ДОБИТНИЦИ ПРВИХ НАГРАДА

Međunarodni biјenale umetnosti minijature

WINNERS OF FIRST PRIZES

The International Biennial of Miniature Art

1989 – 2008
Patrons:

Municipality of Gornji Milanovac

Ministry of Culture of the Republic of Serbia

The Museum of Rudnik-Takovo Region Gornji Milanovac
ДОБИТНИЦИ
ПРВИХ НАГРАДА
Галерија Музеја рудничко-таковског краја
Горњи Милановац, Србија

WINNERS
OF FIRST PRIZES
The International Biennial of Miniature Art
1989 – 2008
The Gallery of the Museum of Rudnik-Takovo Region
Gornji Milanovac, Serbia
April 24 – June 30, 2010

КУЛТУРНИ ЦЕНТАР ГОРЊИ МИЛАНОВАЦ
THE CULTURAL CENTRE OF GORNJI MILANOVAČ
<table>
<thead>
<tr>
<th>20 година Бијенала кроз призму награда</th>
<th>20 Years of Biennial Through the Prism of Rewards</th>
</tr>
</thead>
</table>

Soon after the foundation in 1989, the International Biennial of Miniature Art in Gornji Milanovac has gained reputation not only in domestic art but has become a remarkable international artistic event as well. A large number of artists, from nearly all continents, by their participation, have supported and confirmed the stature of this manifestation: it has become a relevant artistic review with a complex and significant value dimensions. The Biennial has, by its authority and consistency, sustained contemporary artistic movements world wide, and, at the same time, influenced the movements on the domestic artistic scene. One of the strategic aims of the Biennial organizers and their expert boards is the establishment of prizes which will popularize and support the most important values established by a special expert board from all fields of painting and applied art.

Regardless of logical two-step system of awarding (the first step is the criteria of the selection...
The jury, on their part, select the authors (and their works) who possess both the quality of authenticity and modernism on the world’s artistic scene. When the jury became an international jury, the rewards certainly gained in importance. Together with the main reward of the Biennial (Grand Prix), there are rewards for specific artistic categories, which certainly made the participation in this exhibition much more attractive. On the other hand, each critical attitude contains a deeper dive (ontologically) into the character of the work, its stylistic singularly and media belonging. That is why it would be really challenging for a critical mind to analyze the works which have been rewarded so far: first of all, the breadth and complexity of the Biennial physiognomy, as a contemporary segment of modern position of art would be revealed. It would be not only a recapitulation of ideas and criteria of the jury but quite a sharp view of the state of creative awareness of universal dimensions. That means that the exhibition is a very significant informative manifestation through which you can, to some extent, follow the development of art in the world in the last decade of 20th and the first decade of 21st century.

Although the Biennial has been an international exhibition since the third Biennial, nothing special has changed in the method of the work of the jury:
freedom of choice, inviolability of criteria, equality of all the exhibits regardless of the media, style, ideological-aesthetic position of the author, have remained the same.

The manifestation gained new strength after 2000, after the political changes (the defeat over one regime and the announcement of a new democratic process) when the new ambitions of the Biennial organizers arose: the Jury awards, together with Grand Prix, other seven first prizes in different categories, and 22 special prizes. That year, 1526 works by 771 authors entered the competition. Although quantity rarely matches quality, in this case quantity and quality were in excellent balance. The possibility of selling the exhibits to the public enabled the authors to get some social (financial) benefits; it also meant a serious cultural-artistic revenue for our funds of contemporary art in the world.

One of the original ways of rewarding is certainly the organizing of individual exhibitions of miniature works of art by our renowned artists: Božidar Prodanović and Olga Jevrić. They were honorary guests of the seventh and ninth Biennial so their exhibitions had two value levels: they were a very specific contribution to the Biennial content and, at the same time, a truly deserved affirmation of their artistic beings.
The Organizers are also trying to introduce some changes to the physiognomy of this manifestation. In 2008 the Artistic Board invited curators and art historians from four different countries (Romania, Macedonia, Austria, and Sweden) to select ten authors from their countries. The Organizers seem to aim at a more universal criteria, which can have a positive effect on the Biennial quality and, indirectly, on the criteria for awarding in the Biennial.

Sreto Bošnjak
The First Biennial of Yugoslav Miniature Arts

Organizer:
The Association of Painters and Applied Artists,
Gornji Milanovac
The Gallery of the County Museum,
Gornji Milanovac

December 9, 1989 – January 9, 1990

302 exhibitors; 587 works
<table>
<thead>
<tr>
<th>Уметност као нада</th>
<th>Art as a Hope</th>
</tr>
</thead>
<tbody>
<tr>
<td>У већ темељно распарчаним и затвореним политичким и економским просторима авнојевске Југославије, где се претпостављено и жељено јединство преко понуђеног заједништва брзо изродило у опаку самодовољност, ружну нетрпељивост, огавну мрзвољу и све чешће, тешко је чак изговорити, слепу мржњу, једину стварну наду у избављење пружа уметничко стваралаштво. Оно, наиме, по свом бићу не може да опстане затворено у било какве границе и куле од слоноваче. Изоловано, саможиво, лишено свежих и свестраних међусобних утицаја, без преко потребне стваралачке утакмице и провере на широм отвореном духовним просторима, осуђено је на провинцијализацију и сигурну пропаст. Стога би требало, разуме се, да посебну пажњу и општу подршку код нас уживашу оне стваралачке активности и акције које, попут нетом основаног Бијенала југословенске минијатурне уметности у Горњем Милановцу, имају за циљ да подстичу отворен проток уметничких идеја, схватања, ставова, убеђења и, дабоме, дела. Њих, на жалост,</td>
<td>Living between completely divided and closed political and economic fields of post-war Yugoslavia, where unity which was supposed and wished, together with offered community have turned very quickly into a wicked selfsufficiency, ugly intolerance, disgusting anger and more often, what is even hard to say, blind hatred – artistic creativity gives the only real hope and the way out. Because it cannot exist enclosed by any kind of boundaries and shut into ivory towers. Isolated, selfish, deprived of fresh and many-sided mutual influences, without indispensable creative competition and evaluation on widely open intelectual areas, it is doomed to provincialism and absolute disaster. That is why a special care and general support should be given to those creative activities and actions like recently founded Biennial of Yugoslav Miniature Art in Gornji Milanovac. There has never been enough of these actions and as time passes there are less. The only big and traditional Yugoslav painting show in Serbia, has been unlucky Belgrade Triennial. The fact that it was founded in 1961. and that only the sixth</td>
</tr>
</tbody>
</table>
show has been recently held, is enough to point out the problems it has. Although, there are other forms of meetings of Yugoslav artists and different ways of presenting their works in Serbia, they are mainly reduced to a very small circle of chosen people (art colonies, symposiums, memorial exhibitions etc) more precisely they usually, stimulate only one medium (Triennial of Yugoslav Pottery, Yugoslav Sculpture Exhibition in Pančevo etc).

Generally speaking, there is a lack of activities, programs and projects that would contribute by their openness to common creative progress. Moreover, daily politics is interfering more and more arogantly and agressively into the matters of culture and art in Yugoslavia, and it seems that we have to look at their present and near future with anxiety and justified pessimism. Because of this, every trial which intends to overcome closing into dangerously narrow areas among own boundaries, mostly national ones, is worth giving unreserved support and praise. In that regard, just founded Biennial in Gornji Milanovac, whose first edition is followed by this catalogue, has gained guaranteed significance at the very beginning. Owing to, not big but energetic association of painters and applied artists from Gornji Milanovac we will finally have the show of Yugoslav
Miniature (although only graphics and drawings) which has been planned in Serbia, especially in Belgrade, for a long time. They rejected to indulge into a small-town inertia or to accept narrow-minded selfsuffiency, and have courageously started realising this show. Being very good businessmen, people from Gornji Milanovac did not waste their time asking for financial and moral support from republic institutions for culture, but they quickly decided to open wide the Biennial for all Yugoslav painters and applied artists who wanted to take part. It does not matter that their decision may seem immodest and pretentious, because their own abilities are overestimated and the power of national bureaucracy underestimated. The bureaucracy which made such relationships in our society, so now, it seems “as if everyone is hostile, tense, has gone mad as a March hare” as that could be angrily described by words of an unique painter and poet Đura Jakšić. That is why it does not matter that such bad conditions we live in, demand for daring, broadness of views and attitudes, unrestricted communication, severe, creative competition and above all unreserved optimism if we want to overcome them.

