhibition of the ULUCG are presented in the tonight’s exhibition as well, either with the same works or with the works from that period: Lubarda, Milunović, Vušković, Prijjić, Rosandić, Đurović, Tomanović, Lukteli ...The fact that the first exhibition organised by the ULUCG was visited by comrade Tito speaks volumes of how important it was. A couple of exhibitions organised by the ULUCG, from the first to the fifth, demonstrate that the initial enthusiasm declined from one exhibition to the other, while the number of exhibitors and works exposed decreased. Moreover, expectations regarding exhibition of the works on the themes concerned were not met, instead the *landscapes* and *still life* prevailed. Polarisation and frictions between ULUCG members, between the renowned/*deserved artists fighters* and so-called *artistic elite*, that existed from the very outset, and rarely mentioned *Prohibited Exhibition* stage in 1947, culminated in the fifth ULUCG questioning the purpose of its existence.

The imposed need on the artists to “socially and ideologically identify with the period in which they created works”, as we said, polarised the artists. Among them, there were war fighters [Vuko Radović, Anton Lukateli, Milo Božović...] and members of the so-called *cultural elite* which had not been so active in the national liberation war. Some tacitly obeyed to the demands, others opposed

3 O.Perović [1974], *Conversation with Petar Lubarda*, [in Miločer in 1968], *Creation*, no.4.





Vojo Tatar

Iz logora | From the camp
ulje na kartonu | oil on cardboard | 72,5 x 52,5 cm

Lukateli and Aleksandar Prijčić – rude, talented, quick, “they do not accept advice from anyone, and do as they like”...⁴

Reconsiderations of the notions of socialist and creative freedom prompted numerous public discourses, of which it is worth to mention the speech given by Eduard Kardelj at the *Slovene Academy of Arts and Science* in December 1949 in Ljubljana and the paper “On Culture” authored by Miroslav Krleža, in the third *Congress of Yugoslav Writers* held in October 1952. Between these two dates, the anthological exhibition of the so-called *breaking point /shift* in fine art of Petar Lubarda was staged in ULUS in Belgrade in 1951. It was preceded, as an overture, by the exhibition *People* staged in 1947 by Milan Konjović,

4 M. Jovović [2021], *Petar Lubarada in Montenegro 1946-195*, Nikšić, Cetinje.



activations of the *Zadar Group* (1947) and group *The Independent* (1950), which Lubarda belonged to as well, and by certain occasional, incidental appearances of Belgrade surrealists and Montenegrin students – Đorđe Živković – Žigalj and Dado Đurić.

Nothing was ever the same in the fine arts of this region.

Petar Lubarda used to say: *“Art is a huge mirror which does not permit society not to see everything about itself. Therefore, artists must, within the full meaning of the word, live with their time, they must be engaged...express the complex strength of life...If the artists are engaged, they have to be progressive...”*⁵

Soon after the Second World War ended, at the end of 1945, the Montenegrin government invited Lubarda, as an already renowned and recognised artist, to come to Montenegro with other representatives of the Montenegrin *cultural and intellectual elite* [Milunović, Vušković, Zonjić...] in order to pave the path to the new art and *new humans*, renovators, enthusiasts and builders of the war-torn socialist country.

Lubarda’s engagement as the painter, pedagogue and social worker was unrivalled in implementation of the demanding cultural policy programme known as the *Five-year Plan* (1947-1951), as well as in establishment and management of crucial institutions of fine culture and art of Montenegro – *School of Fine Arts* in Cetinje and *Association of Fine Artists of Montenegro* [ULUCG] (1946). However, despite the unquestionable appreciation, privileges and recognition [acquiring the epithet of *state painter* as a sort of an equivalent to the former *palace painters*], the functions and engagements in institutionalisation of the culture and art of Montenegro hampered and burdened Lubarda to a large extent, as they took away his time from dedication to the pure art and “forced” him to work/act in the limited field of freedoms, in the guided, controlled art, which his exploratory, artistic spirit could not cope with.

In the conflict and polarisation between “art for art’s sake” and “art for idea’s sake”, Lubarda was/remained consistent to the artistic *Credo* and it seems that almost the entire art created by Petar Lubarda could be summarised in two statements made by the artist himself: *“I am what I am and I paint the world as I wish...”* and *“If someone asked me who my teacher was in youth, I would*

5 O. Perović (1974), *Conversation with Petar Lubarda*, [in Miločer in 1968], *Creation*, no.4

6 O.B.Merin (1957), *Encounters with my Time*, Prosveta, Belgrade.





Vera Lubarda
Sa pruge, 1948. | From the Railroad, 1948
tuš na papiru | ink on paper
29 x 38 cm

have to respond – it was only Montenegro...“7

First of all, the importance of the post-war period [1946 -1951] of the artist's work in Montenegro was unmeasurably effective in terms of releasing of the then, Yugoslav art from the “discipline of the state and party control” and “imposed aesthetics of social realism”, which is also a reply to the crucial question: *“Has the art, in such circumstances, managed to raise above its identity?”* Lubarda's creative process which preceded/led to the crucial changes, to the “shift” and moving away from the “guided art”, drift from the “controlled” art which is “realistic in form, but social realistic in contents”, and culmination/formalisation of these attainments in the famous Belgrade exhibition at ULUS in 1951 undoubtedly give an affirmative answer.

In the amplitude of interpretation of the post-war art through the categories of extremes which assign it the role of “ideological propagator” and/or contrary to that, if art is recognised as a “means to demolish a certain category”, it seems that Lubarda did not care much for these and that he created art which exceeded them and which would be a predecessor/overture to the creative peak and “golden age” in the years that followed [1951-1956]. Therefore, no wonder that Lubarda's messianic, modernist, avant-garde role was not determined only by the Montenegrin and Yugoslav cultural space, instead his paintings were selected in numerous competitions and by numerous juries to represent [along with artworks of other Yugoslav artists] Yugoslavia in global exhibitions and fine art events, in which he frequently won significant prizes and recognitions. A timeless artwork created by Lubarda which sprouted from the local *genius loci* carries an exquisite potential of both, modernism and traditionalism, of universal and national, of democracy and creative freedom and is therefore the best representative of our culture/art.

If we perceive Lubarda's art in this manner, then we can assume and understand how hard it was for the artist to succumb to the dictates of political ideologies, various constructions/deconstructions and to the guided, controlled value systems.

This is how Lubarda characterised his creative period: *“...Even in the period of social realism I did not paint wagonettes and rails because someone told me or ordered me to, because that would be monstrous, no one can give orders to others in art; instead, I did it because I was impressed by the giant spectacle*

7 Pobjeda Daily, 23 June 1957.

Marko Brežanin

Vojnik nosilac štafete, 1951.

Soldier carrying the baton, 1951

gips | alabaster

42,3 x 14,5 x 27,5 cm



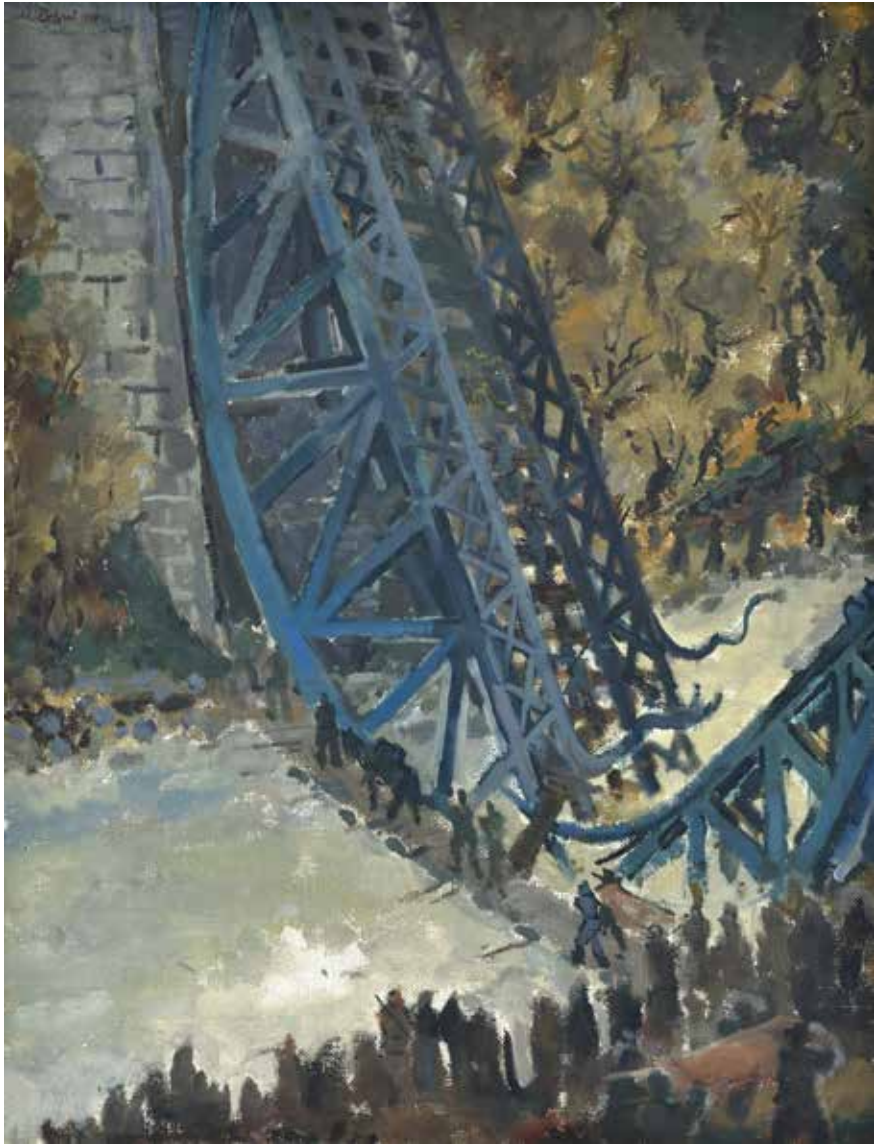
that people staged by themselves, those explosions, movement of hills and flashing glow of the crumbled stones...”

We can conclude from the above-mentioned that the given correlation generated permanent benefits to Montenegro and Lubarda’ oeuvre. However, just as Lubarda’ s nonacceptance of certain situations in terms of how art was treated caused him to leave Belgrade and their academy and accept the invitation extended by the Montenegrin government to engage in Montenegro, just like that in 1948 he asked to leave the leading positions of cultural and art institutions in Montenegro for similar reasons. Lubarda’ s physical departure from Montenegro materialised through the freedom of expression – which was the most important for him. This is proved by the famous exhibition of the *shift* in ULUS in 1951, which has already been mentioned several times.

Even though the post-war art of social realism was *guided* and *imposed*, it still carried enthusiasm, buoyancy of the freedom-loving, socialist period. It expressed the faith in “better future”, frequently producing extraordinary artworks of our art history, grandiose not only in terms of the format [which was implied and demanded], but also in terms of artistic qualities. An insight into a part of these artworks was facilitated through the art project *What Has Our Fight Given Us*.

Anastazija Miranović
PhD, art historian, exhibition author





Marijan Detoni

Prelaz preko Neretve, 1949. | Crossing the Neretva, 1949
ulje na platnu | oil on canvas | 105,3 x 80,5 cm

LIKOVNI DOGAĐAJ GODINE

Veliki izložbeni projekt „Što je nama naša borba dala“ kojeg je koncipirala dr Anastazija Miranović, realizovan u povodu 80 godina od prvog crnogorskog opštenarodnog ustanka i 70 godina od osnivanja muzeja NOB-a, svojom složenošću nadilazi prigodničarski karakter ovih značajnih jubileja. Izložba postavljena u galeriji Miodrag-Dado Đurić na Cetinju, otvara niz pitanja čija se problematika posebno odnosi na naše nasljeđe iz novije istorije, to jest u kolikoj smo mjeri i u kojem obliku suštinski svjesni tog nasljeđa? Ono što je neupitno, što se nameće po sebi upravo sugerije naziv izložbe. Dakle, na pitanje što je nama naša borba dala nedvosmislen odgovor je - dala nam je slobodu. Ali iz dobijenog odgovora proizilazi novo pitanje - *kakva je ta sloboda?* Koliko nas je i na koji način odredila onakvim kakvi jesmo danas, ovdje i sada? Autorica izložbe se s pravom pita: „Zbog čega se istovremeno osjećamo ponosno, zbog nas bivših i nelagodno, zbog nas sadašnjih?“. Lucidnost koncepta izložbe je u tome što je ovu temu baziranu na antifašizmu dr Anastazija Miranović postavila u kontekstu pojma slobode kao društvene kategorije uopšte i one slobode kao osnovnog preduslova za nastanak umjetničkog djela. Neuništivi duh pobune i heroizma potvrdio je važnost slobode kao temeljne vrijednosti crnogorskog nacionalnog bića. Tri različite postavke čine ovu izložbu. Iz fundusa Narodnog muzeja Crne Gore, odabrani su radovi umjetnika svjedoka i učesnika u Drugom svjetskom ratu, zatim slijede radovi pozvanih savremenih renomiranih autora te žirirani radovi najmlađe generacije umjetnika. Izložba u svojoj svojoj različitosti likovnih medija, od klasičnih do modernih, ostvaruje koherentnu, pažljivo promišljenu cjelinu. Širi društveni kontekst ovog projekta potencira aktuelna pitanja o složenim procesima raznih oblika emancipacije društva, njegovog demokratskog ustroja te afirmacije načela humanizma, dakle svega onoga što treba činiti modernu društvenu zajednicu, a posebno ona društva u tranziciji kakvo je i crnogorsko. Obzirom na široku savremenu društvenu klimu u svijetu u kojoj se pojavljuju elementi desničarenja s retrogradnim idejama kojima se afirmiše fašistička, netolerantna, ideologija koja donosi autoritarnu politiku što stvara ultranacionalizam i militarizam, izložba „Što je nama naša borba dala“ poentirala je na najbolji način složenost aktuelnih društvenih problema. U likovno estetskom smislu izložba govori o umjetničkom naboju slobode



duha čak i onda kad su nove, poslijeratne društvene okolnosti nametnule programsku umjetnost, takozvani socijalistički realizam, umjetnost socijalnu po sadržaju i socijalističku po formi. I u takvim je okolnostima vitalnost umjetničkog izraza pokazala kako se upravo slikarstvom nadilazi ono što se slikom izražava. U tom je smislu Lubardin „Vagonet“ više od realističkog prizora jedne socijalističke radne akcije. Slikarstvo je ono što tu sliku čini posebnom a ne tema koju prikazuje. Umjetnikova slika „Porušeno Čekanje“ iz 1950. nije samo svjedočanstvo ratnog razaranja jednog crnogorskog sela nego i sloboda slikarske interpretacije tog razaranja. U toj se slici anticipira sve ono što će se kasnije osloboditi u eruptivnoj slikarskoj snazi Lubardinih kompozicija. Ovog umjetnika ističem posebno jer je njegova uloga važna upravo s društvenokulturnog i umjetničkog aspekta. Radikalni zaokret prema tokovima zapadne savremene umjetnosti i inauguracije slobode stvaranja u jugoslovenskom društvu predstavljala je Lubardina izložba održana u Beogradu 1951. godine. Ono što je bila istorijska stvarnost ratnih događanja i poslijeratne obnove zemlje, a što je vidljivo u prvom dijelu izložbe „Što je nama naša borba dala“ sa ostvarenjima „starih majstora“, za poslijeratne i savremene generacije crnogorskih stvaralaca postoji kao svojevrsni kulturološki fenomen. Umjetnost kao oblik otpora agresoru i nadilaženja smrti. Stoga se u druga dva dijela izložbe savremenih umjetnika odnos prema istorijskoj činjenici ratnih stradanja i poslijeratne obnove, te opšteg razvoja društva, za što je takođe nužno vezan pojam slobode, očituje kao promišljen stvaralački akt, kao angažirani koncept u kojem se lokalno pretvara u univerzalno, događaj u simbol, akcija u znak. Globalnost svijeta je učinila da određeni društveni problem koliko god bio poseban postaje opšti. Borba za ravnopravnost, to jest demokratska načela savremenog društva sa svim njegovim protivrečnostima, utiče na svijest umjetnika što se odražava na karakter njegovog stvaralaštva. Osim jasnog koncipiranja izložbe i samim tim njenog značenja, kvalitet se ovog složenog projekta, koji je bez sumnje likovni događaj godine, ogleda i u tome što pokazuje vitalnost umjetnosti kao takve. Spomenuta različitost umjetničkih poetika i likovnih tehnika ne sukobljava se u autorskim dosljednosatima likovnog izraza nego upravo ističe raznovrsnost cjeline što je u stvari bogatstvo umjetničkih kreativnih mogućnosti. Tako se na ovoj izložbi određena djela što hronološki pripadaju „starom“, odnosno prošlom vremenu ni najmanje ne čine zastarjelim u odnosu na savremena, recentna djela.





Petar Lubarda

Zarobljenici u njemačkom logoru, 1942. | Prisoners in a German camp, 1942
crtež | drawing | 30 x 41,5 cm

Kada je u pitanju složeni fenomen slobode onda mi se u okviru ove teme nameća potreba navođenja poznatih stihova Branka Miljkovića s jednom izmjenom, koju sam sebi dopustio, kako bi se smisao stihova više usaglasio sa značenjem izložbenog projekta.

„Hoće li sloboda umjeti da pjeva kao što su Borci pjevali o njoj“. Premda je ovakvo pitanje za opširniju elaboraciju jer uključuje razne aspekte društvenih i političkih problema, izložba „Što je nama naša borba dala“ potvrđuje da sloboda umjetničkog stvaralaštva može i umije „pjevati“ u svim društvenim okolnostima, da je istinska umjetnost afirmacija duha slobode kao čovjekove najvrjednije tekovine i uslova njegovog opstanka. Zato treba biti svjestan i zahvalan daru slobode kojeg nam je „naša borba dala“. Daru koji trajno obavezuje.

Dimitrije Popović





Drago Đurović
Tito
bronzna | bronzne
h-52 cm



Drago Đurović
Blažo Jovanović
bronzna | bronzne
h-60 cm



Sreten Stojanović
Sava Kovačević
bronzina | bronzina
h-60 cm



FINE ARTS EVENT OF THE YEAR



Miloš Vušković

Tito | ulje na platnu | oil on canvas
77,5 x 60 cm

Vlasnik | Ownership: Ratko Nikolić

awkward because of what we are now? Lucidity of the exhibition concept is the fact that Anastazija Miranović, PhD, set this antifascism-based theme into the context of the notion of freedom as a social category in general and freedom as the main precondition for the creation of an artwork. The indestructible spirit of rebellion and heroism confirmed the importance of freedom as a fundamental value of the Montenegrin national being. This exhibition includes three different segments. Out of the stock of the National Museum of Montenegro, works of the artists witnesses to and participants in the Second World War were selected, followed by the works of the invited contemporary

A great exhibition project *What Has Our Fight Given Us*, designed by Anastazija Miranović, PhD, was implemented to mark 80 years from the first Montenegrin nation-wide uprising and 70 years from establishment of the museum of the national liberation, supersedes the celebratory nature of all the significant jubilees. The exhibition staged at the *Miodrag Dado Đurić Gallery* in Cetinje raises a number of questions which particularly concern our heritage from recent history, i.e. to what extent and in what form are we essentially aware of that heritage? Title of the exhibition suggests that which is indisputable and implied in itself. Therefore, a clear answer to the question what our fight has given us is – it gave us freedom. But, a new question arises from the given answer: what kind of freedom is that?

To what extent and in what way has it shaped us the way we are today, here and now? The exhibition author rightfully wonders: “Why do we feel at the same time proud, because of what we used to be and



renowned authors and works of the younger generation of artists selected by the jury. In all its diversity of visual media, from classical to contemporary, the exhibition constitutes a coherent, carefully designed whole. A broader social context of this project focuses on topical issues regarding complex processes of the various forms of emancipation of the society, its democratic set-up and promotion of the principles of humanism, i.e. of all that which should make a modern social community, particularly in societies facing the transition process, like Montenegro. Given the broad contemporary social climate globally, which faces emergence of the elements of right-wing tendencies with retrograde ideas which promote fascist, intolerant ideology which brings authoritarian politics thus creating ultranationalism and militarism, the exhibition *What Has Our Fight Given Us* emphasised, in the best possible manner, the complexity of the current societal problems.