In other words, a great deal of impudent courage was necessary in order to make a decision about
starting and founding one liberally imagined and complex show of the whole Yugoslav painting and applied creativity in a place which does not have longer and richer tradition or greater experience in similar matters. People from Gornji Milanovac acted practically and efficiently convinced of the propriety of their intentions and of their successful realisation. They have correctly estimated that by minimum investment and well-organised work, they can achieve a lot, in every respect: from the culture in general and art in particular, through morally and politically opportune, to socially and economically justified. There is not such a place that would not like to from its cultural and creative identity, its civilised face, on as higher intelectual level as possible, to come closer to the world, Europe, or to reach the top of Yugoslav achievements. Biennial of Yugoslav Miniature Art could be of fatal significance for further development of painting and applied culture, as well as progress of art creativity in Gornji Milanovac, in the sense of initial values which are supposed and mainly achieved by its first show. After all, the fact is, that there is no similar art manifestation in our country, that would present the section of contemporary Yugoslav painting and applied creativity, at one place, at the same time. A
daљи развој ликовне и примењене културе, као
и напредак уметничког стваралаштва у Горњем
Милановцу. Уосталом, чињеница је да код нас
нема сродне уметничке манифестације којом би
на једном месту истовремено могао бити при-
казан пресек југословенског текућег ликовног
и примењеног стварања. За такав пресек, који
није довитљиво условљен форматом, требало
би обезбедити огромна средства и ангажовати
неколико сајамских хала за излагање. Тако је, на
пример, већ пуким упоређивањем статистичких
података који се односе на Бијенале у Горњем
Милановцу и, рецимо, на недавно одржани 6.
Београдски тријенале југословенске ликовне
уметности, могуће лако схватити и објаснити су-
штину проблема. За Тријенале на којем је прика-
зано искључиво ликовно стваралаштво, 176 умет-
ника са 439 дела, била је потребна огромна хала
Београдског сајма, док ће за Бијенале у Горњем
Милановцу и представљање преко 300 ликовних
и примењених уметника, са приближно 600
радова, бити довољно неколико мањих галериј-
ских просторија. Ако се при томе зна да у једна-
ко несразмерном односу, као и захтеви простора,
стоје још и трошкови рукувања уметничким
предметима тријенала и бијенала (опрема, тран-
спорт, осигурање, поставка), онда намах постаје

A great deal of money and occupation of several fair
exhibition halls would have been needed for such
section if it had not been wittily conditioned by the
format. Just a mere comparison of statistical data
of Biennial in Gornji Milanovac and recently held
6th Belgrade Triennial of Yugoslav painting, can
easily explain the causes of problems. To present
176 artists with 439 works of art, a huge Belgrade
Fair hall was arranged for Triennial, where paint-
ing only was included, and to present over 300
painters and applied artists with about 600 works
of art, several small galleries in Gornji Milanovac
would be enough. The same disproportion is noticed
when we take into account the space and expenses
for handling the works of art at Triennial and Bien-
nial (equipment, transport, insurance, exhibit), and
it immediately becomes clear enough why Gornji
Milanovac has a reputation as a very good business
centre and people are considered to be capable busi-
nessmen and from now on, good artists.

One possible comment on the differences in qua-
lity caused by the format, have not existed on the
agenda of modern theory of art and art criticism for
a long time. In fact, problems with classical attitude
towards miniature in painting and applied creativity
were solved by finding out that the size of a work
of art was just the question of formality. And we can conclude that Biennial in Gornji Milanovac, like many other painting and applied art shows, can present wide diversity as well as achievements of Yugoslav contemporary art. Although it is clear enough, that it is possible only if many good painters and applied artists from all parts of Yugoslavia take part in. But it is not good if some weaknesses in organisation that are common for every start, or inertia or mental laziness of certain places and worst of all blind, stupid attitude towards local political interests cause the lack of well-presented works of art from some republics and autonomous provinces. It is hard to understand and much harder to justify low response of artists from Montenegro, Slovenia and Kosovo, at first Biennial in Gornji Milanovac. It would be optimistically exaggerated and unreal to expect that such all-inclusive and because of that ambitious Yugoslav art show can be successful at first, in such complicated conditions. But the fact that over 350 authors with almost 1000 works of art responded and that after certain selection one could get, though incomplete, impression of the main and actual flows of art trends in Yugoslavia, gives enough trust and judgement that one prosperous show of painting and applied creativity has just
started. And at the very beginning, let us wish it (as it is appropriate), long and fruitful life, for the good of us all, and especially further successful development of Yugoslav modern art.

Nikola Kusovac, 1989
Уметнички савет и жири:

Никола Кусовац
председник,
историчар уметности, ликовни критичар

Проф. Мiodраг Живковић
вајар; Факултет примењених уметности,
Универзитет уметности у Београду

Проф. Божидар Продановић
сликар; Академија ликовних уметности,
Универзитет уметности у Београду

Срето Бошњак
историчар уметности, ликовни критичар

Грујица Лазаревић
сликар

The Art Council and the Jury:

Nikola Kusovac
president,
art historian, art critic

Prof Miodrag Živković
sculptor; Faculty of Applied Arts,
University of Arts in Belgrade

Prof Božidar Prodanović
painter; Faculty of Fine Arts,
University of Arts in Belgrade

Sreto Bošnjak
art historian, art critic

Grujica Lazarević
painter
Grand Prix

Ljubica-Cuca Sokić (SFR Yugoslavia)

*Untitled*, tempera on paper, 7x6,5

(the collection of Milan Miletić, Gornji Milanovac)
First Prize for Painting

Vlastimir Nikolić (SFR Yugoslavia)

An Event at the Battlefield, mixed, 7,5x7,5
An Event in Vukovar, mixed, 7,5x7,5
(owned by the author)
First Prize for Painting

Rada Selaković (SFR Yugoslavia)

- Projection, acrylic, 10x10
- Facing, acrylic, 10x10

(the family collection)
First Prize for Painting

Sadko Hadžihasanović (SFR Yugoslavia)

Gold Digger, mixed, 9x13
(owned by the author)
GOLD DIGGER
First Prize for Graphics

Dušan Đokić (SFR Yugoslavia)

- *A Little Cosmogram*, etching, Ø6
- *Cosmogram*, mixed, 10x10

(owned by the author)
First Prize for Sculpture

Ana Viden (SFR Yugoslavia)

- Round Pebble, bronze, 10x10
- Multiplied Form, bronze, 10x8x5

(ownered by the author)

First Prize for Sculpture

Dragan Nikolić (SFR Yugoslavia)

(author unavailable to the Organizer)
First Prize for Drawing

Rodoljub Anastasov (SFR Yugoslavia)

- Man and Space M-23, mixed, 10x10
- Man and Space M-24, mixed, 10x10

(owned by the author)
First Prize for Drawing

Klavdij Tutta (SFR Yugoslavia)

- Cycle: Spots 1, mixed, Ø13
- Cycle: Spots 2, mixed, Ø13

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Photography

Branibor Debeljković (SFR Yugoslavia)

- Poplar Trees, b/w photo, 8x10
- Pine Trees, b/w photo, 9x6

(the collection of Saša Savović, Gornji Milanovac)
Прва награда за керамику

Аранка Мојак-Ари (СФР Југославија)

Цвет I, мајолика, 11x7x7
(власништво аутора)

First Prize for Ceramics

Aranka Mojak-Ari (SFR Yugoslavia)

Flower I, majolica, 11x7x7
(owned by the author)
DRUGI BIJENALE MINIJATURNE UMETNOSTI

DRUGI BIJENALE MINIJATURNE UMETNOSTI

DRUGI BIJENALE MINIJATURNE UMETNOSTI

M
The Second Biennial of Miniature Art

Organized by:
The Association of Painters and Applied Artists,
Gornji Milanovac
The House of Yugoslav-Norwegian Friendship,
Gornji Milanovac

May 23 – June 28, 1992
262 exhibitors; 395 works
This unique exhibition, the host of which is Gornji Milanovac town, as an act of popularizing fine arts carried out in miniature, has a complex meaning. The exhibition represents a very specific and, by all means, an important form of fine arts characterized by the exceptional attractiveness. It breaks down the rooted prejudice against paintings and sculptures in miniature, as the second-class art. This exhibition will show and undoubtedly confirm that the value of an art work does not depend on its dimensions. It is clearly seen that miniature can also express great creativeness, and those dedicated know that prominent artists are equally recognized no matter they create monumental or miniature work of art.