In visual and aesthetic terms, the exhibition demonstrates the artistic charge of the freedom of spirit, even when the new, post-war societal circumstances imposed a programme-based art, the so-called social realism, the art which is social in its content and socialist in its form. In such circumstances, vitality of artistic expression has demonstrated how the art of painting surpasses what is expressed by an image. In that regard, Lubarda's *Wagonette* is more than a mere realistic image of a socialist work action. It is the art of painting that makes that image special, and not the theme it depicts. The artist's painting *Demolished Waiting* from 1950 is not only a testimony of the war devastation of a Montenegrin village, but also of the freedom of painting interpretation of such devastation. This painting anticipates what will be released later on in an eruptive painting power of Lubarda's compositions. I particularly mention this artist because his role is important from social-cultural and art perspectives. The radical shift to the trends of western contemporary art and inauguration of the freedom of creation in Yugoslav society was Lubarda's exhibition staged in Belgrade in 1951. Historic reality of the war and post-war reconstruction of the country, visible in the first part of the exhibition *What Has Our Fight Given Us*, and in works of the "old masters" exists as a unique cultural phenomenon for the post-war generations of the Montenegrin artists. Art as the form of resisting the aggressor and surpassing death. Therefore, the attitude towards the historic fact involving war atrocities and post-war reconstruction, in the other two parts of the exhibition of contemporary artists, and towards general development of society which is also indispensably linked to the notion of





Borko Lazeski
Strijeljanje, 1956. | The shooting, 1956
ulje na platnu | oil on canvas
160 x 144,5 cm

freedom, is reflected as an act of creation, as an engaged concept in which local turns into universal, an event turns into a symbol, an action turns into the sign. Globality of the world has made it possible for any societal problem, no matter how specific it is, to become a general one. The fight for equality and democratic principles of the contemporary society, with all its contradictions, influences perception of artists which impacts the nature of their creative process.



Aleksandar Aco Prijić

Bez naziva, 1948.

Untitled, 1948

reljef u bronzi | relief in bronze
47x77 cm

Besides a clearly designed structure of the exhibition and its meaning, the quality of this complex project, which is undoubtedly the fine art event of the year, is also reflected in its demonstration of vitality of the art as such. The diversity of art poetics and fine art techniques mentioned above does not contradict the author's consistency with visual expression; instead, it emphasises diversity of the whole which is in fact an abundance of artistic creative possibilities. Therefore, certain artworks in this exhibition which chronologically belong to the "old" i.e. past period do not appear, even in the least, obsolete compared to the contemporary, recent artworks.

As for the complex phenomenon of freedom, in the context of this theme I feel the need to mention famous quotes by Branko Miljković, with one change, which I permitted myself to make, so that the meaning of the verses is more aligned with the meaning of the exhibition project.

"Will freedom know how to sing, the way the fighters sang of it?" Although this is a matter for a broader elaboration as it includes various aspects of social and political problems, the exhibition *What Has Our Fight Given Us* confirms that the freedom of artistic creative process may and can "sing" in all social circumstances, that the genuine art is an affirmation of the spirit of freedom as the most important human attainment and condition for human survival. For that reason, one should be aware and grateful for the gift of freedom which "our fight has given us". A gift which requires a long-term commitment.

Dimitrije Popović



Ana **Matić**

Ana **Miljkovac**

Anka **Gardašević**

David **Delibašić**

Dejan **Batrićević**

Dimitrije **Popović**

Igor **Rakčević**

Jelena **Tomašević**

Katarina **Švabić**

Lucy **Heyward**

Maja **Šofranac**

Milena **Jovićević**

Nada **Kažić**

Nataša **Đurović**

Nikola **Marković**

Suzana **Pajović**

Vana **Prelević**

Vesko **Gagović**

Vlatka **Vujošević**

Zlatko **Glamočak**

Zoran **Živković**

Ako je umjetnost ogledalo društva u kojem nastaje, kako savremeno društvo/umjetnost referiše/artikuliše vrijednosti izvojevane u NOR-u, vrijednosti zasnovane na tekovinama NOB-a i revolucije? Što smo uradili sa osvojenim slobodama, rodnom ravnopravnošću, socijalnom pravdom? Koje je to relevantno vrijednosno uporište oko kojeg se danas okupljamo? Što nam donosi tzv. nova relanost? Da li ona obezvrijeđuje, potire i/ili poništava, rastače i relativizuje osvojene/ usvojene slobode i vrijednosne matrice? Da li je potrebno osjetiti/živjeti neslobodu da bi sloboda imala smisla, da bi se za nju borili? Da li smo išta naučili iz pređašnjih iskustava, kao pojedinci i društvo? Da li smo se u sopstvenoj ambivalentnosti i kakofoniji suprotstavljenih izricaja nove realnosti samozaboravili i pogubili?

Dr Anastazija Miranović



ŠTO JE NAMA NAŠA BORBA DALA II

Tri izložbe art projekta Što je nama naša borba dala kojeg čine tri ugla percipiranja, promišljanja i artikulisanja velikih tema - slobode i antifašizma, narodnooslobodilačke borbe i revolucije, socijalne pravde, rodne ravnopravnosti, prosperiteta i emancipacije „novog čovjeka“ i „novog društva“ koje su u umjetnosti, poratnog, socijalističko-komunističkog perioda bile nametnute, dirigovane i kontrolisane, da bi u vremenu postkomunizma i postmoderne bile potisnute i zaboravljene, zaogrnutе plaštom demokratije, kreativnih sloboda i individualnih umjetničkih izricaja. Projekat/izložbe akcentuje posljedice tih činjenja/nečinjenja, ambivalentan, neosviješten i neodgovoran odnos spram slobodarskog i emancipatorskog nasljeđa, koje živimo.

Potiranjem i/ili podrazumijevanjem, bagatelizovanjem i banalizovanjem, zaboravljanjem i obezvrijeđivanjem tih vrijednosti izgubili smo bazični, vrijednosni, uporišni oslonac. Rezultate tih/takvih činjenja živimo danas, a umjetnost kao ogledalo stvarnosti i društva u kojem nastaje, neminovno ukazuje i otvara pitanja.

Posmatrano iz ugla istorije umjetnosti ove tri izložbe predstavljaju svojevrsan hodogram osamdesetogodišnje likovne produkcije umjetničkih djela na date teme kroz selekciju i ekspoziciju radova u rasponu od 1945. do 2021. godine. Vrijeme u kome živimo čini više nego aktuelnim angažovan umjetnički pristup u pokušaju otvaranja/odgonetanja „bolnih“ tema među kojima je fundamentalno pitanje: Što se dogodilo, što se događa sa čovjekom/u čovjeku *medijalizovanog, robotizovanog, odljuđenog društva današnjice*? Preispitivanje kompleksnih korelacija čovjeka s prirodom, kao staništem/okruženjem i prirodom unutar njega, odnos sa drugim/ma i drugačijim... i dalje su latentna polja moći i opasnosti. Esenciju odgovora tražimo kroz problematizovanje fenomena slobode, kroz spektar njenih disperzivnih značenja/zračenja - u formalnom, najšire prihvaćenom/tretiranom smislu, do intimnog, stvaralačkog, kreativnog njenog poimanja.

Marko Borozan

Poslednji juriš | The Last Assault
bronzа | bronze | h-69 cm



Koristim priliku javno da se zahvalim umjetnicima koji su se odazvali mom pozivu za učešće na izložbi stvarajući i/ili predstavljajući namjenske, tematske radove: **Dimitruju Popoviću, Zlatku Glamočaku, Nataši Đurović, Vesku Gagoviću, Igoru Rakčeviću, Jeleni Tomašević, Suzani Pajović, Ani Matić, Ivanki-Vani Prelević, Ani Miljkovac, Anki Gardašević, Zoranu Živkoviću, Davidu Delibašiću, Katarini Švabić, Maji Šofranac, Mileni Jovičević, Nikoli Markoviću, Vlatki Vujošević, Nadi Kažić, Dejanu Batričeviću i Lucy Heyward.**

Svojim lucidnim, intrigantno-provokativnim promišljanjima datih tema umjetnici fokusiraju pažnju na određenu, aktuelnu pojavnost, otvarajući diskurs koji problematizuje, opominje, plaši i upozorava. *Svitanje, Snovi o slobodi, Superheroji, Stisak, Outlet, Antifašizam nije modni detalj, Zemlja odvažnih noseva, Mijene, Obraćaj mi se kao Svetosti, Zastave, Crnogorske heroine-Milica Vučinić, Naša sadašnja vrata koja vode do slobode, Kolekcionar, Čelije memorije-uspavanka, Uvijek isto*, neki su od indikativnih naziva predstavljenih radova.

Za razliku od prve izložbe ovog projekta, čija su djela, razumljivo, shodno vremenu nastanka, realizovana u klasičnim likovnim medijima - slikarstvu, crtežu i skulpturi, radovi na ovoj izložbi dominantno konceptualnog prosedeaa, realizovani većinom kao insatalacije, objekti, video radovi i sl. otvaraju prostor [ne i nužnu neophodnost], za izjave umjetnika o sopstvenom radu, koje čine integrativni segment samog rada.

Osobena sprega različitih tekstualno-oblikovnih pisama upotpunjuje željeni, perceptivni kontekst, otklanjajući barijeru „nerazumijevanja“ predočenog, koje je potom u ravni individualnih „čitanja“ i spoznajno-obrazovnih kapaciteta.

Da li je sloboda u suštini ambivalentan koncept koji se uspostvlja u odnosu na opozit koji je ograničava, u dihotomnoj korelaciji: ropstvo-sloboda, rat-mir, borba-predaja? Da li se kreativni procesi u umjetnosti kreću spiralnom putanjom, obnavljajućim prosecima i daljim razvojem prethodno usvojenih vrijednosti? Ili je, zapravo, riječ o transgeneracijskim prenosima uvriježenih narativa kroz komuninakciono polje fenomenologije „ratnog folklor“, rastućih nacionalizama, klerofašizama, hegemonizama, segregacija, šovinizama, ideološke, vjerske i političke isljučivosti/netrpeljivosti, destruktivnih procesa, korupcije, kriminala...? Kako doprinjeti „izliječenju“ cijelog društva?

Da li, iako ne živimo patrijarhat, već vrijeme jednakih prava i mogućnosti, on živi u nama i iz nas dalje djeluje po vjekovima rezbarenim, ustaljenim matricama kolektivnog mišljenja/ponašanja?





Anton Lukateli

Polomljeni spomenici, 1969. | Broken monuments, 1969
 drvorez | woodcut
 27,5 x 49,6 cm

Anton Lukateli

Milica Perović
 drvorez | woodcut
 49,6 x 34,9 cm

Da li su žene u krvavoj borbi izvojevanu ravnopravnost i pravo glasa „pobacile“ u nesrećnoj kohabitaciji virdžine-starlete, ili su decenijama u stanju svojevoljne hibernacije iz koje nikako da se probude? Da li je potreba održanja kohezije uma i duha, ali i bazičnih zajednica - porodice i društva suštinska ili iznuđena vrijednost? Zbog čega se osjećamo istovremeno ponosno, zbog nas bivših i nelagodno, zbog nas sadašnjih? Da li smo se u sopstvenoj ambivalentnosti i kakofoniji različitih izricaja *nove realnosti* samozaboravili i pogubili? Ova pitanja postavlja/otvara druga izložba art projekta ŠTO JE NAMA NAŠA BORBA DALA, a odgovore na njih moramo dati sami.

Dr Anastazija Miranović
 istoričarka umjetnosti, autorka izložbe



Sabahudin Hodžić

Sava Kovačević

ulje na platnu | oil on canvas

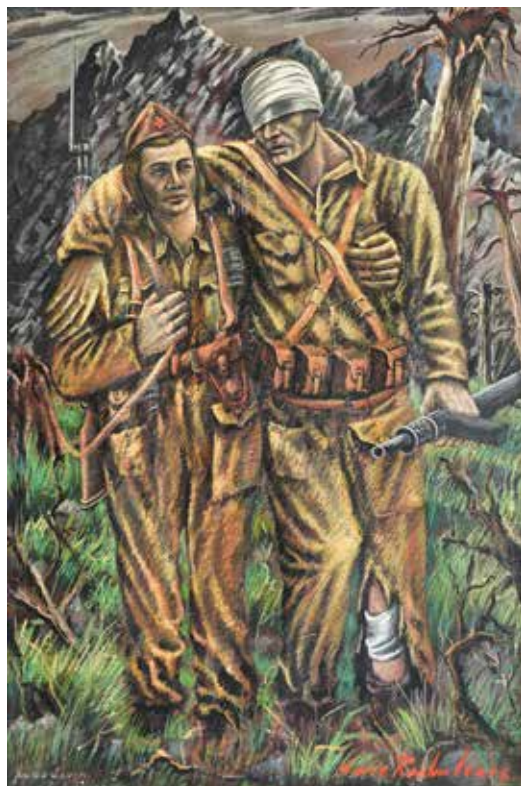
221 x 139 cm





Petar Lubarda

Portret zarobljenika [Willy Strucner] 1942.
Portrait of a Prisoner [Willy Strucner] 1942
ulje na platnu kaširano na kartonu
oil on canvas laminated on cardboard
49,4 x 37,5 cm



Savo Radulović

Ranjeni partizan, 1944.
A Wounded Partisan, 1944
ulje na papiru [kaširano na kartonu]
oil on canvas laminated on cardboard
56,2 x 37,5 cm



Ivan Sabolić
Husinski rudar | Husino Miner
bronzina | bronze | h-30 cm



Nepoznati autor
Partizan | Partizan
bronzna | bronzna | h 48 cm



If art is a mirror of the society in which it is created, how does contemporary society/art convey/articulate the values conquered in the national liberation war, values based upon the achievements of the national liberation war and the revolution? What have we done with the freedoms we have won, with gender equality, social justice? What are the relevant core values around which we gather today? What does the so-called *new reality* bring us? Does it devalue, suppress and/or annihilate, dissolve and relativise the won/adopted freedoms and value matrices? Is it necessary to feel/experience a lack of freedom in order for freedom to make sense so that we fight for it? Have we, both individually and as society, learnt anything from our previous experiences? Have we forgotten and lost ourselves in our own ambivalence and cacophony of various expressions of the new reality?

Anastazija Miranovic, PhD

WHAT HAS OUR FIGHT GIVEN US II

Three exhibitions of the art project *What Has Our Fight Given Us* comprises three angles of perception, consideration and articulation of major themes – freedom and antifascism, national liberation war and revolution, social justice, gender equality, prosperity and emancipation of the “new humans” and “new society” which were imposed, guided and controlled in the art of the post-war, socialist communist period, and in the post-communism and postmodernism periods were either repressed or forgotten, covered with the cape of democracy, creative freedoms and individual artistic expressions. The project/exhibition emphasises the consequences of these actions/failures to act, ambivalent, unaware and irresponsible attitude towards libertarian and emancipating heritage, which we live.

By obliterating and/or implying, humiliating and trivialising, forgetting and degrading these values, we lost the basic, value, referential stronghold. Nowadays we live the results of such actions/failures to act, and art as the reflection of reality and society in which it is created, undoubtedly specifies and raises questions.

From the perspective of art history, these three exhibitions are a unique flow-chart of eighty years of the production of fine artworks on the given themes through the selection and exposition of works in the period from 1945 to 2021. The time we live in calls for an engaged artistic approach in an attempt to open/figure out the “painful” themes, among which the fundamental question is: *What happened, what is happening with humans/in humans of the medialised, robotised, dehumanised society of today?* Reconsideration of the complex correlations of humans with nature, as their habitat/environment, and correlation with the nature within them, as well as the relationship with others and different ones...are still the latent fields of power and danger. We seek essence of the response by problematising the phenomenon of freedom, through the spectrum of its dispersed meanings/emanations – in formal, most broadly accepted/treated sense, reaching its intimate and creative comprehension.

I take this opportunity to publicly extend gratitude to the artists who accepted my invitation to participate in the exhibition and/or present the intended, thematic works: **Dimitruje Popović, Zlatko Glamočak, Nataša Đurović, Vesko**





Petar Lubarda

Žetva (Vršidba) | Harvest (Return)

ulje na platnu | oil on canvas | 208,5 x 257,5 cm

Gagović, Igor Rakčević, Jelena Tomašević, Suzana Pajović, Ana Matić, Ivanka-Vana Prelević, Ana Miljkovac, Anka Gardašević, Zoran Živkoviću, David Delibašić, Katarina Švabić, Maja Šofranac, Milena Jovičević, Nikola Marković, Vlatka Vujošević, Nada Kažić, Dejan Batričević and Lucy Heyward.

With their lucid, intriguing and provocative contemplations of the given themes, the artists focus attention on the specific, topical manifestation, thus opening a discourse which problematises, cautions, intimidates and gives a warning. *Break of Day, Dreams of Freedom, Superheroes, Squeeze, Outlet, Antifascism is not a Fashion Accessory, Land of Bold Noses, Shifts, Address me as Your Highness, Flags, Montenegrin Heroines – Milica Vučinić, Our Existing Door which Leads to Freedom, Collector, Memory Cells – Lullaby, Always the Same* are some of the indicative names of the exhibited works.

Unlike the first exhibition of this project, whose works understandably, due to the time when they were created, were formed by using classical fine arts media - painting, drawing and sculpture, the works of this exhibition are predominantly conceptual in their individual forms of expression, created mainly as installations, objects, video footages and the like, thus opening space [but not necessarily the necessity] for the artists to make statements on their own works, which make an integrative segments of the work itself. A unique amalgamation of different textual and shaped letters complements a desired, perceptive context thus removing the barrier of the “lack of understanding” of what has been exhibited, which is subsequently placed in the sphere of individual “readings” and cognitive and educational capacities.

Is freedom essentially an ambivalent concept established relative to the opposite side which restricts it, in a dichotomic relation: slavery-freedom, war-peace, fight-surrender? Do creative processes in art move along the spiral trajectory, on restorative paths and towards further development of the previously upheld values? Or, is this in fact about the transgenerational transfers of the conventional narratives through the communicational field of phenomenology of the “war folklore”, growing nationalism, clerical fascism, hegemonism, segregation, chauvinism, ideological, religious and political exclusiveness/intolerance, destructive processes, corruption, crime...? How can one contribute to the “healing” of the society as a whole? Even though we are not living patriarchy, but instead in the time of equal rights and opportunities, does it still live in us and does it further emanate from us based on matrices of the collective opinion/behaviour that have been carved for centuries and are omnipresent? Have women “discarded” equality and right to vote they won in the blood-shed fight, due to an unfortunate co-habitation of a virgin and a starlet, or have they for decades been in the condition of voluntary hibernation from which they never seem to wake up? Is the need to sustain cohesion between mind and spirit, but also between basic communities – family and society, an essential or extorted value? Why do we feel at the same time proud, because of what we used to be and awkward because of what we are now? Have we forgotten and lost ourselves in our own ambivalence and cacophony of various expressions of the *new reality*? These are the questions put/raised by the second exhibition of the art project WHAT HAS OUR FIGHT GIVEN US, and we have to give the answers ourselves.

Anastazija Miranović

PhD, art historian, exhibition author



ANA MATIĆ

R-EVOLUTION MEMORABILIA, 2017.

instalacija – komadići plavog stakla sa
Doma revolucije, transparentna epoksid
smola, ogledalo
promjenljive dimenzije

Izvorno, Dom revolucije u Nišiću je trebalo da bude simbol sjećanja na hrabru ulogu koju su Nikšićani imali u NOB-u, na doprinos koji su dali u borbi protiv fašizma i nacizma, da slavi veliku ideju jugoslovenstva i veliku pobjedu socijalizma. No, nikada nije „otpočeo“ svoj pravi život. Decenijama je izgledao kao neki veliki napušteni brod, sablasna struktura sa neke druge planete, apokaliptični prizor nekog drugog vremena – utopijski koncept koji istovremeno možemo vidjeti i kao distopijski.