Analysing the aesthetic status of fine art works in miniature will help the fine art audience to set free from the influence of the miscellaneous megalamania from which suffers the time we live in.
The exhibition helps us to catch the glimpse of the exceptional charm which these miniatures by the supreme artists reflect, and with wonder and honest admiration we become convinced in the beauty and power of creation spirit which can be accumulated in the small formats.

The fact that we can easily recognise our prominent artists on this exhibition confirms the idea that miniature absorbs into itself the contour of a built up authorial world of the mature artist. Miniature does not hinder the imagination of an artist who has developed his own poetics. But, it searches in him the skillfulness to adapt himself to the miniature form, capability to input his own poetics into given format. It shows the audience that miniature is, in fact, difficult and delicate art discipline in which immature and unexperienced artists should not step into.

It is of great importance for our present troubles that this Biennial is a happening in our cultural life, and regardless of political situation, it is international in its character. In spite of all physical and spiritual obstacles, here in Gornji Milanovac have been sent the works by the artists from different parts of ex-YU republics, except Croatia, as well as from other European countries. This exhibition will awaken anguish in our souls and in the souls of the visitors who loved the county to which they
do not belong any more. But it can also give us courage, showing that the frontiers of our secessionistic behaviour can be easily overcome by the unique spirit of our culture. From this point of view, this exhibition can be defined as the first herald of a new spiritual integration to push back and overcome the instincts of the primitive partitions among the republics.

Ђорђе Кадијевић, 1992.

Đorđe Kadijević, 1992.
The Art Council and the Jury:

Đorđe Kadijević
president,
art historian, art critic

Prof. Nandor Glid
sculptor;
Faculty of Applied Arts,
University of Arts in Belgrade

Rade Rančić
graphic designer
Grand Prix

Milan Miletić (SFR Yugoslavia)

Nude, oil on canvas, 7,5x10

Alone, oil on canvas, 10x10

(owned by the author)
First Prize for Painting

Miloje Marković (SFR Yugoslavia)

- Baking Pan, oil, 10x10
- A Track of the Past, oil, 10x7,5

(owned by the author)
Прва награда за вајарство

Ана Виђен (СФР Југославија)

- Заустављени ток, бронза, 5х16х5
- Жртва, бронза, 7,5х7,5х2
(власништво аутора)

First Prize for Sculpture

Ana Viden (SFR Yugoslavia)

- Blocked Stream, bronze, 5x16x5
- Victim, bronze, 7,5x7,5x2
(owned by the author)
First Prize for Graphics

Emir Dragulj (SFR Yugoslavia)

- Doves, mezzotint, 7x12
- Rope, mezzotint, 8x7,5

(the family collection)
First Prize for Drawing

Milan Popović (SFR Yugoslavia)

• Save the Kiss for the End, pencil, 10x10
Root, domestic, edible, pencil, 10x10
(the Popović family collection)
First Prize for Ceramics and Glass

Branislav Spasojevic (SFR Yugoslavia)

- An Armchair, porcelain, 7x9x8
- White in Three Colours, porcelain, 10x10x1

(owned by the author)
First Prize for Textile

Gordana Glid (SFR Yugoslavia)

- Segments “B”, clacked technique, 10x10
- The Moon Eclipse, tapestry, Ø10

(owned by the author)
First Prize for Photography

Zoran Božović (SFR Yugoslavia)

Leaves, colour photo, 8,5x10

(the family collection)
First Prize for Mixed Media

Tomislav Toma Bogdanović (SFR Yugoslavia)

*Mystery of the Rainbow*, mixed, 15x17x3,5

*The Birth of Irida*, mixed, Ø12

(owned by the author)
The Third Biennial of Art in Miniature

Co-organized by:
The Association of Painters and Applied Artists, Gornji Milanovac; The County Museum, Gornji Milanovac The Gallery of the County Museum

September 24 – October 24, 1994

347 exhibitors; 552 works
80 foreign artists from 22 countries
“Great Utopias such as religion, philosophy or ideology which we had faith in and which promised the future disappeared. Unfortunately, things that still function are: Sony, German Bank, Toyota, Shell, Mc Donald’s... and – excuse me – drug mafia.”

Hinrich Boldt,
ART, Das Kunstmagazin, Nr 5, 1993, 8

I have a special honour and pleasure to be the President of the Jury of the Third Biennial of Miniature Art in Gornji Milanovac. Having in mind that Nikola Kusovac and Đorđe Kadijević who for decades represented the most respectable experts in Serbian art history and fine arts critiques were the previous presidents of the same jury, I consider my election as a special honor. I would like to say that in a planned Chaos forced on Serbia and Yugoslavia by the gurus of the new world order, in chaos constructed from top to bottom in the institutions of democracy, or democracy without alternative and way out, the Biennial has survived as the salvation island. As we know that the same antihuman forces are in effect at the Serbian fine arts scene too, in spite of the efforts of our new Minister of Culture, and when the leading Belgrade galleries turned into branch offices of the western trash culture, than pure and good tradition of the Biennial holding
is the position of honour and defence. First of all, the Biennial by its seriousness, importance, quality and design of material points out the possible ways out from the democratic and contaminated culture of Belgrade to the centres like Gornji Milanovac, Čačak, Novi Sad, the centres which can take over some of the leading jobs in art. It seems that those new centres are more aware of power and possibility of connection between the capital and art as well as of the investments in culture.

Why does one suffering country need cultural activities? Learning a lesson from negative examples of the West, we see that all the things in that world, from the matches design to the pose of CNN announcer, represent an advertising imposition and fight for the ground. Now the artists, exactly from those countries that represent us as beasts are sending in their works aware of the power of manipulation. Their response to our invitation does not only mean support to our manifestation but postulates faith in normal human relationships and life we are deprived of. Numerous response of foreign artists at this, already international, Biennial has no characteristics of running the blockade and isolation. It seems that the response bears witness to normal functioning of institutions, galleries, manifestations, and the country that kindly stands in the background of the culture.

Dejan Đorić, 1994
The Art Council and the Jury:

Dejan Đorić
president,
art critic

Prof. Nikola Vukosavljević
sculptor;
Faculty of Fine Arts,
University of Arts in Belgrade

Milan Miletić
painter

Dejan Đorić
president,
art critic

Prof. Nikola Vukosavljević
sculptor;
Faculty of Fine Arts,
University of Arts in Belgrade

Milan Miletić
painter
Grand Prix

Božidar Damjanovski (SR Yugoslavia)

- *The Battle with Centaurs*, acrylic, 10x10
- *Centaurus Constellation*, pencil, acrylic, 10x10

(owned by the author)
First Prize for Painting

Dejan Ulardžić (SR Yugoslavia)

Expecting, oil, 10x10
(owned by the author)
First Prize for Sculpture

Đorđe Čpajak (Italy)

Untitled, stone, 13x9x7
(owned by the author)
First Prize for Graphics

Stoyan Boyanov Tchoukanov (Bulgaria)

*Kokalyane*, coloured etching, 10x7,5

(owned by the author)
First Prize for Drawing

Radomir Rade Mudrinić (SR Yugoslavia)

Untitled, ink, 10x8

A Victim of Time, ink, 9,5x7,5

(owned by the author)
First Prize for Ceramics and Glass

Svetlana Spasojević (SR Yugoslavia)

- *I Olympic Games, Athens 1896 1*, terracotta, 5x10x10
- *I Olympic Games, Athens 1896 2*, terracotta, 5x10x10
(owned by the author)
Prva награда за текстил

Јасмина М. Ц. Селиер (Белгија)

- *Tempus Fugit 1*, комб. техника, Ø8
- *Tempus Fugit 2*, комб. техника, Ø8

(власништво аутора)

First Prize for Textile

Jasmine M. C. Sellier (Belgium)

- *Tempus fugit 1*, mixed, Ø8
- *Tempus fugit 10*, mixed, Ø8

(owned by the author)
First Prize for Photography

Dragan S. Tanasijević (SR Yugoslavia)

Mother’s Hand, coloured photo, 3x5
(owned by the author)
First Prize for Mixed Media

Humberto Nilo Saavedra (Chile)

Sentir, mixed, 9x9

Pensar, mixed, 9x9

(owned by the author)
The Fourth International Biennial of Miniature Arts
Gornji Milanovac
Jugoslavija
Yugoslavia

Muzej Rudničko-Takovskog Kraja / The Museum of the Rudnik-Takovo Region
The Fourth International Biennial of Miniature Arts

Organized by:
The Museum of Rudnik-Takovo Region, Gornji Milanovac
The Gallery of the Museum of Rudnik-Takovo Region

September 21 – November 21, 1996
830 exhibitors; 1140 works
241 foreign artists from 33 countries
The First Biennial of Yugoslav Miniature Arts organized in Gornji Milanovac seven years ago (1989) was a presentation of visual arts on a Yugoslav scene which demonstrated a general idea of, as it was pointed out in a preface to the catalogue, “major current artistic trends in our country”.

Today, The Fourth Biennial demonstrates the state of visual arts in the world in quite an authentic light owing to small-sized exhibits, good communications and easy transportation. This year the jury has undoubtedly had a privilege of viewing an enormous number of exhibits from over forty countries all over the world thus getting directly acquainted with processes and current directions which determine the world processes and current directions which determine the world artistic production at
the end of this century and thoroughly change the
definition, character and meaning of the language of
visual arts. In order to feature as a cultural and artis-
tic event of international significance, the essential
internal structure of the exhibition should reflect at
least some aspects of current artistic movements in
the world and not merely present the work of artists
from different countries of the world.

Today, when we are so close to the turn of the
century and at the crossroads of modern and post-
modern ideologies, there arises a new faith in aesthe-
tic, media, ethical and meaningful comprehensive
function of artistic expression which defends man’s
dignity and his right and freedom to be creative.

What would a more detailed analysis of the exhi-
bits at The Fourth Biennial of Miniature Arts reveal
of its present nature and future destiny? According
to the number of artists who present their works,
the exhibition is undoubtedly a precious source of
information which confirm a unique flow of artistic ideas, including Yugoslav miniature arts today.

The most evident fact at this exhibition certainly
is an air of predominant awareness of prevailing freedom in the realm of artistic expression and un-
biased, thought-provoking creativity. I have hardly
ever seen so many ideas, media agglomerations,
materials and suggestions for new relations along
the line of expression-idea-substance put together with so many complex media interactions, shocking combinations and the unexpected interplay of the most diverse tendencies.

The exhibition is, at first glance already, set as a splendid postmodern spectacle which ignores the boundaries between the past and the present, East and West, small and big countries, history and religion, and in general speaks of actual freedom and creative awareness. At this moment, The Fourth Biennial of Miniature Arts is undoubtedly the reason why Gornji Milanovac has become a world centre of contemporary artistic movements.

Sreto Bošnjak, 1996.
Уметнички савет:
Грујица Лазаревић, председник; сликар
Милан Милетић, сликар
Видан Папић, графички дизајнер
Небојша Савовић Нес, вајар
Бранка Вучковић, историчар уметности

The Art Council:
Grujica Lazarević, president; painter
Milan Miletic, painter
Vidan Papić, graphic designer
Nebojša Savović Nes, sculptor
Branka Vučković, art historian

Међународни жири:
Срето Бошњак, председник, историчар уметности, ликовни критичар
Проф. др Борис Петковски, историчар уметности, ликовни критичар
Скопље (Македонија)
Милорад Вukanовић Мишел, керамичар
Ана Виђен, вајар
Милан Милетић, сликар

The International Jury:
Sreto Bošnjak, president, art historian, art critic
Prof dr Boris Petkovski, art historian, art critic
Skopje (Macedonia)
Milorad Vukanović Mišel, ceramist
Ana Viden, sculptor
Milan Miletić, painter
Grand Prix

Dragan Mojović (SR Yugoslavia)

- Bosoming, pencils in colour, 10x10
- Daybreak, pencils in colour, 10x10

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Painting

Milan Tucović (SR Yugoslavia)

- About Futility of Possession, oil on the wood, 10x8
- Man and the Hound, oil on the wood, 11x9

(owned by the author)
First Prize for Graphics

M. Balakjian (Great Britain)

- *Ring*, mezzotint, 8x10
- *Untitled*, mezzotint, 10x8

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Sculpture

Ante Marinović (SR Yugoslavia)

- Divided by Lead, marble, lead, 10x10x7
- A Mark, teracotta, 7x9x8

(owned by the author)
First Prize for Drawing

Žarko Vučković (SR Yugoslavia)

My Houses 1, mixed, 10,5x10

(owned by the author)
First Prize for Photography

Vlastimir Mićić (SR Yugoslavia)

Bermuda Triangle, b/w photo, 5,5x8
(owned by the author)
First Prize for Ceramics and Glass

Pavle Simić (SFR Yugoslavia)

- A Happy Event, terracotta, 6,5x9x11
- Holy Ground, terracotta, 6x9x10

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Textile

Gordana Glid (SR Yugoslavia)

Message 2, tapestry, 7,5x6
(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Mixed Media

Slavčo Sokolovsky (Macedonia)

Nails, mixed, 10x10x7

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
PETI
MEĐUNARODNI BIJENALE UMETNOSTI MINIJATURE
THE FIFTH INTERNATIONAL BIENNALE OF MINIATURE ARTS
Gornji Milanovac
Yugoslavia
KULTURNI CENTAR GORNJI MILANOVAC
The Fifth International Biennial of Miniature Arts

Organized by:
The Cultural Centre of Gornji Milanovac
The Modern Gallery

October 24, 1998 – March 24, 1999

737 exhibitors; 1095 works
204 foreign artists from 39 countries
Уметнички савет:

Срето Бошњак, председник, историчар уметности, ликовни критичар
Балша Рајчевић, потпредседник, вајар, ликовни критичар
Зоран Тодовић, сликар, графичар
Жарко Вучковић, сликар
Божидар Плазинић, сликар

Међународни жири:

Беноа Жино, председник, дипломата и колекционар, Женева (Швајцарска)
Геј Патерсон, графичар, Камбера (Австралија)
Ружа Маринска, историчар уметности; директор Националне галерије уметности, Софија (Бугарска)
Зоран Тодовић, сликар, графичар

The Art Council:

Sreto Bošnjak, president, art historian, art critic
Balša Rajčević, vicepresident, sculptor, art critic
Zoran Todović, painter, graphic artist
Božidar Plazinić, painter

The International Jury:

Benoit Junod, president, diplomat and art collector, Geneve (Switzerland)
Gaye Paterson, graphic artist, Canberra (Australia)
Ruža Marinska, art historian; director of the National Gallery, Sofia (Bulgaria)
Zoran Todović, painter, graphic artist
Grand Prix

A. Balasubramaniam (India)

- *Уђи...*, бакропис, 9,5x9,5
- *Прозор*, сито штампа, 9x10

(Збирка Бијенала, Културни центар Горњи Милановац)

---

Grand Prix

A. Balasubramaniam (India)

- *Go In...*, etching, 9,5x9,5
- *Window*, silk screen, 9x10

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Painting

Žarko Vrezec (Slovenia)

- Miniature 2, acrylic, 10x3,5
- Cycle: Letter, mixed, 10x10

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Graphics

Vladimir Zuev (Russia)

- *Ex Libris Josef Burch*, mezzotint, Ø10

*Midnight Without You*, mixed, 10x8,5

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
Прва награда за скулптуру

Денис Питерс (Белгија)

- Поглед, ливена бронза, 10x7x4
- Без назива, комб. техника, 8x10

(Збирка Бијенала, Културни центар Горњи Милановац)

First Prize for Sculpture

Denise Peeters (Belgium)

- Review, cast bronze, 10x7x4
- Untitled, mixed, 8x10

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Drawing

Zoran Purić (SR Yugoslavia)

Suprapoetic Atmosphere, pencil, 10x8

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Photography

Zoran Pavlović (SR Yugoslavia)

White Horse, b/w photo, 7x10
(owned by the author)
First Prize for Ceramics, Glass and Textile

Ljubica Jocić (SR Yugoslavia)