Ove izlomljene napuštene staklene fragmente vidim u novoostvorenoj čistoti, dostignutoj kroz potpuno uništenje – kao simbol mogućnosti, potrebe i, možda, neminovnosti ponovnog oživljavanja izvornih antifašističkih ideja koje su bile utkane u slavnu prošlost grada. Stavljam ih u opnu od epoksidne smole, jednako čistu i jednostavnu u formi i materijalu, da bih omogućila da se taj utisak zadrži na malom uzorku, ali i da bih im dala auru nedostižnosti, nemogućnosti da budu dotaknuti [dosegnuti] – i kao simbol nedostižnog cilja vrijednog stremjenja, i kao opomenu.

R-EVOLUTION MEMORABILIA, 2017

Installation – pieces of blue glass
from the Home of Revolution,
transparent epoxy resin, mirror
variable dimensions

Originally, the Home of Revolution in Nikšić was supposed to symbolize memories of the courageous role played by Nikšićin habitants in the national liberation fight, of the contribution they made in the fight against fascism and Nazism; it was to celebrate the idea of Yugoslavism and a great victory of socialism. Even though it has never “begun” to live. For decades, it looks like a huge abandoned ship, a ghastly structure from some other planet, an apocalyptic scene from some other time. It is a fascinating fact that a utopian concept can simultaneously be observed as a dystopian one. I see these broken abandoned glass fragments in newly formed purity, realized through complete obliteration – as a symbol of opportunities, necessity and, perhaps, inevitability of the revival of original antifascist ideas which were woven into the glorious past of the town. I put them in a membrane made of epoxy resin, equally pure and simple in its form and material, in order to make sure that such impression is retained on a small sample, but also to assign them an aura of unattainability, impossibility for them to be touched [reached] – while they





Napomena: Ovaj komad plavog stakla, autentični je „artefakt“ Doma revolucije u Nikšiću. Inkapsuliran – kako plemenita ideja na kojoj počiva ne bi otišla u zaborav.

represent a symbol of unattainable goal worth of pursuit, and a warning as well.

Remark: This piece of blue glass is an authentic “artefact” of the Home of Revolution in Nikšić. It is encapsulated – so that the noble idea on which it rests does not fall into oblivion.



ANA MILJKOVAC

SEMPER IDEM, 2021.

instalacija
148 x 200 x 490 cm

„Semper idem” ili „Uvijek isto”.
Zlo je uvijek isto...
A sloboda kao nit svjetlosti preko...
Sloboda je zlatna.
Sloboda je skupa.

[Natpis „**Semper idem**” stoji iznad portala evangelističke crkve u Somboru. To je i naslov aktuelnog romana- hronike pisca Đorđa Lebovića]

SEMPER IDEM, 2021.

installation
148 x 200 x 490 cm

“Semper idem” or “Always the Same”.
Evil is always the same... and freedom
like a thread of light across...
Freedom is golden. Freedom is
expensive.

[The inscription “**Semper idem**” stands above the portal of the Evangelical Church in Sombor. This is also the title of the well-known chronicle novel by Djordje Lebović]





ANKA GARDAŠEVIĆ

“ADDRESS ME AS HOLINESS”/“OBRAĆAJ MI SE KAO SVETOSTI”, 2021.

instalacija na zidu / inox, pšenica
140 x 60 cm

“Hipnoza (grč. hypnos - san) 1. psih.

uspavljivanje, vještački stvoreno, snu slično, stanje svijesti u kome je svojevoljna djelatnost mišljenja i htjenja, usled izvjesnog ograničavanja svijesti, smanjena ili posve isključena, tako da je osoba dovedena u takvo stanje naročito podesean predmet za sugestije; **2. fiziol.** isključivanje izvjesnih ganglijskih ćelija kore velikog mozga koje, u budnom stanju izazivaju svjesne i voljne radnje.

[Milan Vujaklija/ “Leksikon stranih reči i izraza”/Prosveta, Beograd, 1986]

“ADDRESS ME AS HOLINESS”/“OBRAĆAJ MI SE KAO SVETOSTI”, 2021.

wall installation / inox steel, wheat
140 x 60 cm

“Hypnosis (Greek: hypnos - dream) 1. psychology

- artificially induced state of consciousness resembling sleep in which, due to a certain limitation of consciousness, the voluntary activity of thought and will is reduced or completely absent, making the person brought into the state highly susceptible to suggestion; **2. physiol.** - a shutdown of certain ganglion cells of the cerebral cortex which, in the waking state, provoke conscious and voluntary actions.

[Milan Vujaklija/ “Leksikon stranih reči i izraza”/Prosveta, Beograd, 1986]





17:46 2 5 1

milan-vujaklija-recnik

< milan-vujaklija-recnik Save Q :

nauka ili veština ležanja konja.
hipnobat (grč. hypnos san, baino idem, greseni) mesečar.

hipnoza (grč. hypnos san) 1. *psih.* uspavlivanje, veštački stvoreno snu slično stanje svesti u kome je svojevoljna delatnost mišljenja i htenja, usled izvesnog ograničavanja svesti, smanjena ili posve isključena, tako da je osoba dovedena u takvo stanje naročito podesan predmet za sugestije; 2. *fiziol.* isključivanje izvesnih ganglijskih ćelija kore velikog mozga koje, u budnom stanju, izazivaju svesne i voljne radnje.

hipnolepsija (grč. hypnos, lepsis obuzimanje, napad) *med.* bolesna želja za spavanjem, stalna dremljivost.

hipnologija (grč. hypnos, logn nauka) nauka o snu.

hipnopatija (grč. hypnos, pathos bolest) *med.* bolest spavanja.

hipnotizam (grč. hypnos) nauka o promenama u delatnosti mozga i živaca koje u čovečjem telu izazivaju sredstva za uspavlivanje hipnozom; bezvoljno i besvesno stanje jedne hipnotizirane osobe.

hipnotizer (grč. hypnos) onaj koji druge dovodi u stanje hipnoze.

hipnotizirati v. *hipnotisati*.

hipnotikum (grč. hypnos san) *med.* sredstvo, napitak za uspavlivanje.

hipnotisati (grč. hypnos san) 1. uspavati, uspavljivati; 2. *psih.* upotrebom spoljašnjih sredstava dovesti nekog u stanje dubokog sna, koje ide do potpunog isključenja delatnosti svesti, a koje je praćeno čudnim obmanama i automatskim kretanjima; 3. *fig.* nekim potpuno sviđati, opći-niti koga.

hipnotici (grč. hypnotikos) sredstva za uspavlivanje.

hipnotičan (grč. hypnotikos) koji uspavljuje, koji lišava dejstva svesti.

hipnofobija (grč. hypnos san, phobos strah) izrazje od straha u snu.

hilo- (grč. hypo) 1. predmetak u složenica-ma

xx strukturnom-med. izrad



DAVID DELIBAŠIĆ

BEZ NAZIVA, 2017.

ugalj i olovka na papiru
100 x 70 cm

Sloboda je suštinski ambivalentan koncept, jer u srži teži nesputanosti, nezarođenosti ali istovremeno samim civilizacijskim ustrojstvom sloboda, bar u svom čistom obliku, biva narušena, intrumentalizovana. Moglo bi se reći da se značenje slobode uvijek uspostavlja u odnosu na opozit koji je ograničava. Ta ograničenja u najvećoj mjeri jesu fizička, ideološka, religijska, politička ali i kulturološka, običajna. U tom smislu sloboda uvijek ostaje u domenu morala, ostvarujući sebe kroz konsenzus, čime donekle blijedi njeno vitalno jezgro. Međutim, umjetnost jeste polje gdje se sloboda manifestuje u najčistijem obliku, lišena bilo kakvih ograničenja, sublimirajući svoju esenciju. S toga, pitanje umjetnosti jeste pitanje slobode. Paradokslano, sloboda se individualizuje kako u umjetničkoj tako i u socijalnoj sferi, s tim što otvorenost slobode u umjetnosti generiše raskorak sa limitiranim društveno orijentisanim konceptom slobode.

UNTITLED, 2017

charcoal and pencil on paper
100 x 70 cm

Freedom is essentially an ambivalent concept which inherently strives towards the absence of restraint, lack of captivity, while being impaired, instrumentalised by the civilizational set-up of freedoms, at least in its purest form. One might say that the meaning of freedom is always established relative to the oppositeness which limits it. Such limitations are to the greatest extent physical, ideological, religious, political, but also cultural and customary. For that purpose, freedom remains in the domain of morality at all times, materialising itself through the consensus, as a result of which its vital core somewhat fades away.

However, art is the field where freedom manifests itself in its purest form, deprived of any restraint, sublimating its essence. Therefore, the question of art is the question of freedom. Paradoxically, freedom is individualised in both, artistic and social spheres, while openness of the freedom in art generates a gap with limited socially-oriented concept of freedom.





DIMITRIJE POPOVIĆ

„SVITANJE”, 2021.

kolor print kaširan na pjenu
170 x 242 cm

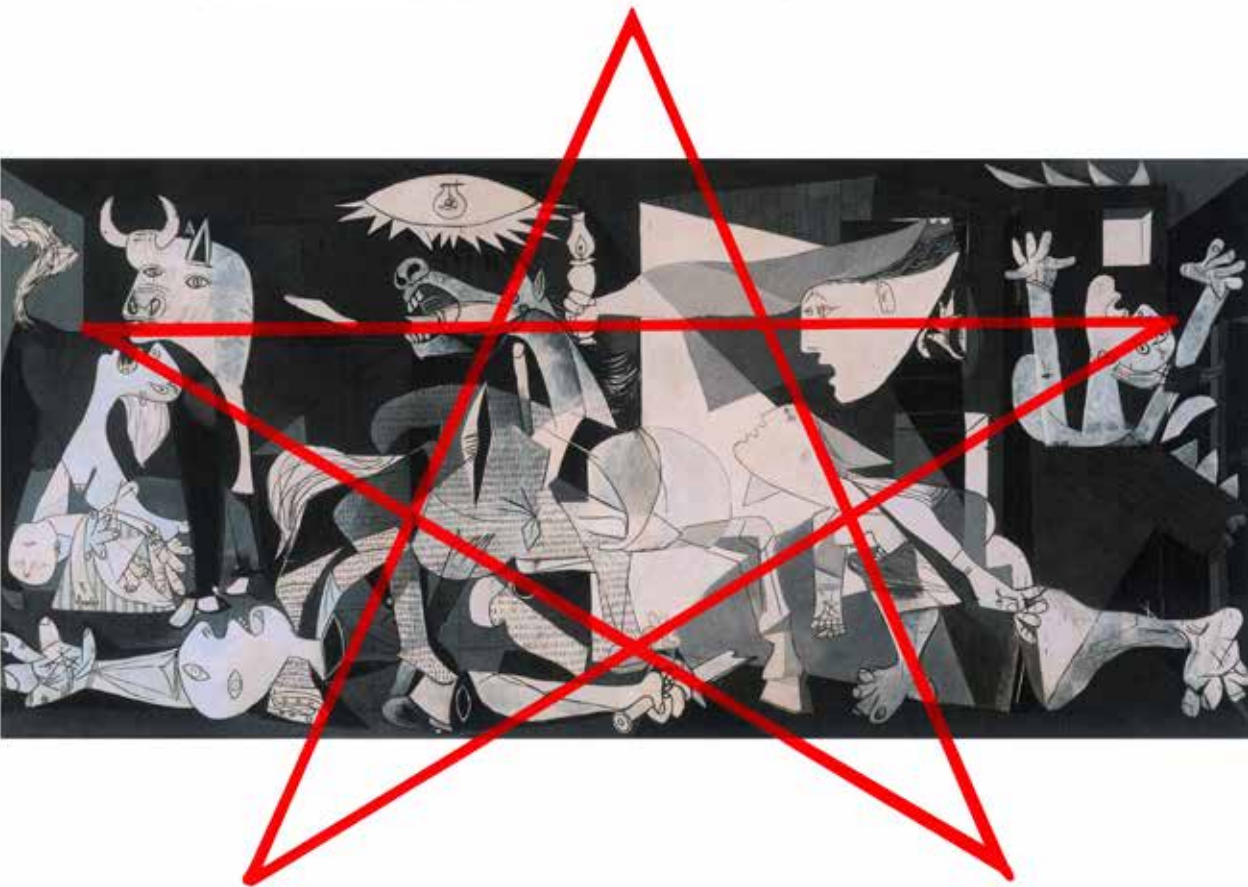
Kompozicija „Svitanje” temelji se na Pikasovom remek djelu „Gernika” kao paradigmi protesta protiv rata, razaranja i tragedije kakvu je doživio istoimeni baskijski gradić od strane Frankovog režima i njemačkih nacističkih saveznika. Shodno opštem značenju ovog slikarskog remek djela i njegovoj poruci, kao i likovnoj strukturi slike od kubističkih geometrijskih oblika, linija i ploha, intervenisao sam prikladno formatu djela s modificiranim pentagramom, petokrakom zvijezdom, što je usaglašeno s formalnim i simboličkim karakterom Pikasovog monumentalnog djela. Intervencija sa zvijezdom petokrakom upućuje na onu vrijednost koju taj znak simbolizuje, antifashiističku borbu i trijumf slobode koja je bitno svojstvo crnogorskog nacionalnog bića. Simbol Pikasove „Gernike” je posebno važan i za Crnu Goru. U Španskom građanskom ratu [1936 - 1939] su učestvovali i mnogi crnogorski dobrovoljci boreći se protiv Frankovog režima: Peko Dapčević, Vladimir Popović, Vladimir Četković... Na likovno simbolički način kompozicija „Svitanje” potvrđuje surovost rata i neminovnost pobjede dobra nad zlom, odbrani slobode koja je uz velike žrtve ispisala najsvjetlije stranice crnogorske

“DAWN”, 2021

colour print on canvas
170 x 242 cm

The composition “Dawn” is based on Picasso’s Guernica, as the paradigm of the protest against war, devastation and tragedy experienced by the Basque town due to Franco’s regime and German Nazi allies. Given the general meaning of this painting masterpiece and its message, as well as the visual structure of the painting featuring cubist geometrical forms, lines and surfaces, I intervened in the manner suitable for the modified pentagram, five-pointed star, which is aligned with the formal and symbolical nature of Picasso’s grandiose masterpiece. The intervention with the five-pointed star makes a reference to the value symbolised by that sign, that is the antifascist fight and triumph of freedom which is a crucial trait of the Montenegrin national being. The symbol of Picasso’s Guernica is particularly important for Montenegro as well. Numerous Montenegrin volunteers participated in the Spanish Civil War [1936 - 1939] fighting against Franco’s regime: Peko Dapčević, Vladimir Popović, Vladimir Četković and others. In a visually symbolic manner, the composition “Dawn” affirms cruelty of the war and inevitability of the triumph of good over evil, as well as the defence of freedom which, along with numerous victims,





istorije u antifašističkoj borbi u Drugom svjetskom ratu. Cetinje s ponosom nosi epitet Grad heroj.

inscribed the most prominent pages of the Montenegrin history in fight against fascism during the Second World War. Cetinje takes pride in carrying the epithet Town Hero.



Igor Rakčević

POLIPTIH „SUPERHEROJI“, 2021.

Sadržaj: portreti Žarka Marinovića, Đine Vrbice, Sava Ilića, Blaža Jovanovića, Pera Ćetkovića i Jelene Ćetković
sitoštampa
70 x 100 cm

Reklo bi se da je preispitivanje uloge različitih ideoloških matrica XX vijeka logičan proces.

Novovremena metafizika razuma suprotstavlja, protivrječi, rastače i relativizuje temeljne vrijednosti za koje se kao jedinike vezujemo, u pokušaju da održimo koheziju uma i duha, ali i bazičnih zajednica kao što su porodica i društvo. Kao da se ne želi, na tom metežnom i uzburkanom horizontu dešavanja, prepoznati relevantna vrijednosna tačka koja bi bila na tragu velikih ideja XX vijeka.

Ekspanzivni egocentrizam savremenih elita se maskira insistiranjem na partikularnosti i ličnim slobodama, i taj varljivi kvazidemokratski sistem na relaciji građanin - država funkcionira u oba smjera.

Zaogrtnanje plaštom antifašizma je omiljeno sredstvo ovog manipulativnog principa koji svojim kontinuitetom gradi osnovu za dijalektičko negiranje opravdano ustanovljene aure [do] nosilaca istinske slobode.

Vizuelni tretman kojim se podvrgavaju naši heroji poziva na percepciju autorovih zapažanja aktuelnog

POLYPTYCH “SUPERHEROES”, 2021

contents: portraits of Žarko Marinović, Đina Vrbica, Savo Ilić, Blažo Jovanović Pero Ćetković and Jelena Ćetković
screen printing
70 x 100 cm

One might say that examination of the roles of different ideological matrices of the 20th century is a logical process. Contemporary metaphysics of the intellect opposes, contradicts, dissolves and relativises the fundamental values which we as individuals are attached to, in an attempt to sustain the cohesion between intellect and spirit, but also the cohesion of the basic units such as family and society. It is as if there were no desire, in that tumultuous and tempestuous horizon, to recognise a relevant value point that would reflect the great ideas of the 20th century. Expansive egocentrism of the contemporary elites is masked by insisting on particularity and individual freedoms, and that illusory quasi-democratic system functions in both directions in the relationship between citizen and state.

Attiring the cape of antifascism is a favourite means of this manipulative principle which continuously builds foundation for dialectical denial of the rightfully established aura of those who won the true freedom.

Visual treatment which our heroes are





društvenog trenutka i preispituje stanje pomenute aure od posljednje decenije XX vijeka do danas.

susceptible to calls for the perception of the artist's observations of the current moment in society and examines condition of the aura mentioned above in the period from the last two decades of the 20th century until today.



LUCY HEYWARD

STISAK / GRIP, 1999.

digitalni film
trajanje 3 min

Video projekcija prikazuje par kandži velike ptice grabljivice. Životinja, vezana, stoji na ruci u rukavici. Projekcija izgleda poput slike, poput velikog platna na kojem su naslikane dvije prilično agresivne žute kandže. Životinja se samo povremeno pomjeri kako bi povratila stabilan položaj na ruci u rukavici svog otmičara. Preovladava sivo-plava boja, izuzimajući kandže koje su jarko žute boje. S obzirom na činjenicu da je slika projektovana na crni zid, dominira ton čelične ploče sa malo žute boje. Ključni aspekt ovog rada jeste odnos između ptice i njenog otmičara. Ovoj moćnoj mesožderki nije lako da stoji na svojim kandžama. Osjećate da je sposobnija za hvatanje malih životinja velikom brzinom, za držanje mesa dok ga kljunom kida, nego za stajanje na ruci u rukavici dok je snimaju. Ovaj osjećaj nestabilnosti ističe kompleksan odnos: rođena u zatočeništvu, ptica je ostala bez svojih agresivnih svojstava, neprestano je vezana, jede otmičaru iz ruke, nemoćna je i dosadno joj je, proizvod opsesivne potrebe čovjeka da kontroliše, ispituje i ponovo prikazuje prirodu. Rad zapravo prikazuje tenziju između njih dvoje i postavlja pitanje ko je tu uistinu gospodar? Ko koga drži? Odgovor je teško dati jer obje strane pokazuju snažne simbole moći.

GRIP, 1999

Digital film
3 min loop

A video projection shows a pair of claws from a large bird of prey. The animal is tethered, standing on a gloved hand. The projection looks like a painting, a large canvas depicting the two rather aggressive looking yellow claws. Only occasionally does the animal move to regain a stable position on its captor's gloved hand. The overall hue is grey-blue except for the vibrant yellow of the claws. The fact that it is projected onto a black wall gives the image an overall steal-slate tone with a dash of yellow. The main aspect of this piece is the relationship between the bird and its captor. This powerful carnivorous animal has trouble standing on its claws. You feel that he is better equipped to capture small animals at great speed, to hold flesh while his beak tears it apart, than stand on a gloved hand while he has his picture taken. This sense of instability highlights a complex relationship: born in captivity the bird has had all its aggressive faculties removed, he is continually tethered, eats from his captor's hand, he is impotent and bored, the product of human's obsessive need to control, examine and redisplay nature. What this piece shows is the tension that exists between the two, it asks: who really is the master? Who is holding who? The answer is difficult because



Debela kožna rukavica sugeriše snagu i stabilnost. Nepokretna je, čvrsti stisak kojim se podupire velika i vjerovatno teška i nestabilna životinja. Kandže, sa druge strane, nagovještavaju lukavu agresiju, brzinu, trenutnu smrt, produžetak moćnog oka. Kamena mudrost naspram zlokobnog treperenja. Rad "Stisak" stvoren je tokom inauguracionog programa u Centru savremene umjetnosti Dandi u Škotskoj, u Ujedinjenom Kraljevstvu, 1999. godine. Nastao je kroz istraživanje mojih škotskih korijena, fokusirajući se na zlatnog orla, amblem Škotske, koji je igrom slučaja takođe i amblem Crne Gore, moje usvojene domovine. Zanimljivo je kako mijenjanjem konteksta u kojem će film biti prikazan, odnosno izložbom "Što je nama naša borba dala" kojom se u Narodnom muzeju Crne Gore obilježava 80 godina od Trinaestojulskog ustanka, film može da dobije sasvim drugačije čitanje koje se može direktno povezati sa trenutnom burnom i napetom političkom situacijom u Crnoj Gori i temom same izložbe.

both offer heavy symbols of power: The thick leather glove shows strength and stability. It is motionless, a firm grip supporting a large and presumably heavy unsteady animal. The claws on the contrary suggest cunning aggression, speed, instant death, the extension of a powerful eye. Stony wisdom against sinister flutter.

Grip was made during the inaugural fellowship at Dundee Contemporary Arts in Scotland, UK in 1999. The work was made as an exploration of my Scottish roots, taking the Golden Eagle, emblematic of Scotland, which also happens to be emblematic of Montenegro, my adopted homeland. It is interesting how changing the context in which this film will be shown i.e. exhibition 'Ovo nam je nasa borba dala' which marks 80 years of 13 July uprising at the National Museum of Montenegro we can have a different reading of the film, which could be directly associated with the current turbulent and tense political situation in Montenegro and the theme of this exhibition. Originally the film was shown as a projection onto a black painted wall, but it could be shown on a large monitor too in accordance with the curatorial requirements.



MAJA ŠOFRANAC

ČELIJE MEMORIJE – USPAVANKA, 2021.

instalacija sa audio zapisom
pleksiglas, mehanizam sa
elektromotorom
200 x 170 cm

*Ne dopusti da te zavara lažna jednakost
– tvoja
dužnost je da zahtijevaš najbolje i čuvaš
svoju slobodu!*

Ursula Legvin

Crnogorske žene su kroz antifašistički front nakon Drugog svjetskog rata dobile prava koja im garantuju jednakost. Do tada su bile osuđene na vječito ponavljanje istih patrijarhalnih sudbina. Danas je u Crnoj Gori i dalje prisutno jako patrijarhalno nasleđe koje živi kroz duboko ukorijenjena shvatanja i očekivanja i koje nerijetko glorifikuje muškarce u odnosu na žene. Rad Čelije *memorije – uspavanka* pokušava da ukaže da, iako ne živimo patrijarhat, on živi u nama i iz nas dalje djeluje. Rad takođe pokušava da ukaže da svaka žena treba da prekine patrijarhalnu nit ako je ima u sebi i svojim se osviještenim djelovanjem dalje bori za svoju slobodu i rodnu ravnopravnost, doprinoseći time izlječenju cjelokupnog društva. Slobode i demokratije nema ako se ona ne odnosi na žene i muškarce podjednako.

MEMORY CELLS, A LULLABY, 2021

installation with audio recording
perspex, mechanism
with electric engine
200 x 170 cm

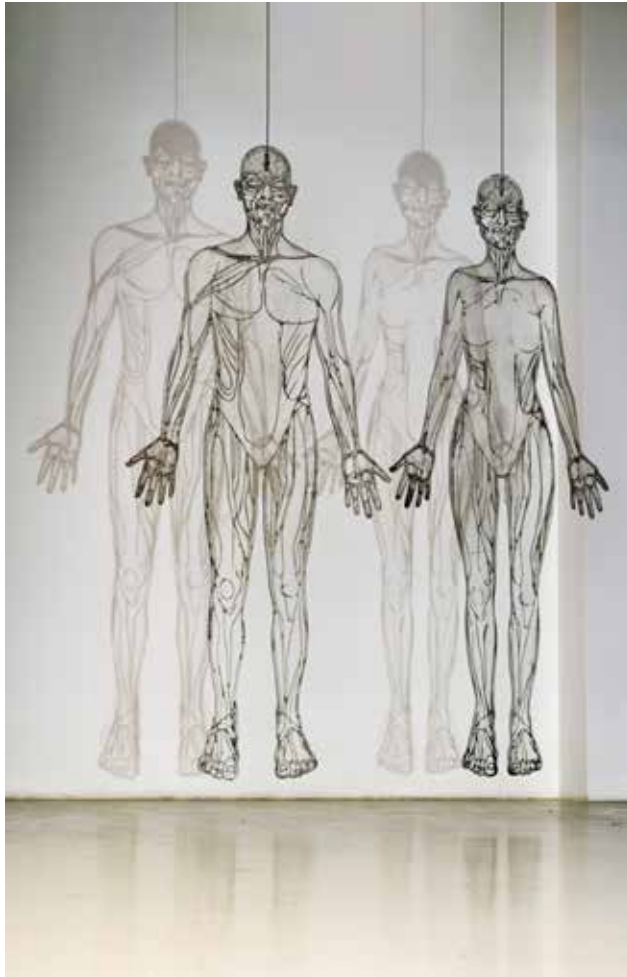
*Do not let false equality fool you / your
duty is to demand the best and to
safeguard your liberty!*

Ursula Le Guin

Montenegrin women acquired rights to equality by actively engaging on the antifascism front during the Second World War. Up until then, they had been doomed to eternally relive the same patriarchal fates. Nowadays Montenegro still sees a strong patriarchal heritage which lives through deeply rooted beliefs and expectations and which often glorifies men over women.

The work “Memory Cells – a Lullaby” seeks to point out that, even though we do not live patriarchy, it still lives in us and still acts from within us. The work also seeks to point out that every woman should reject the patriarchal thread if she has it within herself and should further fight, with her awoken action, for her freedom and gender equality, thus contributing to the healing of the society as a whole. There is no freedom nor democracy if they do not include equally both, men and women.





*Tekst uspavanke koju majka šapuće
ćerkici kao zvučni dio rada
„Ćelije memorije - uspavanka”
OVĐE U CRNOJ GORI..
JA VRIJEDIM ISTO KOLIKO I ON
MI SMO RAVNOPRAVNI
MI SMO SLOBODNI*

*Text of the lullaby which the mother
sings to her little daughter as the audio
part of the work Memory Cells – a Lullaby
HERE IN MONTENEGRO
I AM WORTH EQUALLY AS HE IS
WE ARE EQUAL
WE ARE FREE*



NADA KAŽIĆ

MIJENA, 2021.

instalacija: metal [16 kom]
promjenljive dimenzije

Metod koji se primjenjuje u ovom radu daje mogućnost višeznačnih čitanja umjetničkog djela i simbola u različitim umjetničkim okolnostima i epohama. Proizvodnja multipla koji se uzajamno potvrđuju i dopunjuju neizbježno nas navodi da iznova promišljamo inicijalnu matricu **srpa** kao poetskog sloja radova iz ciklusa **Mijene**.

Srp kao simbol rada i pregalaštva pretvara se u predatorsku alatku. Kontekst u kome se isčitava naziv projekta *Što je nama naša borba dala* ovdje služi da se determiniše likovno djelo u odnosu na juče i danas. Izložena kompozicija ima za cilj da privuče pažnju posmatrača materijalom od kojeg je sklopljena, njegovom prirodom, svojom veličinom i prostorom koji zauzima. Srpovi u interakciji sa bijelom pozadinom zida galerije refleksija su na stalno kretanje života.

CHANGE, 2021

installation: metal [16 pcs]
variable dimensions

The method applied in this work gives the possibility of polysemic readings of the work of art and symbols in different artistic circumstances and eras. The production of multiple meanings which are mutually affirmed and supplemented inevitably leads us to examine anew the initial matrix of the **sickle** as the poetic layer of works of the **Change** cycle.

The sickle as the symbol of labour and zeal turns into a predatory tool. The context in which title of the project *What Our Fight Gave to Us* is construed serves to determine the piece of fine art in respect of the past and the present. The exhibited composition aims to attract attention of the observers with the material from which it was created, as well as with its nature, its magnitude and the space it occupies. Sickles interacting with the white background of the gallery wall reflect the constant movement of life.





NATAŠA ĐUROVIĆ

OUTLET, 2017.

digitalni print
45 x 70 cm x 7 kom

Umjetnički rad je nastao 2017. godine u okviru projekta „Antifašistička mapa Nikšića“. Korišćeni su predmeti iz kolekcije Narodnog muzeja Crne Gore i fotografije iz privatnih arhiva Miloša Zvicera i Saše Berkuljana.

U savremenom crnogorskom, i šire, regionalnom trenutku konzumerizma, OUTLET natpisi su dio svakodnevice, uočljivi na bilbordima, zgradama, televiziji, novinama...Postoje outlet-i svih vrsta roba, u novije vrijeme čak i hrane!

[OUTLET: ispod cijene, rasprodaja, sa greškom, pred istek roka i sl.]

Umetanjem oznake "OUTLET" na osnovne simbole antifašističke borbe i postrevolucionarne izgradnje države, na jedan namjerno krajnje ironičan način, kompariram sisteme vrijednosti, izražavajući duboko kritički stav prema pojavi devalviranja najdragocjenijih društvenih, etičkih, socijalnih i ekonomskih vrijednosti koje su iznjedrili NOB i revolucija, i koje su, nažalost, u novom vremenu olako odbačene, obezvrijeđene, rasprodate u bescijenje ili zaboravljene.

OUTLET, 2017

digital print
45 x 70 cm x 7 pcs

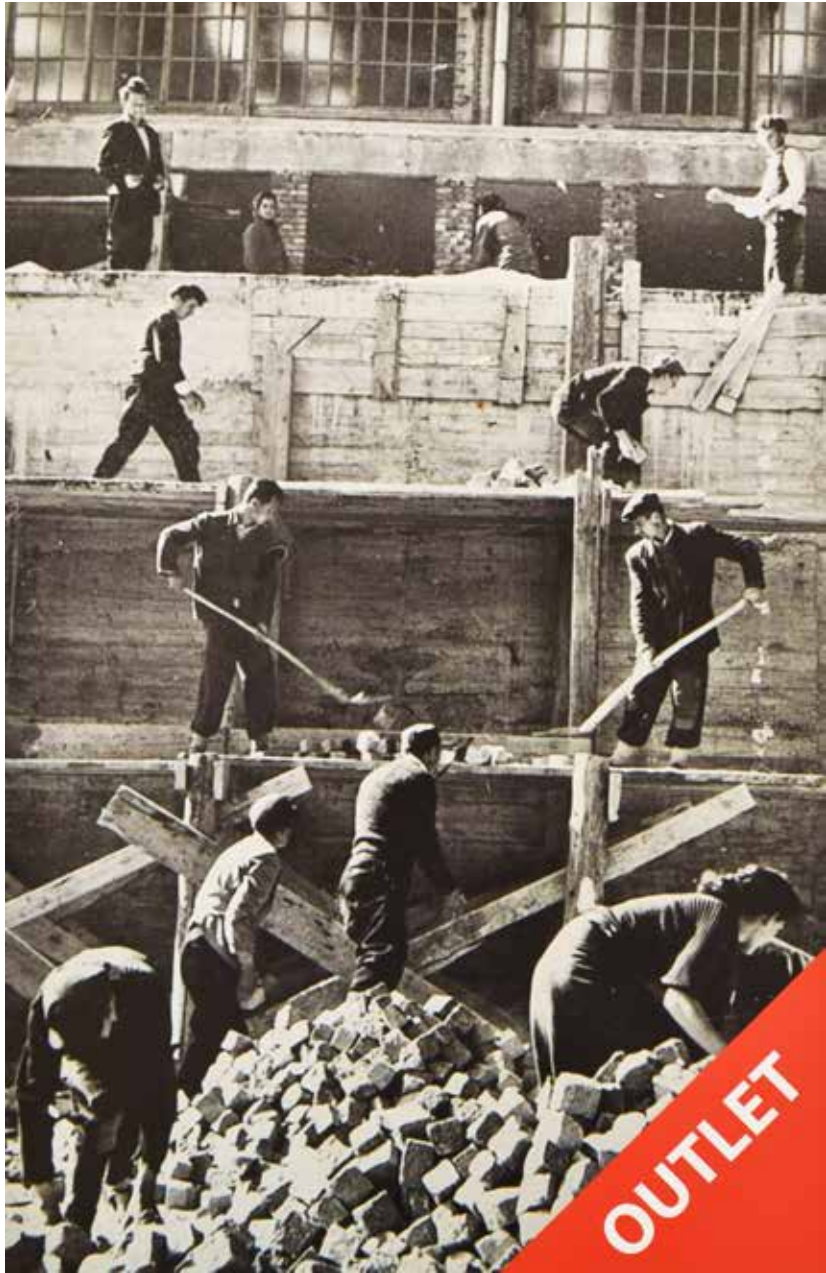
This work of art was created in 2017 within the project "The Antifascist Map of Nikšić". The items used are part the collections of the National Museum of Montenegro while the photographs are from the private archives of Miloš Zvicer and Saša Berkuljan.

In the modern times of consumerism in Montenegro and the region, OUTLET inscriptions are part of everyday life, found on billboards, buildings, on television, in newspapers and the like. There are outlets of all kinds of goods, in recent times even food!

[OUTLET: below-cost pricing, sale, defective items, just before the expiration date and so on]

By putting the label "OUTLET" on the basic symbols of the antifascist struggle and post-revolutionary state building, in a deliberately highly ironic manner, I am contrasting the value systems, expressing a deeply critical attitude towards the phenomenon of degradation of the most precious social, ethical and economic values born in the national liberation struggle and the revolution, which, unfortunately, in the new age have been easily discarded, devalued, sold for nothing or simply forgotten.





NIKOLA MARKOVIĆ

„NAŠA SADAŠNJA VRATA KOJA VODE DO SLOBODE“

„LA NOSTRA PORTA ATTUALE CHE CONDUCE ALLA LIBERTA“, 2021.

objekt instalacija / virtuelan prikaz aktivacije rada - video rad sa 3D modelom krilo vrata [205 x 80 cm] portret [A3 format]

Ovaj rad pokušava da iskaže svojevrsni kreativni artizam u okviru simboličkog kritičkog diskursa posvećenog savremenoj političkoj krizi crnogorskog hrabrog nacionalnog i proleterskog identiteta. Predstavljen je prostornom instalacijom – kao interaktivni objekat koji je sačinjen od starih vrata [u kasnijoj realizaciji ovog rada upotrijebiće se autentično krilo vrata koje datira iz perioda Drugog svjetskog rata] i na kojima je postavljena [kao kinetički povezan mehanizam] sama instalacija vrata i uokvirene slike objekta napravljenog od neobjavljivanog i malo poznatog portreta [iz mladosti] narodnog heroja Ljuba Čupića. Kada se kvaka na vratima spusti [u namjeri posmatrača i posjetioca da ih otvore], usječene trake u gornjem dijelu portreta počinju da se podižu i time njegovo lice dobija deformaciju po vertikalni [pokretanjem pet uzdužno – vertikalno usječenih traka] u širini osmjeha otkrivajući u njegovoj podlozi ogledalo kao odrazno polje nesvjesnog prepoznavanja same publike [kao

“OUR CURRENT DOOR LEADING TO FREEDOM“

“LA NOSTRA PORTA ATTUALE CHE CONDUCE ALLA LIBERTA“, 2021

object installation / virtual display of the work activation - video with a 3D model of a door leaf [205 x 80 cm] portrait [A3 format]

This artwork tries to express a kind of creative activism within the symbolic critical discourse devoted to the contemporary political crisis of the Montenegrin brave national and proletarian identity. It is a spatial installation – an interactive object made of an old door [in a later version of the work an authentic door leaf dating from the period of World War II] on which [as a kinetically connected mechanism] the installation of the door itself is placed as well as the framed photos of the object made of the unpublished and little-known portrait of the national hero Ljubo Čupić [from his youth]. When the door handle is pressed down by a visitor or observer [in an attempt to open the door], the embedded strips in the upper part of the portrait are slowly lifted; with this, the hero's face becomes vertically deformed [with the lifting of five vertically embedded strips] in the width of his smile, revealing underneath a mirror as a reflective field of the unconscious recognition of the audience itself [as an active participant] through the values of the symbol and



aktivnog učesnika] kroz vrijednosti simbola i značenja [sadašnjeg gotovo sakaćenja] tog najljepšeg osmjeha koji je bio i ostao najuzvišeniji simbol slobode kojom se identifikuje važna istorijska borba i pobjeda crnogorskog naroda. Kao takav, ovaj rad je nastao sitnezom jednog dugog promišljanja potrebe za identifikacijom savremenih regionalno-ustalasnih religioznih i političkih procesa, koji su definisani i kroz mnogobrojne pojavnosti crnogorskog aktuelnog političkog života u odnosu na, čini se, zaboravljene vrijednosti njegove nekadašnje hrabre antifašističke borbe. Njen duh je upravo kroz osmijeh portretisanog heroja, kao glavnog simbola instalacije ovog rada, ostao sačuvan i do danas. Bez tog osmjeha se ne može zamisliti naša nijedna istorijska čitanka. Ne može se zamisliti nijedna priča o hrabrosti narodnog otpora na ovim prostorima. Ne može se ispričati nikakva balada ili legenda o hrabrosti, pred licem smrti i ropstva, zarad života i slobode. Njegova fotografija sa gubilišta je obišla skoro čitav svijet. Njegovom osmijehu su se divile i diviče se nebrojene generacije. On je naš Če Gevara. Jedini osmijeh sa ovih prostora koji je doživio takvu internacionalnu slavu. Dokaz da se istinskom ljepotom plemenitog osmjeha može braniti domovina i pobijediti strah i svaka nevolja.

Legendarni Čedomir Ljubo Čupić
– čuveni narodni heroj i čovjek koji se otvoreno nasmijao smrti i slabostima onih koji su je nosili, tim osmijehom zauvijek je porazio svoje ubice.

the meaning [of what could be called the present mutilation] of this most beautiful smile which was and still is the most sublime symbol of freedom that the important historical struggle and victory of the Montenegrin people is identified with.

As such, this work was born through a synthesis of a long reflection on the need for the identification of contemporary turbulent religious and political processes in the region, which are also defined through the numerous phenomena in the present Montenegrin political life in relation to the apparently forgotten values of its brave antifascist struggle in the past. The spirit of this struggle has been preserved to the present day right through the smile of the portrayed hero, the main symbol of the installation. Without his smile, none of our history textbooks can be imagined. None of the stories about the courage of people's resistance in the area can be imagined. No tales can be told, no ballads or legends about bravery in the face of death and slavery, for the sake of life and freedom. His photograph from the execution site has travelled around the globe. His smile has been and will be admired by countless generations. He is our Che Guevara. The only smile in this area that has won such international fame. Proof that the true beauty of a noble smile can serve to defend the homeland and overcome fear and every trouble.

The legendary **Čedomir Ljubo Čupić** – a famous national hero, a man who openly laughed at death and the weaknesses

Godine 1942, strijeljan je kao Komandant i komesar već tada poznate partizanske čete. Otvoreno je prkosio i ismijavao „četnike i izdajnike, kao obične slugе okupatora” – navodi se u Zborniku “Narodni heroji Jugoslavije”. U njemu se još može naći kako je na strijeljanju bodrio drugove, klicao partiji i smijao se smrti u lice, tako da su čak i dželatari obarali oči i puške pred tim njegovim osmijehom.

Prisjetimo se da je rođen 1913. godine, a porijeklom je bio iz Zagarača. Poticao je iz radničke porodice, koja je jedno duže vrijeme živjela u Americi. Nakon povratka iz Amerike porodica mu nastavlja život u Nikšiću, gdje je završio gimnaziju. Još kao gimnazijalac pripadao je skojevskoj organizaciji. Upravo je zato fotografija sa kojom intervenišem u ovom radu iz tih njegovih srednjoškolskih dana i jedino je sačuvano svjedočanstvo o porijeklu tog legendarnog osmjeha, još iz doba njegovog djetinjstva i odrastanja.