- Aspiration, stoneware, 11x11x4
- Endless, porcelain, 9x9x9

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Mixed Media

Violeta Vojvodić & Eduard Balaž (SR Yugoslavia)

Feel the Taste of Victory, mixed, 10x10

(owned by the authors)
The Sixth International Biennial of Miniature Art

Organized by:
The Cultural Centre of Gornji Milanovac
The Modern Gallery

October 14, 2000 – February 14, 2001

570 exhibitors; 833 works
195 foreign artists from 41 countries
Уметнички савет:

Балша Рајчевић, председник, вајар, ликовни критичар
Срето Бошњак, историчар уметности, ликовни критичар
Зоран Тодовић, сликар, графичар
Жарко Вучковић, сликар
Божидар Плазинић, сликар

Meђународни жири:

Др Филип Маурер, председник, стручњак за графику, директор Die Kleine Galerie, Беч (Аустрија)
Проф. Ксенис Сачинис, сликар, Академија ликовних уметности, Солун (Грчка)
Проф. Владимир Величковски, историчар уметности, Филозофски факултет, Скопље (Македонија)
Проф. Пламена Димитрова Рачева, историчар уметности, Технички факултет, Варна (Бугарска)

The Art Council:

Balša Rajčević, president, sculptor, art critic
Sreto Bošnjak, art historian, art critic
Zoran Todović, painter, graphic artist
Žarko Vučković, painter
Božidar Plazinić, painter

The International Jury:

Dr Philipp Maurer, president, graphics expert; director of Die Kleine Galerie, Vienna (Austria)
Prof Xenis Sachines, painter, Academy of Fine Art, Thessaloniki (Greece)
Prof Vladimir Veličkovski, art historian, Faculty of Philosophy, Skopje (Macedonia)
Prof Plamena Dimitrova Račeva, art historian, Technical Faculty, Varna (Bulgaria)

Balša Rajčević, sculptor, art critic
Grand Prix

Вероника Штајнер (Аустрија)

- Књига, комб. техника, 10x10x10
  Uberschattungen, комб. техника, 10,5x10,5

(Збирка Бијенала, Културни центар Горњи Милановац)

---

Grand Prix

Veronika Steiner (Austria)

- Book, mixed, 10x10x10
  Uberschattungen, mixed, 10,5x10,5

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Painting

Dejan Rusimović (SR Yugoslavia)

A Moment Before, mixed, 10x6x3
A Moment After, mixed, 10x8,5x3

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Graphics

Marek Basiul (Poland)

Landscape 3, linocut, relief, 10x10

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Sculpture

Gabriel Glid (SR Yugoslavia)

Unpacked, mixed, 10x10x5

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Drawing

Jelana Jovetić (SR Yugoslavia)

Circling, mixed, 10x7

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
Прва награда за фотографију

Бранислав Томић (СР Југославија)

- Тобоган, дигитална фотографија, 8x8
- Степенице, дигитална фотографија, 8x8
(Збирка Бијенала, Културни центар Горњи Милановац)

First Prize for Photography

Branislav Tomić (SR Yugoslavia)

- Toboggan, digital photo, 8x8
- Stairs, digital photo, 8x8
(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Ceramics, Glass and Textile

Tijana Dujović Liščević (SR Yugoslavia)

- *Movimento*, mixed, 9,5x9,5
- *Mећјавом*, комб. техника, 9x7,5x7

(Збирка Бијенала, Културни центар Горњи Milanovaц)
First Prize for Mixed Media

Stavros Panagiotakis (Greece)

Bottle 1, mixed, 8x4

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
A Special Mention Awarded by the Jury

Kosa Bokšan (France)

A Rick, wood, paper, 10x8x4,5

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
The Seventh International Biennial of Miniature Art

Organized by:
The Cultural Centre of Gornji Milanovac
The Modern Gallery

October 25 – December 25, 2003
519 exhibitors; 829 works
136 foreign artists from 37 countries

Седми међународни бијенале уметности минијатуре

Организатор:
The Cultural Centre of Gornji Milanovac
The Modern Gallery

519 аутора; 829 радова
136 страних уметника из 37 земаља
Primerno pitanje koje izložba Međunarodnog biјenala umetnosti минијатуре у Горњем Милановцу, ево, већ седми пут, сериозно поставља и проверава, јесте питање специфичности ликовног изражавања у малом формату. Од Бијенала до Бијенала, показује се велико интересовање уметника са свих меридијана за ову изложбу сасвим специфичног концепта. На овогодишњој изложби зbralо се око две хиљаде радова које je послалo више од хиљаду аутора из 43 земље. Упркос најразличитијим специфичностима броjних средина из коjих су у Горњи Милановац доспели радови, без обзира на карактеристичности традициje и савременог тренутка, постоjи један постоjан одноs према стварању дела малих димензија. Штавише, учестала присутност појединих аутора, а још више константно висок квалитетни ниво њихових остварења — сведоче о дугорочноj виталноj егзистентности мишљења и стварања минијатурних сликарских, вајарских, графичких, фотографских, примењено-уметничких и микс-медиa остварења. Својеврсна економија димензијама уметничког дела, дакако, ниje безразложна. Од инкунабула и првих минијатурa из далеких периода историје уметности на различитим меридијанима, па свe до актуелног тренутка, траје уметничка потреба за изражавањем у малом формату. Разлози таквом уметничком

The primary problem which The International Biennial of Miniature Art has seriously raised and tried to resolve, this year for the 7th time, is that of small-scale visual expression. Thanks to the specific concept of the exhibition, each of these Biennials has attracted the interest of artists from all over the world. This year’s exhibition boasts some two thousand works by over one thousand authors from forty-three countries. In spite of very different and distinctive traits reflecting their specific origin, traditions or contemporary circumstances, what all these works appear to share is an invariably similar attitude to the creation of small-scale art. Furthermore, the recurring names of some artists, coupled with the unfailingly high quality of their art, testify to the existence of a long-lived tradition of conceptualizing and creating pictorial, sculptural, graphic, photographic, applied-arts or mixed-media miniature artwork. Naturally, this need to economize on size is not without reason. Ever since the appearance of incunabula and the first miniatures in various part of the world in remote history up to the present day, artists have always had a need to express themselves in a small format. Though different, their reasons have mostly been determined by some technological, sociological or conceptual factors within the wider context of the time. On the whole, it appears that most miniature artwork has resulted from the
artists’ need to, quietly and unpretentiously, express their innermost, intimate thoughts and feelings. The small format is somehow better suited for confession, feeling and creative subjectivity. A small-scale work enables the artist to very quickly, and therefore truthfully, establish a direct relationship with his inner, artistic being; which is why he is able to faithfully render his state of mind, record the degree of his excitement, define his own sensibility. That the small format has a quality of intimacy about it is also confirmed, for example, by the fact that a sketch – which records the artist’s initial idea but also conveys his sincere hope for the final version of his work – is most often a small-scale affair. After all, is it not the case that most monumental sculpture is first made and tried out in a small format, its size better suited to the sculptor’s hand, its grasp and reach? Small-scale works are, therefore, often experimental, exploratory and conceptual in character. Artists often do miniatures because to them it is a relaxing and self-searching experience. Furthermore, it testifies to the artist’s ability to be precise and serves to persuade the spectator of his powers of execution, his mastery and virtuosity.