Važno se prisjetiti i kako je osuđen. Naime, u teškoj borbi na Kablenoj glavici kod Nikšića, u aprilu 1942. godine, pao je u ruke četnicima. U zatvoru je bio dugo i teško mučen. Kao komunista i komesar čete ostao je upamćen po izuzetnom junačkom držanju. Prkosio je okupatoru i njihovim slugama i tokom samog mučenja. Na ovom procesu Ljubo je otvoreno izvrgao ruglu predstavnike tog sramnog suda. Njegove riječi i osude izdaje su odzvanjale kao prozivke koje pogađaju cilj pa su četnici i organizatori procesa, na brzu ruku, donijeli odluku o njegovoj smrtnoj presudi. Tako je tog sunčanog maja 1942. godine izveden

of those who were bringing it, forever defeated his murderers with this smile. In 1942, he was executed as Commissar and Commander of the already well-known partisan unit. He openly defied and made a mockery of “Chetniks and traitors as mere servants to the occupier” – as stated in the Collection of Papers “The National Heroes of Yugoslavia”. In the same volume it is also stated that he was encouraging his comrades at the execution, cheering for the party and laughing death in the face so even the executioners themselves lowered their eyes and rifles before his smile.

Let us recall that Ljubo Čupić was born in 1913 and was originally from Zagarač. He came from a working family who had been living in America for a long time. Upon their return from America, the family lived in Nikšić, where he graduated from high school. While still a high school student, he was a member of the Young Communist League of Yugoslavia. It is right because of this that I have opted for the photo from his high school days, the only preserved testimony to the origin of his legendary smile, from the times of his childhood and growing up.

It is also important to remember how Ljubo was convicted. Notably, in April 1942, in a fierce battle on Kablena Glavica near Nikšić, he fell into the hands of the Chetniks. He was imprisoned for a long time and severely tortured. As a Communist and Commissar of the unit, he is remembered for his exceptional heroic demeanour. Even during his torture, he defied the occupier



na streljište ispod Trebjese kod Nikšića. I na streljištu je nastavio da bodri drugove, čime je podizao duh otpora kod stanovništva, prisiljenog da prisustvuje ovakvom javnom strijeljanju komunista i rodoljuba. Klicao je: “Živjela slavna komunistička partija!” Tako je te sada već daleke 1942. godine strijeljan **Ljubo Čupić**, ali kako i danas svjedočimo – nikad nije ubijen. Ostao je da živi i traje za vijek i vjekova. Vezanih ruku i rano otete slobode otišao je sa osmijehom u legendu. “Sa osmijehom pred smaknućem, kao pred vjenčanjem”, kako su pjesnici o njemu ispjevali, njegov osmijeh nikad neće biti zaboravljen. Kad su ga prvi rafali pogodili, i dalje je stajao uspravno, gordo dovikujući da će „**doći dani slobode**”. Za narodnog heroja proglašen je tek jula 1953. godine. Svojevrsni kreativni artizam ovog koncepta otvara slojevit kritički diskurs usmjeren ka savremenoj političkoj pojavnosti krize crnogorskih identitetskih i kulturoloških vrijednosti, i pokazuje nam i retro aktivan pristup mediju materijala kojim se rad predstavlja. Taj povratak u poslijeratno vrijeme koje aktuelizuje ovaj portret vidi se u anatomiji izbora detalja okvira, tipologije dizajna pratećeg mobilijara vrata pa, čak i samog mehanizma za pokretanje i kinetičku animaciju dekonstrukcije osmijeha glavnog junaka. Ona je zamišljena da se napravi partizanski jednostavno i djelotvorno sa tehnologijom koja se i tada mogla naći i realizovati. Ovaj čin transformacije Ljubovog osmijeha u izraz Munkovskog krika koji u svojoj pozadini otvara ogledalo koje

and their servants. In the trial, Ljubo openly mocked the representatives of the shameful court. His words and accusations of betrayal resounded as provocations which hit the target, so the Chetniks and trial organisers hastily made a decision on his death sentence. Thus, on a sunny day in May 1942, he was taken to the execution site at the foot of Trebjesa in the immediate vicinity of Nikšić. On the execution site itself he continued to encourage his comrades, which raised the spirit of resistance among the population, who were forced to attend public executions of communists and patriots. He was shouting, “Long live the famous Communist Party!” This is how, back in 1942, **Ljubo Čupić** was shot; still, as we can see today, he never actually died. He continues to live and will live forever. With his hands tied and his freedom taken early, he passed into legend with a smile. “With a smile before the execution, as before the wedding”, as poets have written about him, about his smile which will never fall into oblivion. When the first bursts of gunfire hit him, he was still standing upright, proudly shouting that “**the days of freedom would come**”. He was proclaimed a national hero only in July 1953. A kind of creative artivism of this concept opens a layered critical discourse aimed at the contemporary political phenomenon of the crisis of the Montenegrin identity and its cultural values, showing us also a retroactive approach to the medium or material with which the work is presented.

čeka i lovi svako lice posmatrača iz publike, aktivira se našom intencijom da otvorimo vrata [pritiskom na kvaku] i uđemo u prostor [koji nosi tajnu prošlosti i duh naše sadašnjosti] i koji kao takav ukazuje i na budućnost koja se inicira tim samim činom pokušaja otvaranja vrata.

Vrata ipak ostaju zatvorena [zaključana - blokirana] u fizičkom svijetu ove naše realnosti, dok se istim tim aspektom otvara jedna nova dimenzija interaktivnog učešća i odgovornosti za istu pred licem istine, koja je ovdje metaforički uspostavljena simbolom naše zatvorene slobode. Vrata u ovoj instalaciji donose simbol jedne zaključane kapije slobode pred kojom danas stoji cjelokupna probuđena crnogorska nacija.

Petokraka¹ je ovdje u radu definisana sa pet traka koje se kreću kao putevi koji vode na više ka nebu i čistoti onoga sto je njegov osmijeh uvijek nosio i predstavlja. Za bolju pojašnjenje svojstava koje tih pet simboličkih aspekata uspostavljaju pominjem i kratak istorijat nastanka i razvoja petokrake pod kojom se borio.

The return to the postwar time made with this portrait is seen in the anatomy of the choice of frame details, type of the design of the accompanying door furniture, even the very mechanism for the starting and the kinetic animation of the deconstruction of the main protagonist's smile. The idea was to make the work extremely simple and effective, in the partisan manner, with the technology available back then. The act of transforming Ljubo Čupiće's smile into an expression of Munchian scream which in the background opens a mirror lurking and capturing the face of each observer, is activated with our intention to open the door [by pressing down the handle] and enter the space [carrying the secret of the past and the spirit of the present] which at the same time points to the future initiated by the very attempt to open the door. However, the door remains closed [locked - blocked] in the physical world of our reality, while this same aspect opens a new dimension of interactive participation and responsibility for it in the face of truth, which is here metaphorically established with the symbol of our closed freedom. The door in this installation brings a symbol of the locked gate of freedom in front of which the entire awakened Montenegrin nation stands today.

1. *Za sam nastanak crvene petokrake kao simbola komunizma a kasnije i partizanskog pokreta zaslužan je Lav Trotsky. Trotsky je razvio ideju da svaki krak petokrake simbolizira po pet prstiju na rukama radnika, pet kontinenata, pet socijalnih grupa koje su trebale da vode narode da ideala komunizma [mladost, vojska, industrijalci, poljoprivrednici i inteligencija] itd.*





Za sam kraj ovog teksta želim napomenuti da je taj, iz današnjeg ugla gledano, gotovo izgubljen ključ od ovih vrata na određen način kod svakog od nas koji iskreno želimo dobro našoj Crnoj Gori, njenoj slobodi, samostalnosti i opstanku u ovim izuzetno teškim i složenim vremenima.

The five-pointed star¹ in this work is defined with five strips moving like roads leading up to the sky and the purity of what Ljubo's smile has always carried with it and represented. For a better understanding of the properties introduced with these five symbolic aspects, I also make a brief reference to the origins and development of the five-pointed star under which Ljubo Čupić fought.

I would like to finish by saying that this from today's point of view almost lost key to this door, in a way lies with all of us who truly care about Montenegro, our country, its freedom, independence and survival in these extremely difficult and complex times.

1. The person responsible for the emergence of the red five-pointed star as a symbol of communism and later of the partisan movement is Leo Trotsky. Trotsky developed the idea that each point of the star symbolized five fingers on workers' hands, five continents, five social groups that were to lead peoples to the ideals of communism [youth, army, industrialists, farmers and the intelligentsia] and so on.



SUZANA PAJOVIĆ

ANTIFAŠIZAM NIJE MODNI DETALJ, 2021.

kombinovana tehnika

45 x 35 x 25 cm

Antifašizam nakon Drugog svjetskog rata postaje jedna od temeljnih vrijednosti društava i pretpostavka demokratije. Na tekovinama antifašizma izgrađena je i savremena Evropa. Obaveza je svakog društva da prepozna, ukaže i reaguje na sve, ponekad i skrivene, oblike diskriminacije, šovinizma, segregacije, hegemonizma, nacionalne, rasne, ideološke, vjerske i političke isključivosti. Važno je ukazivati i na primjere ugrožavanja ljudskih prava i sloboda, političkog nasilja, humanističkih vrijednosti. Neophodno je to činiti jasno i nedvosmisleno, ne dozvoljavajući da antifašizam bilo kome služi kao parola za demagošku dnevnopolitičku upotrebu. Antifašizam ne treba svoditi na borbu između suprotstavljenih ideologija već raditi na konceptu antifašističkog obrazovanja građana, kako bi prepoznali uvijek prisutne pojave pod kojima se skriva fašizam u novom, perfidnijem, a moguće i opasnijem obliku.

ANTIFASCISM IS NOT A FASHION

ACCESSORY, 2021

mixed media

45 x 35 x 25 cm

A part of the exhibition of the work is the compartment of the coloured glass with dimensions [60 x 60 x 90 cm]

After the Second World War antifascism has become one of the fundamental values of the societies and a prerequisite of democracy. Modern Europe was built on the attainments of antifascism. Obligation of each society is to identify, reveal and react to all, sometimes hidden, forms of discrimination, chauvinism, segregation, hegemony, national, racial, ideological, religious and political exclusion. It is also important to display examples of threats posed to human rights and freedoms, political violence, humanistic values. This needs to be done in a clear and unambiguous manner, so that no one uses fascism as the demagogical slogan in daily politics. Antifascism should not be reduced to the fight between opposing ideologies, instead the concept of antifascist education of citizens should be developed so as to recognise the all-time present phenomena in which fascism is hidden in its new, more perfidious and, possibly, more perilous form.





IVANKA VANA PRELEVIĆ

ZASTAVE, 2018.

kombinovana tehnika
promjenljiva dimenzija

Instalacija, koja se sastoji od dva objekta u obliku zastava, formirana je od segmenata preuzetih iz ranijih radova. U novoj konstelaciji oni dobijaju drugo značenje i ukazuju da se kreativni proces u umjetnosti kreće spiralno, obnavljanjem i daljim razvojem prethodno usvojenih vrijednosti. Zastave, univerzalni simbol državnog identiteta, pripadnosti, ponosa i poštovanja svakog pojedinca, oblikovala sam od košulja koje sam dijelila na polovine, aludirajući tako na raspolućenost današnjeg čovjeka, njegovu otuđenost od sopstvene prirode, društva i životne sredine. U ovom kontekstu košulje u plavoj i sivoj boji koje asociraju na crnogorski pejzaž i floralni elementi koji se naziru, aplicirani sa unutrašnje strane, skreću pažnju na iskonsku i neraskidivu povezanost čovjeka i prirode. Izdijeljene košulje stoje okačene za metalne šipke i vijore kao zastave na vjetru. Svojom formom one čuvaju sjećanje na oblik ljudskog tijela, dok njihovo preklapanje sadrži humanu dimenziju, vječnu težnju čovjeka za povezivanjem i vraćanjem starim vrijednostima.

FLAGS, 2018

mixed media
variable dimension

The installation, which consists of two structures in the form of flags, was formed of segments taken over from the earlier works. They acquire a different meaning in the new constellation and indicate that the creative process in art moves spirally, by regenerating and further developing previously accepted values.

I formed flags, as the universal symbol of national identity, affiliation, pride and respect for each individual, from the blouses I split into halves, thus alluding to the splitting of today's humans, to their alienation from their own nature, society and environment. In this context, the blue and grey blouses, which are associated with the Montenegrin landscape, and discerned floral elements applied on the inner side, draw attention to the primordial and unbreakable bond between humans and nature.

The split blouses stand hanging on the metal rods and flutter just like flags in the wind. Due to their form, they safeguard memory of the shape of human body, while their overlapping carries a human dimension, an eternal human tendency to connect and return to the traditional values.





VLATKA VUJOŠEVIĆ

BEZ NAZIVA

paper mache
62 x 58 x 28 cm

Moja baba je 1941. preplivala Moraču i pridružila se partizanima. Neposredna inspiracija za moj rad su fotografije vješanja Lepe Radić, mlade partizanke iz Bosne. Tokom proleterijata, žene u Crnoj Gori su se borile u partizanskim četama i radile fizičke poslove . Žene u Crnoj Gori su u svojoj potrebi i snazi ravnopravno sudjelovale u ratnim dešavanjima i u trenu izbrisale vještački održavanu inferiornost. Moja osjećanja i promišljanja tiču se i daljeg razvoja doživljaja unutrašnje slobode i ravnopravnosti kod žena, kod nas, nevidljivih uticaja unutrašnjih konflikata, krivice, transgeneracijskog prenosa. Rad je napravljen u *paper mache* tehnici. Ovo je tehnika koja pokazuje snagu gdje je najmanje očekujemo, ali i može biti veoma krhka i jeftina.

NO NAME

paper mache
62 x 58 x 28 cm

My grandmother swam across the Morača river and joined partisans. Direct inspiration for my work were photos of the hanging of Lepa Radić, young partisan from Bosnia. In the proletariat era, women in Montenegro fought in partisan companies and performed physical labour. Women in Montenegro felt the need and strength to take part in the war, thus instantly eliminating the artificially sustained inferiority. My feelings and deliberations are also concerned with further development of the experience of inner freedom and equality of women, in our country, as well as with invisible influences of inner conflicts, guilt, transgenerational transfer. The work was created by using the *paper mache* technique. This technique displays strength when we least expect it, but it can also be quite fragile and cheap.





ZLATKO GLAMOČAK

PORTRET DŽELATA U 6 UJUTRU ili OMAZ IVANU GORANU KOVAČIĆU, 1984-1986.

240 x 120 x 100 cm

poliester, koža

Muzeji i galerije Podgorice

Rad nagrađen 1986. zlatnim glijetom ULUS-a, nagradom za skulpturu na Proljećnoj izložbi ULUS-a.
Da budemo na pravoj strani istorije.

PORTRAIT OF THE EXECUTIONER AT 6 O' CLOCK IN THE MORNING OR HOMAGE TO IVAN GORAN KOVAČIĆ, 1984-1986

240 x 120 x 100 cm

polyester, leather

The work received the Gold Chisel award in 1986 by the Association of Fine Artists of Serbia [ULUS]; this is the award for sculptures given in the Spring Exhibition staged by ULUS.
Museums and Galleries of Podgorica





ZORAN ŽIVKOVIĆ

„THE LAND OF THE BRAVE NOSES“ / „ZEMLJA ODVAŽNIH NOSEVA“, 2012.

mozaik

50 x 50 cm

Trinaestojulskim ustankom i heroizmom partizanskog pokreta, Crna Gora je izazvala divljenje antifasističkih saveznika i međunarodne javnosti. Ideali NOB-a su ugrađeni u poslijeratnu izgradnju Crne Gore kao socijalističke i progresivne zajednice koja se, u vremenu od 1945. do 1990. godine, krupnim koracima modernizovala i emancipovala. Urušavanjem socijalizma brutalno su poništeni ideali NOB-a a posljednje tri decenije zemljom vladaju destruktivni procesi, od nacionalizma i vulgarnog poimanja politike, do korupcije i visokog kriminala.

Mozaik „The land of the brave noses“ („Zemlja odvažnih noseva“) je neka vrsta razglednice, odnosno slike-pejzaža sadašnje Crne Gore, zemlje poznate po svojim narko kartelima.

“THE LAND OF THE BRAVE NOSES”, 2012

mosaic

50 x 50 cm

Due to the 13 July Uprising and heroism of the partisan movement, Montenegro earned admiration of antifascist allies and international public. Ideals of the War of National Liberation were embedded in the post-war development of Montenegro as a socialist and progressive community which modernised and emancipated itself extensively in the period from 1945 to 1990. The collapse of socialism brutally wiped out ideals of the War of National Liberation, and over the past three decades the country has been ruled by the destructive processes, ranging from national and vulgar understanding of politics, to corruption and high-level crime.

The mosaic “The Land of the Brave Noses” is a kind of the postcard, i.e. painting of the landscape of today’s Montenegro, the country known for drug cartels.





MILENA JOVIĆEVIĆ

MEN'S GAMES, OVER AND OVER AGAIN, 2020/21.

drvo, metal, plastika
500 x 100 x 300 cm

Instalaciju „**Men's Games, Over and Over Again**” čini pet skulptura, koje podsjećaju na predimenzionirane figure iz stonog fudbala. Međutim, suprotno očekivanom, one predstavljaju igračice, ne igrače. Figure su prisvojene sa namjerom da problematizuju uvijek aktuelno pitanje rodne nejednakosti, koje i danas oblikuje crnogorsko društvo. Rad je komentar i kritički osvrt na tradicionalne poglede i stavove, vjekovima rezbarene matrice kolektivnog mišljenja, ponašanja i društvenih odnosa, koje su pretežno formirane sveprisutnom i dominantnom vladavinom tvrdokornog patrijarhata. Zbog toga dresovi koje nose igračice, rade na ogoljavanju [uvijek iznova] popularnih i snažnih stereotipa, prema kojima je žena fiksirana na propisane društvene uloge i položaje, a samim tim je i idealan materijal za kontrolu i manipulaciju. Rad tretira pet modela - pet konvencija. Dva tima žena igraju jedan protiv drugog. Jedan je Savremeni tim, drugi Konzervativni. Oni su različiti po pojavi, u osnovi su isti. U Savremenom timu su tri igračice: čedna, slatka, mlada trudnica- mašina za rađanje, spremna da se reprodukuje, kad god je potrebno. Njen dres je pripijena haljina koja ističe stomak. Druga igračica izgleda kao napumpana silikonska lutka, svedena na puki predmet muške seksualne želje.

MEN'S GAMES, OVER AND OVER AGAIN, 2020/21

wood, metal, plastic
500 x 100 x 300 cm

The installation “**Men's Games, Over and Over Again**” comprises five sculptures which remind of over-dimensional foosball figures. However, contrary to what has been expected, they represent women players, and not men players. Figures were appropriated with the aim of problematising the all-time topical issue of gender inequality, which shapes the Montenegrin society even today. The work is a comment and critical review of the traditional views and attitudes, of centuries-long carved matrix of collective opinion, behaviour and social relations, which were predominantly formed as a result of the omnipresent and dominant rule of the persistent patriarchy. Consequently, the jerseys worn by women players seek to expose [always anew] the popular and strong stereotypes, according to which women are fixed in the traditionally determined societal roles and positions, thus becoming ideal material for control and manipulation. The work treats five models - five conventions. Two teams of women play against each other. One is the Contemporary Team, another is Conservative. Their appearance is different, but fundamentally they are the same. The Contemporary Team features three players: chaste, sweet,



Njen dres je gotovo neprimjetan, čineći da izgleda kao "spremna za upotrebu". Treća je poslovna žena, opsjednuta karijerom, obučena u strogo žensko poslovno odijelo. U Konzervativnom timu igraju dvije igračice: igračica koja personifikuje tradicionalnu ženu, uzornu majku i suprugu, koja se brine o domaćinstvu



i porodici. Njen dres čine duga suknja i neizostavni veo na glavi [neponovljivi simbol njene pokornosti]. Druga igračica izgleda u potpunosti kao muškarac. Ona je virđžina ili tobelija- još jedan surovi konstrukt patrijarhata. Njen dres dobro skriva ženske atribute i čine ga šira muška košulja i muške pantalone. Što god žele da pokažu, noseći svoje tipične dresove, neprestano zaboravljaju, ili ignorišu činjenicu da: igra u kojoj učestvuju, nije bila poštena od samog početka, što stvara apsurdnu situaciju sukoba- među njima. One igraju mušku igru, prema muškim pravilima, jedna protiv druge. Ne postoji vizuelna ili materijalna potvrda NJEGOVOG prisustva u igri, ali jedino ON osvaja bodove, iznova i iznova.

young pregnant woman – birth machine, ready to reproduce, whenever necessary. Her jersey is a tight dress which shows her belly. The other player looks like the pumped silicon doll, reduced to the mere object of male sexual desire. Her jersey is almost unnoticeable, making her look as if she were "ready to be used". The third is a business woman, career obsessed, dressed in strictly female business suit. Two players play in the Conservative Team: the player personifying traditional woman, exemplary mother and wife who takes care of the household and family. Her jersey is a long dress and inevitable veil on her head [unique symbol of her submissiveness]. The other player looks completely like a man. She is a sworn virgin or *tobelija* – another cruel construct of the patriarchy. Her jersey hides well her lady parts and is comprised of a large male blouse and male pants. No matter what they wish to show, wearing their typical jerseys, they keep on forgetting, or they ignore the fact, that the game they are participating in has not been fair from the very beginning, which creates an absurd situation of conflict – amongst them. They play the male game, according to the male rules, against each other. There is neither visual nor material confirmation of HIS presence in the game, but it is only HE who wins the points, again and again.



KATARINA ŠVABIĆ

SNOVI O SLOBODI, 2016-2021.

serija crteža: olovka na papiru
različite dimenzije - do 60 x 40 cm

Raspon, cikličnost i kontrasti pojmova:
sloboda - ropstvo, rat - mir,
borba - predaja, lebde u provaliji
svjesnosti svakog bića i svačije sudbine,
lične i kolektivne. Izranjaju jedan iz
drugog poput noćne more iz bezbrižnog
sna, poput talasa koji proguta, slomi,
potopi, a potom podigne, osvoji i
uzdigne. Tako se na mirnoj, čistoj, nevinoj
bjelini papira roji gusto tkanje crnih linija,
vječite borbe i snova o slobodi i miru.

DREAMS OF FREEDOM, 2016-2021

series of drawings: pen drawing
different dimensions - from 60 to 40 cm

Range, cyclicality and contrasts of the
notions: freedom - slavery, war - peace,
fight - surrender, float in the abyss of
consciousness of every being and in
everyone's destiny, both individual and
collective. They rise to the surface one
from the other, like a nightmare in the
careless dream, like the wave which
swallows, breaks, floods, and then rises,
conquers and elevates. And so, the
dense weaving of black lines, the eternal
fight and dreams of freedom and peace,
swarm on the innocent whiteness of the
paper.





VESKO GAGOVIĆ

KOLEKCIONAR, 2021.

značke na platnu
50 x 50 cm

Skupljanje znački - jedno vrijeme veoma popularan hobi, posebno za vrijeme komunizma. Ima ljudi koji i danas čuvaju svoje kolekcije kao neko blago. Značke su male oznake različitog oblika i dizajna, koje služe za identifikacijsku ili marketinšku svrhu. Motivi na značkama su bili različiti, mada su uglavnom imali onaj socijalno-kulturološko-edukativni prizvuk: Olimpijada, drug Tito sa potpisom, drug Tito bez potpisa, sa petokrakom, bez petokrake, srp i čekić, petokraka, vojska, zastave, Kumrovec...

Ovaj rad je posvećen čovjeku kome je omiljeni hobi bio prikupljanje znački. Tokom 90-tih godina, dakle u doba rata koji je zahvatio naše zemlje nakon raspada Jugoslavije, izbjegao je iz Sarajeva u Podgoricu. U koferu sa najdragocijenijim stvarima bilo je mjesta i za značke, koje sam kasnije dobio na poklon.

COLLECTOR, 2021

badges on paper
50 x 50 cm

Badge collecting – a popular hobby for a while, particularly in communist era. Some people keep their collections even today as if they were some kind of treasure.

Badges are small tokens of different forms and design, which serve identification and marketing purposes. Motifs on the badges were diverse, though they mainly carried social-cultural-educational connotation: Olympics, comrade Tito with his signature, comrade Tito without the signature, with the five-pointed star, without the five-pointed star, army, flags, Kumrovec...

This work is devoted to the man whose favourite hobby was badge collecting. He fled Sarajevo to settle in Podgorica in the nineties, during the war which broke out in our countries following the dissolution of Yugoslavia. The luggage with the most precious belongings also had room for badges, which I was later given as a gift.





JELENA TOMAŠEVIĆ

GUILTY KNOWLEDGE, 2019.

instalacija
30 x 24 cm

Naslov potiče iz pravne terminologije, a termin se koristi kada vam je poznato da je određena situacija nelegalna, ali izaberete da je ignorirate. Instalacija se bavi našim pokušajem da obitavamo u društvu koje je u stalnom pokretu, u dominantnom političkom okruženju. Motor koji pokreće vibracije potiče od motora dildo-a, koji "glavu" drži u stalnom pokretu i proizvodi buku. Neprestani priliv informacija i [ne] dobrovoljno podaništvo političkom i društvenom okruženju, odnosno, okruženju društvenih medija, koriste se za zamagljivanje fokusa građana: u moru lažnih i trivijalnih informacija, one koje su zaista bitne ostaju skrivene ili prolaze neopaženo, dok mi bivamo sve manje i manje u stanju da razlikujemo bitno od nebitnog.

GUILTY KNOWLEDGE, 2019

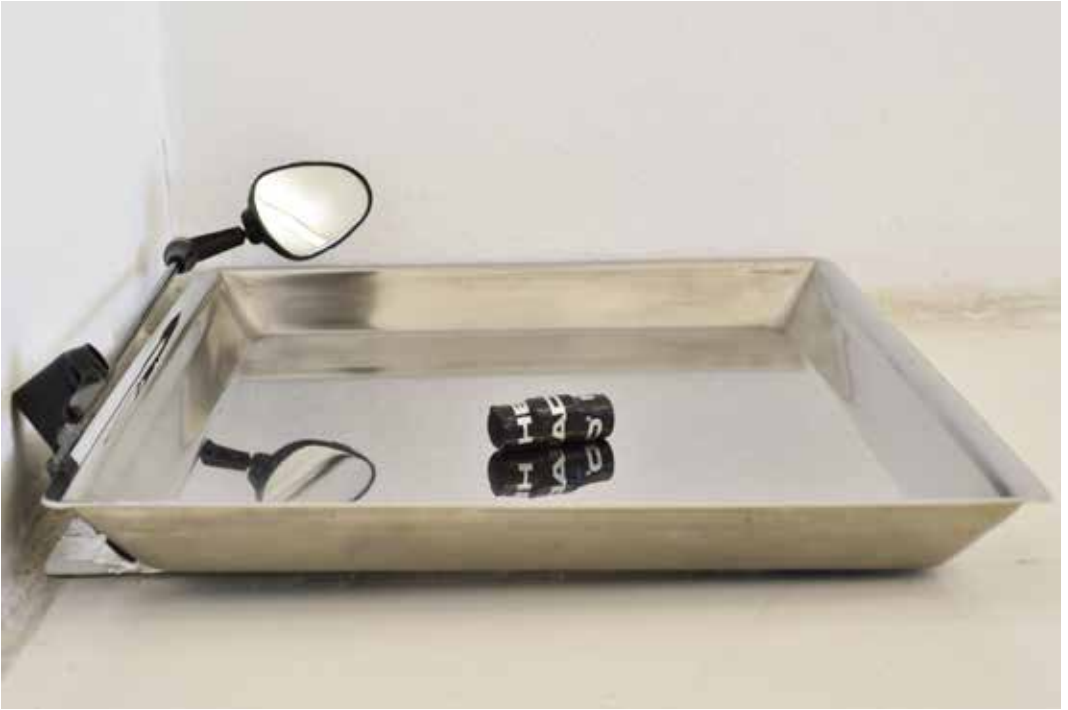
Installation
30 x 24 cm

The title comes from legal terminology, the term is used when you know that an unlawful situation exists but you choose to ignore.

This installation discussing about how we are trying to exist in society of constant movement, and dominant political environment.

The motor powering the vibration comes from a motor of dildo, keeping the "head" in constant movement and noise. Perpetual influx of information and [in]voluntary servitude to political and social/social media environment is being used to blur the focus of citizens — In the sea of fake and irrelevant information, truly significant ones are concealed or pass us by unnoticed, as we are becoming increasingly unable to distinguish between important and trivial.





DEJAN BATRIĆEVIĆ

CRNOGORSKE HEROINE – MILICA VUČINIĆ

digitalna ilustracija

91 x 140 cm

Vraćanje prošlosti uvijek je bolno. Bilo da je naša lična, porodična, ili opšta, čovječanska. Tragedije i smrt bile su jedina konstanta od kad je svijeta, samo one su sigurne, sve ostalo je relativno. Ipak, u svim tim tragičnostima i korotnoj atmosferi koja premaže povijest, zaikraju veličanstvene smrti – smrti čija je jedina svrha da podari život. Takav je slučaj s generacijom Milice Vučinić, generacijom koja je grudima zatvarala puškomitraljeze i goloruka davila nacifašističku aždaju. Oni i one su dragovoljno, svojom krvlju gasili lomaču zaždvenu zlonauomom najmračnije ideologije u istoriji planete.

Milicu sam odabrao kao arhetipa čitave te crnogorske reprezentacije antifafšizma; čitava njezina porodična istorija i grandiozna žrtva kao da se zrcali u crnogorskom ogledalu prošlosti, Milica je prosto njezina personifikacija – prkosna, gorda, nepokorna, stamena, kao u kršu izlivena, grubih crta lica, neustrašiva i prije svega nesebična - nije cijnila svoj život koliko je cijnila slobodu i živote drugih. Upravo te njezine karakterne crte upotpunjene s faktima iz zvanične istoriografije o njezinome životu, motivski su mi se činile idealnim za umjetničku artikulaciju. Ali ne želim

MONTENEGRIN HEROINES - MILICA VUČINIĆ

digital installation

91 x 140 cm

Return to the past is always painful. It makes no difference whether it is our personal, family past or general, human past. Tragedies and death have been the only constant since the beginning of the world, only they are certain, all the rest is relative. Nevertheless, extraordinary deaths - deaths whose only purpose is to give life, glimmer in all these tragic events and mourning setting which smear the past. Such is the case of Milica Vučinić's generation, the generation which had for years been closing up machine-guns and strangling the Nazi-fascist dragon with its bare hands. Men and women voluntarily, with their own blood, put down the fire on the stake lit by the darkest ideology in the history of the planet. I chose Milica to be an archetype of that whole Montenegrin national antifascist team as if her entire family history and grandiose sacrifice were reflected on the Montenegrin mirror of the past; Milica is simply its personification - spiteful, proud, unsubmitive, stoical, as if cast in the stone, with rough features, fearless and above all selfless - she did not appreciate her life to the extent she appreciated freedom and lives of others. Precisely these character traits of





idolatrijsku koncepciju, jer generalno imamo problem sa „svijetom idola“ – time bi unizili Miličine suborke i suborce i njihove pretke koji su u njihovu sistemu vrijednosti bili stubovi borbenoga humanizma koji je karakterisao partizanske jedinice. Milica Vučinić za mene je duboka rijeka crnogorske istorije, u njoj gledam isprepletenost različitih sudbina ovoga prostora i iz čitave te dijalektike njezin se lik sam iscrtava, ona je već gotova povijesna ilustracija, i moj zadatak nije da je stvaram, moj zadatak jeste nastojanje da na papiru otkrijem te linije koje je već povukla istorija.

hers, supplemented with the facts from official historiography of her life, seemed to me an ideal motif for artistic articulation. But, I do not want an idolatric concept, because we generally have a problem with the “world of idols” – in that way we would humiliate Milica’s female and male fellow fighters and their ancestors who were pillars of the combative humanism in their system of values which was a feature of partisan units. In my view, Milica Vučinić is a deep river of the Montenegrin history, and in her I see the intertwinement of different destinies of this region, while her figure draws itself on its own out of that whole dialectics, she is already a historic illustration, and my task is not to create, my task is to tend to discover on paper these lines that the history has already drawn.



Aleksandra **Božović**
Danijela **Stanković Drobnjak**
Đovana **Maković**
Edin **Ćeranić**
Kristina **Kusovac**
Marija **Radusinović**
Nikola **Balević**
Nikola **Matičić**
Rosa **Čukić Ćorović**
Sara **Jolić**
Stefan **Bulatović**
Stefan **Delić**

Da li sloboda umije lijepo da pjeva kao što mi i dalje pjevamo o njoj? Da li slobodom čovjek uvijek živi sebe, jer ona se ne postiže - slobodu nosimo u sebi? Da li tajna slobode počiva u hrabrosti? Da li je „ naša borba“ rezultirala novom borbom - borbom bez prestanka? Da li su nam preci darivali slobodu ili su nas naučili da se za nju borimo? Što predstavljaju stvaralačka borba i stvaralačka sloboda? Kako „utuliti“ tjelesnu, duhovnu, intelektualnu glad? Da li je mir suštinski cilj kojem svi težimo? Ova i mnoga druga pitanja postavljaju svojim radovima pripadnici mlade generacije savremene crnogorske likovne scene...

Dr Anastazija Miranović



Miloš Vušković

Ranjeni drug | The Wounded Comrade
ulje na platnu | oil on canvas | 96 x 120 cm

ŠTO JE NAMA NAŠA BORBA DALA III

Da li sloboda umije lijepo da pjeva kao što mi i dalje pjevamo o njoj? Da li slobodom čovjek uvijek živi sebe, jer ona se ne postiže - slobodu nosimo u sebi? Da li tajna slobode počiva u hrabrosti? Da li je „naša borba“ rezultirala novom borbom - borbom bez prestanka? Da li su nam preci darivali slobodu ili su nas naučili da se za nju borimo? Što predstavljaju stvaralačka borba i stvaralačka sloboda? Kako „utuliti“ tjelesnu, duhovnu, intelektualnu glad? Što su žene u revoluciji dobile, za što su se izborile, a kakvim su osudama i predrasudama i dalje izložene? Da li je mir suštinski cilj kojem svi težimo?

Neka od ovih ili sličnih pitanja postavljali su Perikle, Aristotel, Ciceron, ali i Če Gevara, Kami, Branko Miljković i brojni drugi državnici, filosofi, intelektulaci, umjetnici, revolucionari... Na trećoj izložbi art projekta Što je nama naša borba dala postavljaju ih svojim radovima pripadnici mlade generacije savremene crnogorske scene: **Aleksandra Božović, Đovana Marković, Edin Čeranić, Danijela Stanković-Drobnjak, Kristina Kusovac, Nikola Belević, Marija Radusinović, Nikola Matičić, Rosa Čukić-Ćorović, Stefan Bulatović, Sara Jolić i Stefan Delić.**

Na tragu istorijskih narativa pripadnici mlade generacije crnogorskih likovnih umjetnika zrelo promišljaju događaje i tekovine NOR-a i revolucije, smjelo ih kontekstuirajući s ovovremenim dešavanjima i stanjem u crnogorskom društvu. Zabrinuti za svoju budućnost ne libe se da istu kreiraju na „zdravim“ osnovama, svjesni da smo bez nasljeđa slobodarske prošlosti izgubljeni u pluralizmima dezeorjentisane svakodnevice. Posezanje za citatima istorije umjetnosti, poput Pikasovog goluba mira, ili reminiscencije na onovremene revolucionarne plakate i simbole otpora koje sučeljavamo sa raznim licima ovovremenih „fašizama“, načini su individualnih odgovora na pitanje: što je nama naša borba dala? U vremenu u kojem živimo, bez snažnog vrijednosnog uporišnog oslonca, lako je zalutati u mraku neistina. „Kulturu sjećanja“ potisnula je „kultura zaborava“, svojstvena crnogorskom društvu i prostoru Balkana.

Bio je pravi umjetnički izazov „sučeliti“ likovna promišljanja datih tema različitih generacija likovnih umjetnika. Tri izložbe - tri ugla sagledavanja. S jedne strane, imamo djela umjetnika-neposrednih učesnika ili svjedoka NOR-a i NOB-a, s druge, predstavnika generacije dokazanih, priznatih umjetnika kojima je istorijski bliži dati narativ, s treće, pripadnike mlade generacije likovnih





Đorđe Andrejević Kun
Kolona, 1946. | *Column*, 1946
ulje na platnu | oil on canvas

umjetnika koji o ovim temama, za njih „daleke“ prošlosti, [sa]znaju posredno, selektivno i nedovoljno. Dok djela „starih majstora“ afirmativno prikazuju dato vrijeme i poslijeratni period, savremene generacije umjetnika prilično kritički se osvrću, ne na NOR, revoluciju i antifašizam, već na valorizaciju njihovih tekovina. Mnoge od njih nismo umjeli ili htjeli da negujemo i razvijamo. Posljedice takvih činjenja/nečinjenja živimo danas.

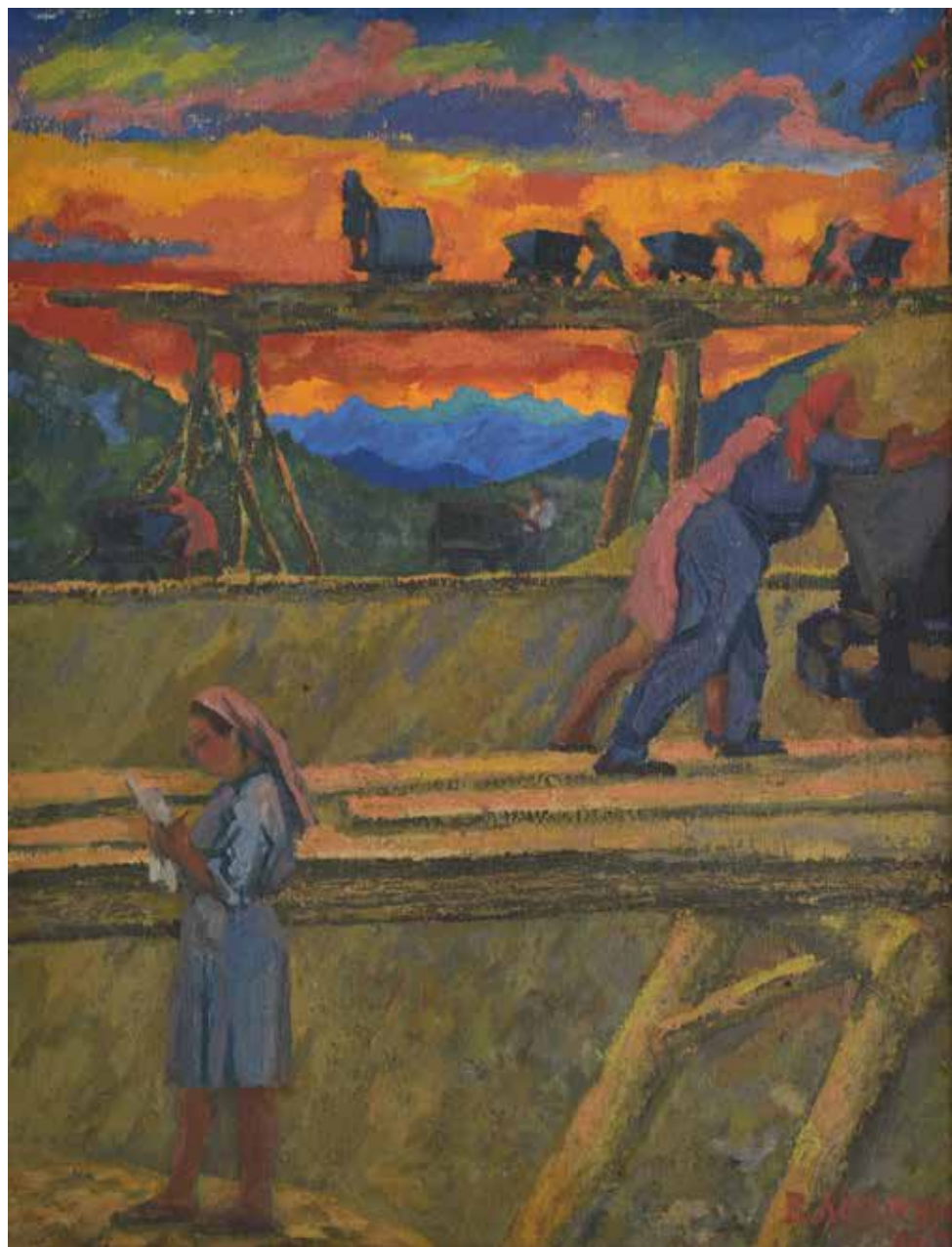
Treća u nizu izložbi na datu temu zatvara ciklus projekta u pokušaju još jednog umjetničkog odgovora, podsjećanja i preispitivanja, osviještenog otklona od zaborava istinskih vrijednosti crnogorskog društva kojem su ovi mladi ljudi izabrali da pripadaju.