Thanks to the great number of exhibition categories, and even more to the pluralistic character of contemporary art, this year’s exhibition offers its visitors an interesting, multi-faceted and pluralistic view of the world in which we live. The postmodernism prevalent at the end of the 20th century has
Obviously been carried over into the early years of the 21st. Therefore, like most others, this exhibition can hardly boast of being avant-garde (if, indeed, anything like that still exists any longer?!). Its relevance, which is undeniable, stems from the fact that the works on show here render a very private view of the world; they are subjective and use metaphoric rather than purely formal means of expression. It is almost as if this art form is fated for narration, which brings us back to the confessional character of miniature: namely, the most convincing paintings and drawings at the exhibition are those belonging to the realm of figuration or again to an exuberant, association-packed abstract art. What gets across as the dominant impression in graphic work is a kind of illustrational descriptiveness. Sculptural forms, including ceramics, are rendered in metaphoric and symbolic ways. And photography, by definition, records visual reality... Thus, this exhibition bears witness to a world shaped by existential experience, traumas and apprehensions. The fact that these observations are expressed through miniature paintings, forms and structures, or executed for example on paper sheets, does not make them fragmentary in the least. On the contrary, most authors insist on an integral approach to fathoming and interpreting the world. However, this might be the reason why, when it comes to the basic precepts of artwork in general, these works display (except in the mixed-media category) a lack of serious modernist analysis, rational
contemplation and experimental expression. Even though the widely recognized modernist principles are not emphatically present, ontological concern is evident as is the consistency and purity of the medium itself. Numerous examples in this exhibition tell of the artists’ wish to create an autochthonous plastic structure, and by means of authentic formal, pictorial and visual elements to arrive at *diferentia specifica* of miniature art, thus assuring its place among the arts. After all, one of the main requirements of the Gornji Milanovac Biennial was that the plastic expression should be suited to the miniature format. This is not about imitating a large-scale painting, sculpture or graphic, nor is about trying to make things smaller. This is about contemplating, creatively and philosophically, the small format as a plastic problem per se, and about creating a conceptual basis for small-scale expression, whilst adapting the content accordingly. After all, the small format has proved to be quite adequate when dealing with strongly metaphorical subject matter. The titles of some award-winning works at this year’s 7th Biennial are quite suggestive: *Adam, Civilization, Domination, The City, The Sky, A Reflection*... These, along with many other miniature paintings, drawings, prints, sculptures, objects, photographs and various applied arts works of art currently on view at the Cultural Centre Modern Gallery in Gornji Milanovac, render relevant and truthful interpretations of the world we live in. Yet again it seems appropriate...
to quote the art critic and theoretician Sreto Bošnjak who saw the Biennial of Miniature Art as “a kind of postmodernist spectacle, where borderlines between the past and the present, the East and the West, the big and the small, history and religion, are all erased thanks to the liberated creative consciousness”. Perhaps this liberation is what this exhibition is about. Or what all art is about, for that matter.

Sava Stepanov, 2003

The Art Council:

Prof. Zoran Todović, president, painter, graphic artist; Academy of Arts, University in Novi Sad

Prof. Branimir Karanović, art photographer and graphic artist; Faculty of Applied Arts, University of Arts in Belgrade

Dragana Palavestra, art historian; independent expert associate of the Secretariat of Culture of the City of Belgrade

Sava Stepanov, art critic; director of the Centre for Visual Arts “Golden Eye”, Novi Sad

Prof. Žarko Vučković, vicepresident, painter; Faculty of Arts in Zvečan, University in Priština
Међународни жири:

Проф. Душан Калај, председник, графичар, илустраtor;
Академија ликовних уметности и дизајна,
Братислава (Словачка)

Јулија Н. Месарош
историчар уметности, ликовни критичар;
директор Градског музеја, Ђер (Мађарска)

Проф. Илеана Пинтилие Телеага
историчар уметности, ликовни критичар;
Факултет уметности, Западни универзитет,
Темишвар (Румунија)

Др Филип Маурер
стручњак за графику;
директор Die Kleine Galerie, Беч (Аустрија)

Проф. Бранимир Карановић
уметнички фотограф, графичар;
Факултет примењених уметности,
Универзитет уметности у Београду

The International Jury:

Prof Dušan Kallay, president, graphic artist;
Academy of Fine Arts and Design, Bratislava (Slovakia)

Jullia N. Meszaros
art historian, art critic; director of Municipal Museum of Arts, Gyor (Hungary)

Prof Ileana Pintilie Teleaga
art historian, art critic;
Faculty of Arts, West University, Timisoara (Romania)

Dr Philipp Maurer
graphics expert;
director of Die Kleine Galerie, Vienna (Austria)

Prof Branimir Karanović
art photographer and graphic artist;
Faculty of Applied Arts, University of Arts in Belgrade
Grand Prix

Жељка Момиров (Србија и Црна Гора)

Град, ливено олово, 10x10x8,5
(Збирка Бијенала, Културни центар Горњи Милановац)

Grand Prix

Željka Momirov (Serbia and Montenegro)

A City, cast lead, 10x10x8,5
(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Painting

Eliar Alimirzajev (Azerbaijan)

- *Adam*, mixed, 10x10
- *Kiss*, mixed, 10x10

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Graphics

Christopher Denton (Australia)

- The Sky 7, dry point, 10x10
- The Forest 4, dry point, 10x10

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Sculpture

Gabriel Glid (Serbia and Montenegro)

Domination, aluminium, 9x8x4

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
Prva nagrada za crtež

Suzana Fântanăriu (Romania)

Osovinski portret 1, komb. tehnika, 11x9
(Zbirka Bijenala, Kulturni centar Gornji Milanovac)

First Prize for Drawing

Suzana Fântanăriu (Romania)

Axial Portrait 1, mixed, 11x9
(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Photography

Goran Musić (France)

*Reflexion 1*, digital print, 8,5x9
*Reflexion 2*, digital print, 8,5x9

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Ceramics, Glass and Textile

Zlatko Cvetković (Serbia and Montenegro)

Civilization 1, mixed, 8x9x7

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Mixed Media

Jan Měřička (Czech Republic)

Bombix, mihed, 9x10x2
(The Biennial collection, the Cultural Centre of Gornji Milanovac)
8th MEĐUNARODNI BIJENALE UMETNOSTI MINIJATURE INTERNATIONAL BIENNIAL OF MINIATURE ARTS

GORNJI MILANOVAČ 2005
The Eighth International Biennial of Miniature Art

Organized by:
The Cultural Centre of Gornji Milanovac
The Modern Gallery

October 29, 2005 – January 31, 2006

507 exhibitors; 769 works
72 foreign artists from 27 countries
The Return of the Miniature

In contrast to music, film and literature, art of painting is spacious. For works of art in three-dimensional space, the most important thing is their size. At the time of Aristotle, Athens had two prominent sculptors. One of them sculptured perfect, smooth and likable figures and the other researched and went into depths of the artistic sphere. Aristotle appreciated more the latter. Art for him, as well as for Leonardo, was geometry, physics and mathematics.

All this is, actually, about the secret that many dealt with, not only artists. It is about measure, proportion, about what makes the found solution the best and true value. Artist created short forms, too: minuets, stories, sketches, one-act plays, epigrams and sentences. Since poison and medicine are given in small quantities, the same is, sometimes with a small form, which is incomparably more expressive. In Japanese Buddhism, all morals to young monks are in short Zen stories, sometimes in only one sentence which provokes the complete change of a personality. One of the greatest architects of the 20th century, Mis Van der Roe, who first built modern skyscrapers in America, made of steel and glass, said the famous sentence which comprises the
whole programme of modern art. Roe says: “Less is more”.

Little temples, chinoasaries of rococo, toleres, buildings of central plan, votive objects, and little churches, different “pocket Venuses”, from the age of sculpture from Tanagra, enamels and kameias, medals, jewelry, crosses and panagrics, painted miniatures as parts of retable or independent entity, make the wealth of European art. The art of sculptor miniature – netsuka, is highly appreciated in the East, and in the West, it is a miniature as a painting, silhouette or table sculpture. From the Elizabethan Renaissance, one of the magnificent periods of European culture, only exceptional miniatures are preserved till today.

Little, modest and miniature, today, at the age of monumental enterprises and renovations, not only in the field of art, is not without a deep significance. That is the return to true measure, to human and majestic. Children are familiar with those values. Miniature forms give us back long forgotten artistic categories: sweetness, charm and preciousness. Leonid Šejka once said: “Painting should become precious again for those who create it as well as for those who own it”.