Umjesto zaključka, tekst završavam pitanjem Aleksandre Božović, učesnice izložbe: „*Precima hvala i duboki naklon, savremenicima pitanje - ima li što da se jede?*“

Dr Anastazija Miranović
istoričarka umjetnosti, autorka projekta

Velimir Leković
Nasip, 1949. | *Embankment*, 1949
ulje na platnu | oil on canvas
63 x 48 cm





Can freedom sing as nicely as we are still singing about it? Do humans always remain true to themselves due to freedom, since freedom is not something attained but something we carry within ourselves? Does the secret of freedom rest in bravery? Has “our fight” resulted in a new fight - an endless fight? Did ancestors give us freedom as a gift or they taught us to fight for it? What do creative fight and creative freedom represent? How can one alleviate physical, spiritual, intellectual hunger? Is peace the essential goal we all strive to achieve? These and many other questions have been asked in the works of younger generations of the Montenegrin contemporary art scene...

Anastazija Miranovic, PhD



WHAT HAS OUR FIGHT GIVEN US III

Can freedom sing nicely just as we are still singing about it? Do humans always live themselves due to freedom, because it is not something attained – we carry freedom within ourselves? Does the secret to freedom rest in bravery? Has “our fight” resulted in the new fight – an endless fight? Did ancestors give us the freedom as a gift or they taught us to fight for it? What do creative fight and creative freedom represent? How can one “alleviate” physical, spiritual, intellectual hunger? What did women acquire in the revolution, what did they win, and what kinds of judgments and prejudices are they still exposed to? Is peace the essential goal we all strive to achieve?

Some of these and similar questions were asked by Pericles, Aristotle, Cicero, but also by Che Guevara, Camus, Branko Miljković and numerous other state leaders, philosophers, intellectuals, artists, revolutionaries... They have also been asked in the works of younger generations of the Montenegrin contemporary scene in the third exhibition of the art project *What Has Our Fight Given Us*: **Aleksandra Božović, Đovana Marković, Edin Čeranić, Danijela Stanković-Drobnjak, Kristina Kusovac, Nikola Belević, Marija Radusinović, Nikola Matičić, Rosa Čukić-Ćorović, Stefan Bulatović, Sara Jolić and Stefan Delić.**

Along the lines of historic narratives, members of young generations of the Montenegrin artists ponder upon events and attainments of the national liberation war and revolution in a mature fashion, daring to place them in the today’s context and situation faced by the Montenegrin society. Concerned about their future, they do not hesitate to create it on “healthy” grounds, aware that without the heritage of the libertarian past we find ourselves lost in pluralisms of the disoriented daily life. Resorting to quotations of the art history, such as Picasso’s dove of freedom, or reminiscence of the then revolutionary posters and symbols of resistance which we confront with diverse faces of today’s “fascisms” are ways to individually respond to the question: what has our fight given us? In the time we are living, without a strong value referential foothold, one can easily lose their way in the dark of fabrications. The “culture of memories” was repressed by the “culture of forgetfulness”, inherent to the Montenegrin society and to the Balkan.

“Confrontation” of fine art considerations of given topics between different generations of fine artists was a genuine artistic challenge.





Aleksandar Aco Prijic

Moštanica | Moštanica

ulje na platnu | oil on canvas | 102 x 140 cm

Three exhibitions – three points of view. On the one hand, we have the works of artists – direct participants in or witnesses to the national liberation war, and on the other, we have representatives of the generation of the renowned, recognised artists who are historically closer to the given narrative, while on the third there are members of the young generation of fine artists who directly, selectively and insufficiently [learn] know of these themes that are “ancient” history for them. While works of the “old masters” affirmatively demonstrate the given time and the post-war period, the contemporary generations of artists are quite critical, not of the national liberation war, revolution and antifascism, but of the valorisation of their attainments. We did not know how, or we did not want, to cherish and develop many of them.



Aleksandar Prijic

Jasikovac, 1941. | Jasikovac, 1941
ulje na lesonitu | oil on masonite | 118 x 116,8 cm

Nowadays we feel consequences of such actions/failures to act. The third in a row exhibition on the given theme closes the project cycle in an attempt to ensure yet another artistic response, reminiscence and reconsideration, conscious drift from the oblivion of the genuine values of the Montenegrin society which these young people chose to belong to. Instead of conclusion, I close the text with a question asked by Aleksandra Božović, exhibition participant: *“Thank you and deep bow to the ancestors, and a question for contemporaries - is there anything to eat?”*

Anastazija Miranovic
PhD, art historian, project author



ALEKSANDRA BOŽOVIĆ

IMA LI ŠTA DA SE JEDE?, 2021.

kombinovana tehnika [ugljen, akril, suvi pastel, uljani pastel, kolaž] na pak papiru, kaširano na medijapanu
70 x 100 cm

Osoba na mom radu je potomak, posledica megdana, dijete sadašnjice. Nosi u sebi krv ljudi koji su srčano branili svoje. Njen pogled pita, ali stav je uspravan, što se dodatno naglašava kičmom koja vodi ka crnom krugu, koji je rendgenski snimak-poprečni presjek čovjekove utrobe. Izgleda ispijeno, ali i oštra ramena odaju stamenost. Obučena u crveno, sa elementima koje oponašaju vez na crnogoskoj nošnji. Crvena krv, crvena zvijezda, crvena nošnja i na kraju crveno vino-omaž tom događaju. Na tanjiru skelet ribe, ali se postavlja pitanje: "Da li nam je data, ili su nas naučili kako da pecamo?" Naziv ne potvrđuje samo tjelesnu glad, već i duhovnu i intelektualnu. Ruke krupne jer su stvorene da prave velike stvari, ali prazne. Precima hvala, i duboki naklon, savremenicima pitanje - ima li šta da se jede?

IS THERE SOMETHING TO EAT?, 2021

Mixed media [charcoal, acrylic, dry pastel, oil pastel, collage] on kraft paper, adhered to the MDF board
70 x 100 cm

The person in my work is a descendant, a consequence of a fight, a child of the present day. He carries the blood of people who heartily defended their own side. His gaze asks, but he stands upright, which is accentuated by the spine leading to the black circle, which is an X-ray, a cross-section of the man's viscera. He looks emaciated, but his sharp shoulders also show stamina. He is dressed in red, with elements mimicking embroidery on the Montenegrin national costume. Red blood, red star, red dress and finally red wine - homage to the event/occasion. A fish skeleton is on the plate, with a question arising: "Has it been given to us, or have we been taught to fish?" The title confirms not only physical but also spiritual and intellectual hunger. His hands are big since they are meant to make big things, but they are empty. A big thanks and a deep bow to the ancestors; to the contemporaries the question: is there something to eat?





DANIJELA STANKOVIĆ DROBNJAK

BORBA, 2020.

Akrilik na platnu
35 x 45 cm

Slika BORBA je dio NOVOG ciklusa "Svijet morskih dubina". Govori o svjetskim problemima pandemije izazvane covid-19. Njegovom borbom za bolji status mišljenja, stavova i ekonomske slobode u društvu. Lik ribara govori o strpljenju i umijeću čekanja navedenih promjena ali mudre strategije u savladavanju nevolja. U sredini slike nalazi se figura čovjeka (predstavljen bijelom bojom) koja nam govori o njegovom psihičkom razvoju, ali i AURI kojoj teži da dostigne u ovim vremenima SAVRŠENSTVU.

BATTLE, 2020

acrylic on canvas
35 x 45 cm

The painting BATTLE is part of the NEW series "The Depths of the Sea / Underwater World". It speaks about the global problems of the Covid-19 pandemic and man's struggle for a better status of opinions, attitudes and economic freedom in society. The character of the fisherman speaks of patience and the art of waiting for these changes but also of a wise strategy in overcoming adversity. In the middle of the painting there is a figure of a man [in white], who speaks of his psychic development, but also of the AURA he strives to reach in these times, PERFECTION.





ĐOVANA MAKOVIĆ

NE PLAČI MAJKO, JOŠ SAM ŽIVI, 2021.

Akrilik i ulje na platnu
118,5 x 78 cm

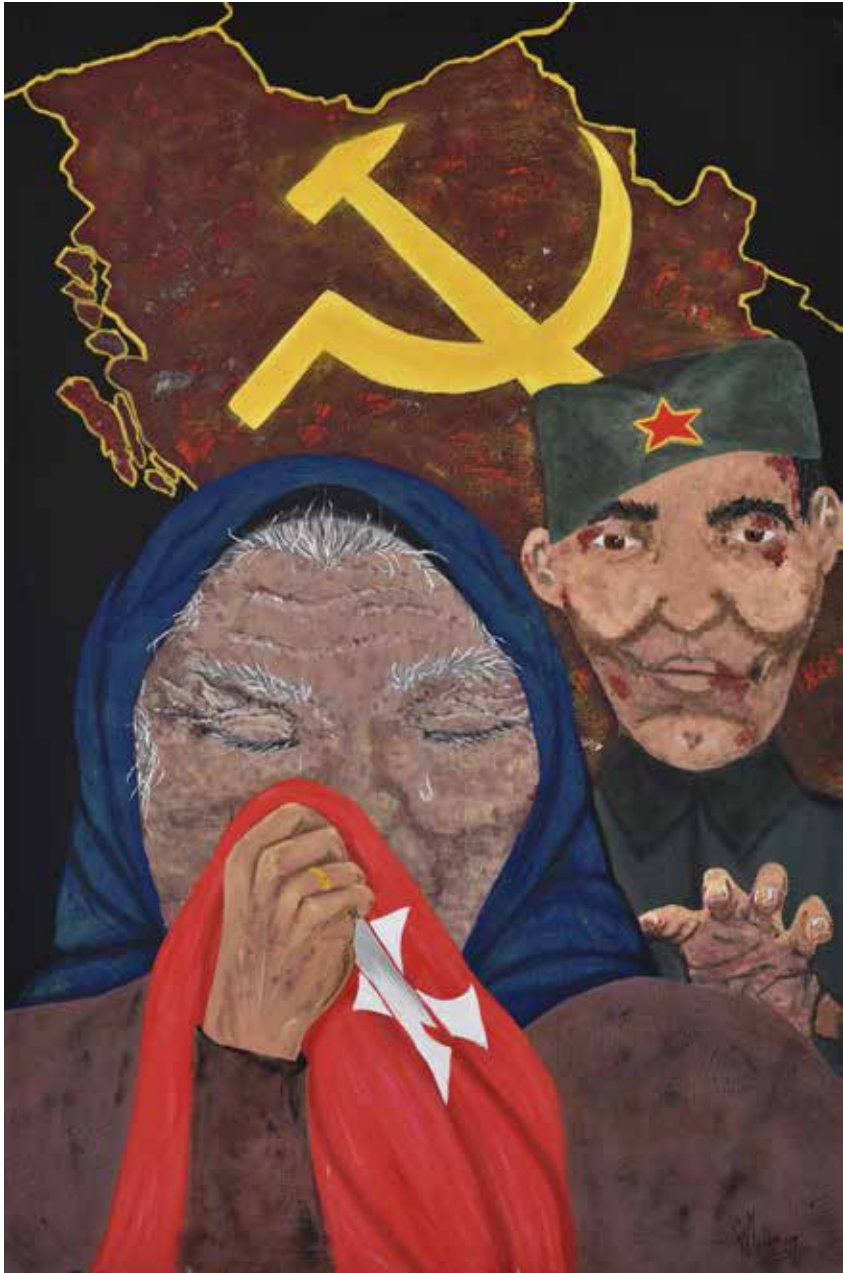
Najveći rat u vrijeme revolucionarne borbe 1941-1945. godine su vodile majke koje nijesu znale hoće li im se sin ili muž uopšte vratiti živ. Moj rad upravo to simbolizuje. Rad prikazuje trenutak kada se jednoj majci vrati sin za kojeg je mislila da je umro. Ona nikog osim njega nema u životu. Međutim, on je uspio da se spasi i vrati se u zavičaj svojoj majci. Majka zastavom briše suze dok sin pruži svoju desnu ruku da dodirne svoju majku u lijevom ramenu, na strani srca. U pozadini se nalaze teritorije bivše Jugoslavije. Rad prikazuje najveću ljudsku tugu i najveću ljudsku sreću, koje su ujedno i najtiši ljudski ratovi o kome niko i ne priča i najveće pobjede koje istorija ne piše u knjigama.

DON'T CRY MOTHER, I'M STILL ALIVE! 2021

Acrylic and oil on canvas
118.5 x 78 cm

The greatest war during the liberation struggle in the period 1941-1945 was fought by mothers who did not know if their son or husband would come back home alive. This is exactly what my work symbolizes. It depicts a moment of reunion between a mother and her son who she thought was dead. He is all she has in life. However, he manages to survive and return to his mother, to his native place. The mother wipes away her tears while the son extends his right arm to touch her left shoulder, on the side of the heart. The background features the territories of former Yugoslavia. The work shows the greatest human sorrow and the greatest happiness, which are at the same time the most silent human wars that no one talks about and the greatest victories unrecorded in history books.





EDIN ĆERANIĆ

SLOGA, 2021.

Kombinovana tehnika
150 x 200 cm

Traganje za odgovorom na temu koja ima duboko značenje za naš narod nije bilo jednostavno. U svim borbama do pobjede nas je uvijek vodila vjera i sloga. Upravo me "sloga" upućuje na idejno likovno rješenje gdje sam mogao da prikazem opstanak nas samih u prošlim i sadašnjim vremenima. Težio sam za sponom koja može povezati našu prošlost i sadašnjost, tako da sam došao do rješenja gdje mi je upravo tu vezu omogućio likovni medij sa kojim sam ovo djelo realizovao. Digitalno slikarstvo zajedno sa tradicionalnim načinom slikanja mi omogućava prikaz neraskidive veze nečega što postoji vjekovima i onoga sto će tek početi da živi i da se razvija.

HARMONY, 2021

Mixed media
150 x 200 cm

Searching for the answer to the topic which has a deep meaning for our people was not easy. In all our struggles, we have always been led to victory by our faith and harmony. It is this "harmony" that has guided me to the artistic concept through which I have been able to present our own survival in times past and present. I tried to find a link that could connect our past and present, which I was eventually able to do owing to the solution in the medium with which I have made this work. Digital painting coupled with traditional painting enables me to depict the unbreakable tie between something that has existed for centuries and something that is yet to begin its life and to develop.





KRISTINA KUSOVAC

VJEČNI PLAMEN, 2021.

Ulje na platnu
114 x 173 cm

Inspirisana sam zajednicama i ljudima koji je čine, njihovim jedinstvom, tradicijom i porijeklom, kao i prirodom, kako čovjeka, tako i svega što nas okružuje. Čovjek je dio prirode, a figure koje predstavljam su ljudi i njihove duše, koje često kriju svoje pravo lice iza onog očiglednog. Okrenuta sam onom duhovnom u čovjeku, dobru i zlu u njemu i kakav uticaj to ima na njega i okolinu.

Čovjek je najmisterioznije biće, a njegova prošlost i sadašnjost se uvijek prožimaju i traže da, prije ili kasnije, budu otkrivene, riješene; jednom puštene da ostanu netaknute i samo da se čuje njihov spomen i ono iz njih naučeno. Svijet pokreću priroda i čovjek, a moj cilj je da u svojim djelima prikazem ono važno – bit čovjeka, karakter i posljedice njegovih djela, bilo dobrih ili loših. Osjećam potrebu da svojim djelima definišem i prikazem važne pojave i događaje između ljudi, prirode i onog njima prirodnog, da pokažem čutnju i otčutano, ono glasno i nasmijano, podvodljivo i zavodljivo. Čovjek je čovjeku najveća tajna, a ja želim da je, koliko god mogu, otkrijem i pomoću umjetnosti podijelim.

Kompozicija slike sadrži 4 plana: prvi koji predstavlja figure u pokretu, odnosno, u borbi, drugi kojeg čine statične figure, a koje se nalaze iza onih u prvom planu. Zatim 3. i 4. plan koji čine brda i nebo koje obasjava sunce. Figure u borbi predstavljaju naš narod koji se borio za slobodu i za otadžbinu, narod koji je branio svoje pravo i čast, kao i pravo i čast svog porijekla.

ETERNAL FLAME, 2021

Oil on canvas
114 x 173 cm

I am inspired by communities and people who make them up, their unity, tradition and origins, as well as by the nature of man and all that surrounds us. Man is a part of nature, and the figures I depict are people and their souls, who often hide their true selves behind the obvious. I am attracted to the spiritual in man, good and evil in him, and how this influences him and his environment. Man is the most mysterious being and his past and present always intertwine asking to be, sooner or later, uncovered or resolved; to be left to remain intact so that only remembrance and what was learnt from them are heard. The world is driven by nature and man, and my goal is to show in my works what is important – the essence of man, the character and consequences of his actions, whether good or bad. I feel the need to use my works to define and depict important phenomena and events between people, nature and what is natural to them, to show silence and what has not been said, what is loud and smiling, captivating and seductive. Man is man's greatest secret and I wish, as much as possible, to reveal it and share it through art. The composition of the painting contains four planes: the first is made of figures in motion or fighting, actually, while the second comprises static figures, located behind the ones in the foreground. Then there follow the third and the fourth planes, made up of the hills and the sunlit sky. The fighting figures represent our people who fought for freedom and our homeland, people who defended their right and their honour, as well





Takođe, prikazani su i stradali Crnogorci, oni koji su odbili da ostave svoj narod i da se rame uz rame bore sa njima, kao i one koji su se vraćali i kretali iznova, sve da sačuvaju i zaštite ono svoje, jer „svoje se nikad ne ostavlja”. Suparnici sa kojima su se Crnogorci borili su tamnijeg kolorita, nijansama crne, sive i maslinasto-zelene boje, dok su naši preci oslikani bojama crnogorske zastave i narodne nošnje Crne Gore. Figure u drugom planu, koje (može se pomisliti) posmatraju i one što se bore i posmatračke slike, predstavljaju ono što su naši prethodnici i naši preci ostavili, neporušiv stub dostojanstva i nemjerljive hrabrosti, stub ljudskosti, časti i poštenja. Simbolizuju i ponos i našu krv koju imamo zahvaljujući njima. „Brda tvrda” naše prirode čine duh vremena - postojan, jasan, vječan. Kao i jednu od glavnih karakteristika prirode koja krasi Crnu Goru. Figure koje posmatraju nastale su inspirisane praistorijskim figurinama, koje su esencija praistorijskog čovjeka, to jeste, simbol biti čovjekovog duha koji, iako stavljen u formu, postoji i biva svuda.

as the right and honour of their origins. The painting also depicts the fallen Montenegrins, those who refused to leave their people and fought side by side with them, and those who returned to start again from scratch, to safeguard and protect what is theirs as “people never leave what’s theirs”. The enemies against whom the Montenegrins fought are darker in colour, in the shades of black, grey and olive-green, while our ancestors are painted in the colours of the Montenegrin flag and the national costume of Montenegro. The figures in the second plane, who [one may think] watch both the ones who fight and the ones viewing the painting, represent what was left to us by our predecessors and our ancestors, the indestructible pillar of dignity and immeasurable courage, the pillar of humanity, honour and honesty. They also symbolize pride and our blood that we have thanks to them. The “hard hills” characterizing our nature make the spirit of the time – steadfast, clear, eternal. They are at the same time one of the main features of nature that adorn Montenegro. The watching figures were inspired by prehistoric figurines, which are the essence of prehistoric man, the symbol of the essence of human spirit that, though given a concrete form, is omnipresent.



MARIJA RADUSINOVIĆ

NEBESKA KOŠARA, 2021.

Ulje na platnu
150 x 180 cm

Moj pristup umjetnosti sličan je nadrealističkom stilu, a tako moje figure imaju nadrealnu priču. Njačešće se bavim čovjekom i njegovom unutrašnjem biću. Slobodan čovjek uvijek živi sebe i njegovo bogastvo leži u mogućnosti da je uvijek spreman da izrazi sebe bez straha od kritike okoline. Slobodu ne možemo postići jer je uvijek imamo u sebi. Slobodan čovjek ne bježi ni od čega, pa ni od smrti ako je to njegova sudbina. Dakle, u svom radu sam pokušala napraviti paralelu između današnje političke situacije i Trinaestojulskog ustanka. Smatram da se radi o veoma sličnoj borbi, a to je borba za nezavisnost i slobodu. Politička sloboda je uvijek bila uzrok revolucija. Ovo je moj doživljaj pojma slobode smještenog u ovo vrijeme.
"Tajna slobode počiva u hrabrosti" - Perikle.

HEAVENLY BASKET, 2021

Oil on canvas
150 x 180 cm

My approach to art resembles the surrealist style and thus my figures have a surreal story. I mostly deal with man and his inner being. A free man is always true to himself and his wealth lies in his readiness to express himself at any moment without fear of criticism from the community. We cannot achieve freedom as we always have it within ourselves. A free man does not flee from anything, not even death if that is his destiny. In my work I have tried to make a parallel between the current political situation and the 13th July Uprising. I think that it is a very similar struggle: a struggle for independence and freedom. Political freedom has always been a cause of revolutions. This is my view of the notion of freedom set in the present time.
"The secret to freedom is courage" - Pericles.





NIKOLA BALEVIĆ

VJEČNI VRISAK SLOBODE, 2021.

Kombinovana tehnika [metal i drvo]
81 x 33 x 30 cm

Kroz ovaj rad želim da predstavim bliskost koja postaje cjelina, sjedinjavajući dva suprotstavljena elementa. Metal kao simbol snage i drvo kao simbol života, našli su se zajedno u skulpturi čovjeka kome je patnja ocrtala trag u izrazu, ali ne i u njegovoj cjelovitosti koja predstavlja borbu za pomirenje i toleranciju uz pomoć koje jedino možemo prihvatiti one koji su drugačiji, pa i drugačije elemente svog bića. Antifašistička borba je čvrsta kao metal i vječito inspirisana visinama slobode kao drvo.

THE ETERNAL SCREAM OF FREEDOM, 2021

Mixed media [metal and wood]
81 x 33 x 30 cm

Through this work, I wish to present closeness that becomes a whole, uniting two opposing elements. Metal as a symbol of strength and wood as a symbol of life are found together in the sculpture of a man whose expression shows traces of suffering but whose integrity has remained intact, representing a struggle for reconciliation and tolerance, the only way for us to accept those who are different, including different parts of our own being. The anti-fascist struggle is as unyielding as metal and as eternally inspired by the heights of freedom as wood.





NIKOLA MATIČIĆ

BORBA NIJE STALA, 2021.

Digitalni crtež
50 x 50 cm

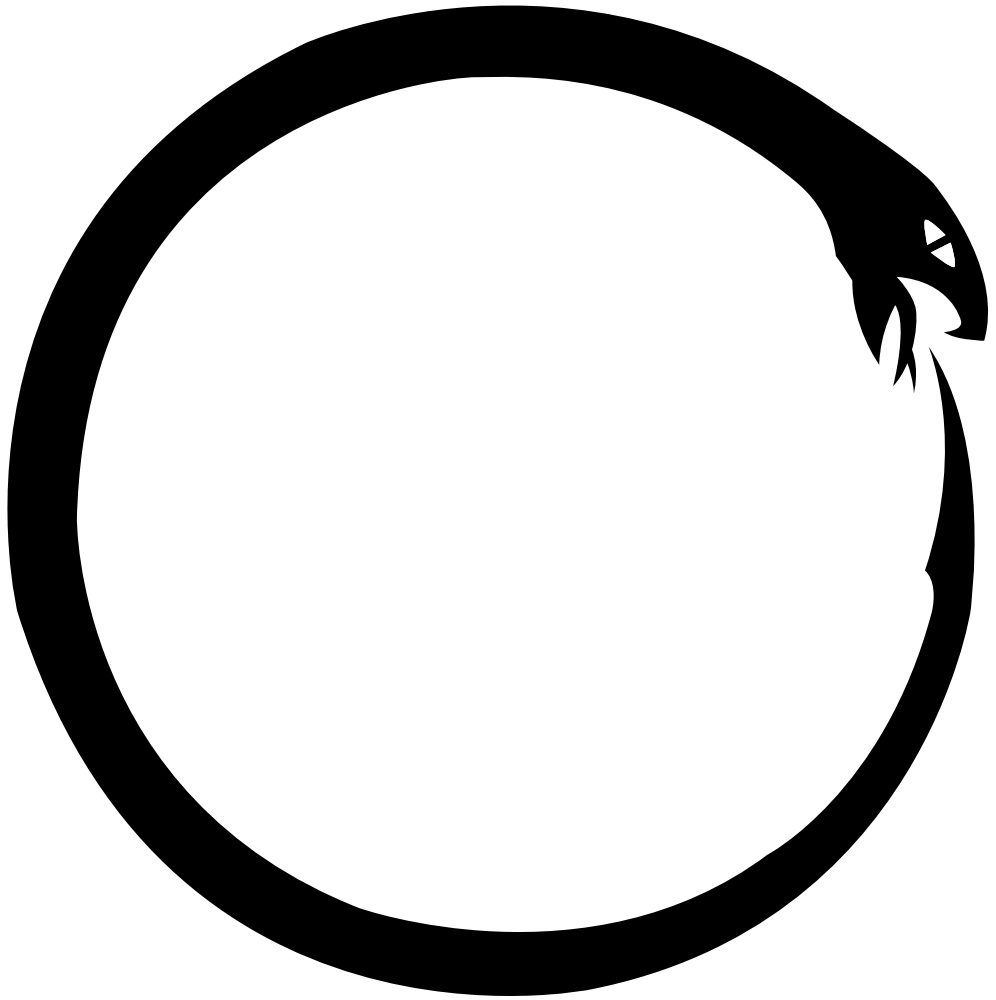
Što je nama naša borba dala?
Borbu i ta borba će nam donjeti novu
borbu i ona isto.

THE FIGHT GOES ON, 2021

Digital drawing
50 x 50 cm

What has our fight given us? Just fight,
and that fight will bring a new fight, and
the new one the same.





ROSA ČUKIĆ ĐOROVIĆ

ŠTO JE NAMA NAŠA BORBA DALA, 2021.

Akril na platnu
50 x 70 cm

Okarakterisala bih svoj dosadašnji rad u slikarstvu kao eksperimentisanje sa nadrealizmom. Tako i na ovoj slici koju sam uradila i prije nego što je konkurs za izložbu „Što je nama naša borba dala“ raspisan, zadržavam nadrealne elemente iako smatram da nam stvarnost često nadilazi nadrealizam i da se pomenuta najbolje kroz fantaziju prikaže. Naslikala sam ovu sliku inspirisana feminizmom kao svojom vječitom ideologijom i zvijezdom vodiljom, sa tugom maštajući o jednoj utopijskoj zemlji koju je petokraka stvorila iz pepela i izvela iz mraka nepravde prema ženama koju ispisuju ranije stranice naše istorije [podsjetila bih da su žene u Jugoslaviji pravo glasa dobile avgusta 1945. godine]. Centralni simbol je krst kao podsjetnik na istorijsku potčinjenost hrišćanstvu čije su dogme sputavale milione žena u prethodnim vijekovima. Nad njim se u mračno nebo izdiže petokraka, podsjećajući na sličnosti autentičnog Isusovog učenja i socijalizma. Na prostirci na podu je žena, naga, da podsjeti na stotine Crnogorki koje su rađale u nehumanim uslovima poput štala ili polja. Ipak, to je snažna žena, žena čija golotinja nije uvijek seksualne prirode iako se uprkos dugogodišnjoj feminističkoj borbi samo taj aspekt ističe. To je žena koja se poput ruže probija iz suvog, osiromašenog tla i traži svoj put ka svjetlosti, a to su sloboda i obrazovanje.

WHAT HAS OUR FIGHT GIVEN US, 2021

Acrylic on canvas
50 x 70 cm

I would describe my work in painting so far as experimenting with surrealism. Thus, in this painting created before the competition for the exhibition “What has our fight given us” was announced, I also keep the surreal elements even though I think that our reality often surpasses surrealism and that it is best presented through fantasy.

I did this painting inspired by feminism as my lasting ideology and my guiding star, sadly dreaming of a utopian country made from the ashes by the five-pointed star in which injustice towards women written on the earlier pages of our history has been brought out of the darkness [women in Yugoslavia were given the right to vote in August 1945]. The central symbol is the cross as a reminder of historical subordination to Christianity, whose dogmas restrained millions of women in previous centuries. Above it, a five-pointed star rises into the dark sky, suggesting similarities between the authentic teachings of Jesus and socialism. On a mat on the floor is a woman, nude, as a reminder of countless Montenegrin women who gave birth in inhumane conditions such as barns or fields. And yet, it is a strong woman, a woman whose nudity is not necessarily sexual in nature, although this aspect is still the only one accentuated despite





Slika predstavlja i postrevolucionarni put žena koje su podnijele možda i najveći teret u antifašističkoj borbi. Šta su žene dobile, a kakvim su predrasudama i osudama i dalje izložene? Šta je nama NAŠA borba dala? Da li smo dovoljno cijenjene stekavši obrazovanje i došavši do svojih diploma? Da li nam nekako okovi viševjekovne tradicije i dalje ostaju tjerajući nas da mislimo da nismo dovoljno žene ako nismo domaćice koje vrhunski barataju tiganjima, a uz to da smo stalno perfekto našminkane i namirisane, njegovane? Da li nas biološki sat ograničava podsjećajući nas da nam vrijeme curi? Da li nam je evolucija neprijateljski ugradila tu neželjenu klepsidru isto kao što nas je častila himenom kao etiketom [jer biološkog opravdanja za postojanje tog viška u našem tijelu nema]? Tokom Narodnooslobodilačke borbe Jugoslavije u periodu od 1941. do 1945. godine u odredima narodnosolobodilačke vojske i partizana borilo se preko 100.000 žena, njih 40.000 je ranjeno, a 25.000 poginulo.

the many years of feminist struggle. It is a woman who, like a rose, breaks out of the dry, impoverished soil seeking its way to the light: freedom and education. The painting also represents the post-revolutionary path of women, who bore perhaps even the greatest burden in the anti-fascist struggle.

What did women get, and what prejudices and condemnations are they still exposed to? What has OUR struggle brought us? Are we valued enough with our education and our degrees? Are the shackles of tradition still there, making us believe that we are not true women if we are not housewives who masterly handle pans being at the same time perfectly made-up and well-groomed, scenting the air with perfume? Does the biological clock limit us by reminding us that our time is running out for us? Has evolution in a hostile manner implanted in us that unwanted hourglass just like it has labelled us with a hymen [as there is no biological justification for the existence of that excess in our body]? During the People's Liberation Struggle in Yugoslavia in the period 1941-1945, over 100,000 women fought in the detachments of the liberation army and the partisans, out of whom 40,000 were wounded and 25,000 killed.



Od bolničarki i referentkinja saniteta, preko političkih komesariki pa sve do borkinja i bombašica iz prvih redova na neprijateljskim linijama ostajale su hrabre kako u životu, tako i pred smrću. Izborile su političku i svaku drugu ravnopravnost nepravedno oduzetu od davnina i u amanet nam ostavile tekovine svoje borbe. Naša borba i pored pitanja koja je ostavila i na koja odgovore i dan danas tražimo, pružila nam je dugoočekivanu slobodu. A da li ta sloboda umije lijepo da pjeva kao što mi i dalje pjevamo o njoj, ostaje da se vidi.

From nurses and sanitation officers, through political commissars to fighters and bombers in the front line, women remained brave both in life and when facing death.

They won political and all other types of equality they had unjustly been deprived of, leaving us the legacy of their struggle. Despite questions it has left, to which we are still seeking answers today, our struggle has brought us the long-awaited freedom. Whether this freedom can sing as beautifully as we are still singing about it remains to be seen.



SARA JOLIĆ

CRTEŽ, 2019.

akrilne boje, ugljen, tuš na platnu
25 x 50 cm

Ovaj crtež posvećujem ljudima koji su uspjeli da kroz maglovito vrijeme uhvate svjetlost koja im je sugerisala na snagu u njima. Kroz stojički i odlučan stav prikazane su pomiješane emocije ljubavi i mržnje. Dalekim pogledom odzvanja nada ali prija grudima.

DRAWING, 2019

Acrylic paint, charcoal, ink on canvas
25 x 50 cm

I dedicate this drawing to the people who managed to capture the light through the fog that suggested the power in them. Through a stoic and determined attitude the mixed emotions of love and hate are shown. Hope resounds with a distant look, but it pleases the chest.





STEFAN BULATOVIĆ

NAŠA BORBA, 2021.

štampa na muzejskom papiru
50 x 70 cm

Plakat ima snažnu poruku, da borba koja je tada bila strašna i krvava protiv nacističke odnosno fašističke ideologije, jeste prošlost i istorija ali da temelji te borbe, da otpor ka fašističkim i sličnim ideologijama je nešto čemu trebamo pružiti otpor i danas, i sutra i kad god to vrijeme bude zahtijevalo. Da moramo biti svjesni različitih oblika terorizma, ekstermizma i radikalnih pokreta u društvu i da to za šta su naši preci ginuli ne ukaljamo već da vođeni tim iskustvom i poučeni istorijom reagujemo i spriječimo kao društvo da bilo ko ikada pati i bude povrijeđen, uvrijeđen, ubijen zbog nečijih ekstremističkih shvatanja i radikalnih ideologija. Na plakatu je moja autorska ilustracija, jugoslovenskog vojnika koji probada bajonetom avet koja predstavlja nacizam (ali i sve slične radikalne pokrete) i gura ga u rupu – simbolično nagovještavajući kraj nacizma, a uz ispisanu poruku plakat opominje da antifašističke vrijednosti ne smijemo zaboraviti i da se za njih uvijek moramo boriti. Plakat stilom podsjeća na ratne plakate tog vremena.

OUR STRUGGLE, 2021

Print on museum paper
50 x 70 cm

The poster has a strong message: that the once grisly and bloody struggle against Nazi or fascist ideology is now past and history but that the foundations of this struggle, resistance to fascist and similar ideologies, is something that should also be resisted today and tomorrow and whenever times call for it. That we have to be aware of the various forms of terrorism, extremism and radical movements in society; that we must not tarnish what our ancestors died for but that, guided by that experience and taught by history, we should react and as a society prevent everyone from suffering and being hurt, insulted or killed because of someone else's extremist views and radical ideologies. The poster shows my own authorial illustration of a Yugoslav soldier who stabs a bayonet a ghost representing Nazism (and all similar radical movements) and pushes him into a hole – symbolically suggesting the end of Nazism. Together with the message written on it, the poster warns us that we must never forget the anti-fascist values and that we must always fight for them. In style, the poster is reminiscent of the war posters of the time.



NAŠA BORBA



JUČE, DANAS, SJUTRA



STEFAN DELIĆ

BEZ NAZIVA, 2020.

metal

80 x 103 x 40 cm

Skulptura koju sam realizovao na temu „Što je nama naša borba dala“, simbolički predstavlja mir. Mir je suštinski cilj kojem svi težimo, za koji se svi na različite (ili iste) načine borimo. Bilo da je individualni ili kolektivni, mir je univerzalna težnja. Do sada, ova tema je prikazivana mnogo puta kao motiv u umjetnosti. Često se kao simbolički prikaz mira koristio golub sa grančicom. Jedan od umjetnika kojeg odmah povezujemo sa ovim motivom je Pablo Pikaso, koji je realizovao motiv goluba prvo kao litografiju (nastala 1947. godine, a koristila se kao dio plakata mirovne konferencije održane u Parizu 1949). Pikaso će kasnije ovaj prikaz pojednostaviti kroz crtež koji se u toku Hladnog rata koristio kao propagandni simbol nade, a dugo nakon toga ostati najprepoznatljiviji simbol mira, amblem Pokreta mira (taj amblem je Pikaso nacrtao 1950. godine). Zanimljivo je da je sam Pikaso bio protiv toga da baš golub bude simbol mira. Nije smatrao da je golub adekvatan simbol za mir. Postoji tvrdnja da je izjavio da golubovi uopšte nijesu nježni kao što većina ljudi smatra, već da su jako okrutne ptice koje su u stanju da isključaju pojedine članove svoje vrste jer im se ne dopadaju. Vjerovao je da ptice koje mogu pokazati toliku okrutnost ne treba da simbolizuju mir. Međutim, od davnina, golub sa grančicom u kljunu je prepoznatljiv i univerzalan

UNTITLED, 2020

metal

80 x 103 x 40 cm

My sculpture on the theme “What our struggle has brought us” symbolically represents peace. Peace is the essential goal we all strive for, fighting for it in different (or the same) ways. Whether individual or collective, peace is a universal aspiration. So far, this topic has been dealt with as a motif in art many times. A dove with a twig has frequently been used as a symbol of peace. One of the artists immediately associated with this motif is Pablo Picasso, who executed the motif of a dove first as a lithograph (made in 1947 and used on the 1949 Paris Peace Congress poster). Later on, Picasso simplified this representation through a drawing used as a propaganda symbol of hope during the Cold War, remaining long after as the most recognizable symbol of peace, the emblem of the World Peace Council (the emblem was drawn by Picasso in 1950). It is interesting that Picasso himself opposed the idea of a dove being used as a symbol of peace, since he found this bird an unsuitable symbol to represent peace. There is a claim that he stated that doves were not at all as gentle as people usually thought, but that they were actually extremely cruel birds capable of excluding certain members of their species that they disliked.





simbol mira koji razumiju ljudi svih jezika i kultura i koji inspiriše mnogobrojne stvaraoce. Lično, odlučio sam da ovaj motiv realizujem u metalu. Razlog za izradu u ovom konkretnom materijalu je bio taj što metal asocira na dugotrajnost. Ovakav motiv zaslužuje čvrst, dugotrajan materijal koji teško „propada“. Sam proces izrade ovog rada je takođe bio simbolička „borba“. Savladavanje rustičnih elemenata, njihovo povezivanje u kompaktnu cjelinu – sve je to svojevrsna borba, a sam proizvod, odnosno skulptura, ono „konačno“ oslobođenje, koje donosi satisfakciju, užitek i „mir“ do kog sam došao nakon ostvarenja ideje koju sam želio da prikažem. Izabrao sam da izradim veći format – dimenzija je 80 x 103 x 40 cm – ne bi li motiv još više došao do izražaja i tako skretao pažnju u bilo kom izložbenom prostoru. Ptica raširenih krila sa grančicom u kljunu kao da poziva na sagledavanje, na promišljanje o miru koji je sam po sebi ideal kojem svi težimo i koji želimo u svakom aspektu svog života.

He held that birds able to show such cruelty should not symbolize peace. Nevertheless, since ancient times, a dove with a twig in its beak has been a recognizable and universal symbol of peace understood by people of all languages and cultures and inspiring a large number of creators.

Personally, I decided to execute this motif in metal. The reason I opted for this medium is that metal is associated with durability. A motif like this deserves a solid, long-lasting material difficult to deteriorate.

The process of making this piece was also a symbolical “struggle”. Mastering the rustic elements, their connection into a compact whole, all this was a kind of struggle, while the product itself – the sculpture, the “final” liberation that brings satisfaction, pleasure and “peace” I found after realizing the idea I had wished to present.

I chose a larger format – 80 x 103 x 40 cm – in order to bring the motif to the fore as much possible and thus make it draw the viewers’ attention in any exhibition space.

A bird with outstretched wings and a twig in its beak seems to invite observation, reflection on peace as an ideal we all pursue and strive for in each aspect of our lives.







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