Dejan Đorić, 2006.
Уметнички савет:

Дејан Ђорић, председник, ликовни критичар

Жељка Момиров, вајар

Проф. Велизар Крстић, сликар, графичар; Факултет ликовних уметности, Универзитет уметности у Београду

Лазар Стојновић, историчар уметности, ликовни критичар; кустос Уметничке галерије у Крушевцу

Милан Милетић, сликар

Meђународни жири:

Дејан Ђорић, председник, ликовни критичар

Проф. Хана Голдхарт, вајар; Уметничка академија, Минхен (Немачка)

Етјен Шато, историчар уметности, Женева (Швајцарска)

The Art Council:

Dejan Đorić, president, art critic

Željka Momirov, sculptor

Prof. Velizar Krstić, painter, graphis artist; Faculty of Fine Arts, University of Arts in Belgrade

Lazar Stojnović, art historian, art critic; curator of Art Gallery, Kruševac

Milan Miletić, painter

The International Jury:

Dejan Đorić, president, art critic

Prof. Hanna Goldhardt, sculptor; Art Academy, Munich (Germany)

Etienne Chateau, art historian, Geneve (Switzerland)
Grand Prix

Željko Tonšić (Serbia and Montenegro)

Everybody Has His Ways, oil, 9x8
(The collection of Dejan Đorić, Belgrade)
First Prize for Painting

Željko Đurović (Serbia and Montenegro)

*Unicorn*, oil, 10x10

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Graphics

Vladimir Zuev (Russia)

- Lady and Dog, mixed, 6x7
- Lady and Black and White Dog, mixed, 6x7

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Sculpture

Rajko Popivoda (Serbia and Montenegro)

- Passing of a Great Snake, mixed, 8x10x9
- Untitled, mixed, 10x10x10

(owned by the author)
First Prize for Drawing

Miroslav-Bata Blagojević Cincaro (Serbia and Montenegro)

- Dream, wooden ink, 10x10
- Cyclop, wooden ink, 10x10

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
Prva награда за фотографију

Љубинко Кожул (Србија и Црна Гора)

Nude № 126-1, комб. техника, 10х8,5
(Збирка Бијенала, Културни центар Горњи Милановац)

First Prize for Photography

Ljubinko Kožul (Serbia and Montenegro)

Nude № 126-1, mixed, 10х8,5
(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Ceramics, Glass and Textile

Velimir Vukićević (Serbia and Montenegro)

- *Bush 2*, porcelain, 10x9x3
- *Untitled*, porcelain, 10x8x7

(owned by the author)
First Prize for Mixed Media

Vladan Radovanović (Serbia and Montenegro)

Music of Spheres, mixed, 10x10x9
(owned by the author)
The Ninth International Biennial of Miniature Art

Organized by:
The Cultural Centre of Gornji Milanovac
The Modern Gallery

April 20 – June 27, 2008

586 exhibitors; 947 works
176 foreign artists from 37 countries
“Thanks to Art we see the multiplied world instead of just one of our own, and there are as many worlds at our disposal as there are original artists.”

— Marcel Proust

In the course of history, miniature art has had its out-of-ordinary and consistent way in art and artistic expression. Nowadays it exists in frames of national and international exhibitions. One of the most prestigious and most representative manifestations of this type is the International Biennial of Miniature Art organized by the Cultural Centre in Gornji Milanovac, which is held for the ninth time this year.

The International Biennial of Miniature Art was founded in 1990 in Gornji Milanovac at the initiative of a few enthusiasts who got acquainted with this kind of manifestation by taking part in similar events in the world. From the modest and shy beginnings and hermetism, the Biennial has developed into a serious international manifestation open for new ideas and expressions in artistic presentation. The idea of decentralisation of art has placed Gornji Milanovac and the Biennial on top of artistic events.
The aim of decentralisation of art does not only mean its moving to the “interior” of the country, but finding a certain model which will best correspond to the place as well as to the needs of the people. In this case, the specific discipline of miniature art has found support in this place and promoted the town of Gornji Milanovac, having made it internationally renowned. The start was difficult, but the manifestation readily found its place, institutionalised and developed in line with new trends in art. Every next Biennial introduced an important novelty which raised it to a higher level and placed it in equal position with other international manifestations.

The Board of the 9th Biennial initiated a few novelties, so as to make it better incorporated into some new trends and standards that became usual in other countries and at similar events. One of the novelties is the introduction of four foreign selectors who were each asked to select ten authors from their countries, ten artists who will best represent their countries and their artistic ideas expressed through miniature. They are selectors from: Macedonia, Austria, Romania, and Sweden. This idea has proved to be very fruitful, so we believe that this segment will make the exhibition more representative, more imaginative and more original.

Another novelty is that the list of the exhibition categories has been extended. Apart from already existing ones, such as: painting, graphics, sculpture,
drawing, photography, intermedia, applied art – in line with new artistic trends – the Board wanted video artistic works as a specific way of artistic expression to appear at the 9th International Biennial of Miniature Art. Along with that, it was decided to separate the category of sacral art, thus fulfilling the wishes of a group of artists. In previous years, the artists who submitted the works from the category of sacral art, were grouped according to the material they used or the technique they applied in creating their works. From now on, they will appear in this category that will encompass all the works dealing with one topic. By the extension of the diversity of the Biennial, the number of rewards increased because each category is awarded one.

In addition to the novelties and the new conception of this year’s Biennial, the Board of the Biennial has kept those elements and parts of the Regulations which proved to be good or those which guaranteed greater democracy in applying and participation. A certain number of artists still participate by invitation. Together with four miniature exhibitions by the choice of the international selectors, the Board suggested that this year two accompanying exhibitions should be held: *The Exhibition of Academician Olga Jevric’s Sculptures* and *Give Oak-trees a Chance*, a very special exhibition that talks about an unusual present, unusual donors and, even more unusual, present receiver.
The competitive character of the biennial was kept since, in the course of time, it has appeared to be the most democratic way of participation. 915 artists from 37 different countries applied for the 9th International Biennial of Miniature Art sending in 1707 works. The Selection Jury selected 947 works by 586 authors for the exhibition.

Since the autumn term of the exhibition came out to be rather inconvenient, from now on, the exhibition will be held in the new, spring term.

We sincerely hope that we have managed to make a move forward in relation to previous exhibitions and to introduce a breath of spring in the 9th International Biennial of Miniature Art, which will refresh and improve it and make the public more interested in it.

Dragana Palavestra, 2008
Уметнички савет:

Проф. Жарко Вучковић, председник, сликар; Факултет уметности у Звечану, Универзитет у Приштини

Проф. Зоран Тодовић сликар, графичар; Академија уметности, Универзитет у Новом Саду

Драгана Палавестра историчар уметности; самостални стручни сарадник Секретаријата за културу Скупштине града Београда

Проф. Милета Продановић сликар; Факултет ликовних уметности, Универзитет уметности у Београду

Саша Јањић историчар уметности, кустос; Галерија Ремонт у Београду

The Art Council:

Prof. Žarko Vučković, president, painter; Faculty of Arts in Zvečan, University in Priština

Prof. Zoran Todović painter, graphic artist; Academy of Arts, University in Novi Sad

Dragana Palavestra artist historian; independent expert associate of the Secretariat of Culture of the City of Belgrade

Prof. Mileta Prodanović painter; Faculty of Fine Arts, University of Arts in Belgrade

Saša Janjić art historian, curator; The Remont Gallery, Belgrade
The International Jury:

Barbara Novaković Kolenc, president, art critic; curator of Museum of Ljubljana (Slovenia)

Valerio Beruti, artist, Alba (Italy)

Dragana Palavestra, art historian; independent expert associate of the Secretariat of Culture of the City of Belgrade

Prof. Miletta Prodanović, painter; Faculty of Fine Arts, University of Arts in Belgrade

Saša Janjić, art historian, curator; The Remont Gallery, Belgrade

Međunarodni жири:

Барбара Новаковић Коленц, председник, ликовни критичар; кустос Музеја Љубљане (Словенија)

Валерио Берути, уметник, Алба (Италија)

Драгана Палавестра, историчар уметности; самостални стручни сарадник Секретаријата за културу Скупштине града Београда

Проф. Милета Продановић, сликар; Факултет ликовних уметности, Универзитет уметности у Београду

Саша Јањић, историчар уметности, кустос; Галерија Ремонт у Београду
Grand Prix

Anica Vučetić (Serbia)

Observing, video, 30 sec.

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Painting

Gregory Goudelias (Greece)

The Chase, acrylic on film, 10x10

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Graphics

Radu Buriac (Romania)

For Sale 1, silk screen, 9x9
For Sale 2, silk screen, 9x9

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
Прва награда за скулптуру

ИЛА (Аустрија)

Камиле, комб. техника, 13x12x12
(Збирка Бијенала, Културни центар Горњи Милановац)

First Prize for Sculpture

ILA (Austria)

Camels, mixed, 13x12x12
(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Drawing

Hana Rajković (Serbia)

58°C, pencil, 5x10

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Sacral Art

Zorka Stevanović (Serbia)

- Revelation of Saint John, tempera, 10x7x8
  Revelation of Saint John: Opening of the 5th Seal, tempera, 10x7x7
  (The Biennial collection, the Cultural Centre of Gornji Milanovac)
First prize for Applied Art

Evgenija Portnoj Kostić (Serbia)

Generator 2, mixed, 10x9x5
(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Photography

Sara Appelgren (Sweden)

- You will Always be Important to Me 1, colour photo, 10x10
- You will Always be Important to Me 2, colour photo, 10x10

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Intermedia

Vana Urošević (Macedonia)

Alchemical Box, assemblage, 9x10x10
(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Video

Vera Stevanović (Serbia)

- A Portrait for My Mother, video, 30 sec.
- A Portrait for My Daughter, video, 30 sec.

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
40 years of the Cultural Centre
(1970 - 2010)

ORGANIZATION AND REALIZATION OF THE
10th BIENNIAL AND ANCILLARY EXHIBITIONS

Director
Nebojša Gojković

Coordinator of the 10th Biennial
Branka Vuković

Editor of the Artistic Programme
Radoš Gačić

Secretariat
Vesna Banašević, Boban Stefanović

Administrative
Danijela Ponjavić

Catalogue data processing
Olgica Petrović, Milena Savić
<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounting jobs of the 10th Biennial</td>
<td>Mila Stanković, Manda Pavlovski, Jelena Pašić</td>
</tr>
<tr>
<td>Information service</td>
<td>Predrag Lošić</td>
</tr>
<tr>
<td>Exhibition layout of 10th Biennial</td>
<td>Branka Vučićević Vučković</td>
</tr>
<tr>
<td>Realization of exhibition layout</td>
<td>Žarko Vučković, Radoš Gačić, Branka Vučićević Vučković, Olgica Petrović, Milena Savić, Valentina Nađ, Nevena Vulović, Milan Čavorović, Ana Bolović</td>
</tr>
<tr>
<td>Installation of video projections</td>
<td>Aleksandar Radojević</td>
</tr>
<tr>
<td>Technical service</td>
<td>Nenad Carević, Goran Raković, Radan Vučićević, Dejan Marković, Mileta Pejović, Radomir Petrović</td>
</tr>
</tbody>
</table>

The Cultural Centre would like to thank all authors, family members of deceased artists and collectors who have enabled exposure awarder works of art from the previous biennials, as well as all institutions and individuals who had lent photo documentary material.
WINNERS OF FIRST PRIZES
The International Biennial of Miniature Art
1989 – 2008

Publisher
The Cultural Centre, Gornji Milanovac

For Publisher
Nebojša Gojković

Editor
Prof. Žarko Vučković

Technical Editor
Branka Vučićević Vučković

Translation
Gordana Sekulić
Vesna Bošković
Gordana Vukelić
Gordana Korač
Milica Stojanović-Blazina
Snežana Carević-Dugić

Editing
Branka Vuković

Graphic design
Veljko Trojančević
<table>
<thead>
<tr>
<th>Title</th>
<th>Language</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Photography</td>
<td>English</td>
<td>Saša Savović</td>
</tr>
<tr>
<td>Photo archive of the Biennial</td>
<td>Serbian</td>
<td>Photo archive of the Biennial</td>
</tr>
<tr>
<td>Scanning and processing</td>
<td>English</td>
<td>Nevena Vulović</td>
</tr>
<tr>
<td>Vladan Trojančević</td>
<td>Serbian</td>
<td>Vladan Trojančević</td>
</tr>
<tr>
<td>Veljko Trojančević</td>
<td>Serbian</td>
<td>Veljko Trojančević</td>
</tr>
<tr>
<td>Printing</td>
<td>Serbian</td>
<td>Codex Print, Gornji Milanovac</td>
</tr>
<tr>
<td>Binding</td>
<td>English</td>
<td>Codex Print, Gornji Milanovac</td>
</tr>
<tr>
<td>Circulation: 1500</td>
<td>Serbian</td>
<td>Gornji Milanovac, 2010</td>
</tr>
<tr>
<td></td>
<td>English</td>
<td>Gornji Milanovac, 2010</td>
</tr>
</tbody>
</table>

www.biennial.kcgm.org.rs
МЕЂУНАРОДНИ бијенале уметности минијатуре
(1989-2008 ; Горњи Милановац)

Добитници првих награда / Међународни бијенале уметности минијатуре, 1989-2008. ;
(Горњи Милановац : Codex Print). - 276 стр. : илустр. ; 10 cm

Упоредо срп. текст и енгл. превод. - Текст штампан двостубачно. - Тираж 1.500. - Стр. 5-9: 20 година Бијенала кроз призму награда /
Срето Бошњак.


1. Уп. ств. насл.
а) Међународни бијенале уметности минијатуре (1989-2008 ; Горњи Милановац) -
Изложбени каталози
COBISS.SR-ID 174530572
ДОБИТНИЦИ ПРВИХ НАГРАДА

WINNERS OF FIRST PRIZES

Међународни бијенале уметности минијатуре

The International Biennial of Miniature Art

1989 – 2008

1989 – 2008
**Patrons:**

- Municipality of Gornji Milanovac
- Ministry of Culture of the Republic of Serbia
- The Museum of Rudnik-Takovo Region Gornji Milanovac
WINNERS OF FIRST PRIZES

The International Biennial of Miniature Art
1989 – 2008

The Gallery of the Museum of Rudnik-Takovo Region
Gornji Milanovac, Serbia
April 24 – June 30, 2010
20 Years of Biennial Through the Prism of Rewards

Soon after the foundation in 1989, the International Biennial of Miniature Art in Gornji Milanovac has gained reputation not only in domestic art but has become a remarkable international artistic event as well. A large number of artists, from nearly all continents, by their participation, have supported and confirmed the stature of this manifestation: it has become a relevant artistic review with a complex and significant value dimensions. The Biennial has, by its authority and consistency, sustained contemporary artistic movements world wide, and, at the same time, influenced the movements on the domestic artistic scene. One of the strategic aims of the Biennial organizers and their expert boards is the establishment of prizes which will popularize and support the most important values established by a special expert board from all fields of painting and applied art.

Regardless of logical two-step system of awarding (the first step is the criteria of the selection...
(board) the jury, on their part, select the authors (and
their works) who possess both the quality of authen-
ticity and modernism on the world’s artistic scene.
When the jury became an international jury, the re-
wards certainly gained in importance. Together with
the main reward of the Biennial (Grand Prix), there
are rewards for specific artistic categories, which
certainly made the participation in this exhibition
much more attractive. On the other hand, each criti-
cal attitude contains a deeper dive (ontologically)
into the character of the work, its stylistic singularly
and media belonging. That is why it would be re-
ally challenging for a critical mind to analyze the
works which have been rewarded so far: first of all,
the breadth and complexity of the Biennial physiog-
nomy, as a contemporary segment of modern posi-
tion of art would be revealed. It would be not only
a recapitulation of ideas and criteria of the jury but
quite a sharp view of the state of creative awareness
of universal dimensions. That means that the exhibi-
tion is a very significant informative manifestation
through which you can, to some extent, follow the
development of art in the world in the last decade of
20th and the first decade of 21st century.

Although the Biennial has been an international
exhibition since the third Biennial, nothing special
has changed in the method of the work of the jury:
freedom of choice, inviolability of criteria, equality of all the exhibits regardless of the media, style, ideological-aesthetic position of the author, have remained the same.

The manifestation gained new strength after 2000, after the political changes (the defeat over one regime and the announcement of a new democratic process) when the new ambitions of the Biennial organizers arose: the Jury awards, together with Grand Prix, other seven first prizes in different categories, and 22 special prizes. That year, 1526 works by 771 authors entered the competition. Although quantity rarely matches quality, in this case quantity and quality were in excellent balance. The possibility of selling the exhibits to the public enabled the authors to get some social (financial) benefits; it also meant a serious cultural-artistic revenue for our funds of contemporary art in the world.

One of the original ways of rewarding is certainly the organizing of individual exhibitions of miniature works of art by our renowned artists: Božidar Prodanović and Olga Jevrić. They were honorary guests of the seventh and ninth Biennial so their exhibitions had two value levels: they were a very specific contribution to the Biennial content and, at the same time, a truly deserved affirmation of their artistic beings.
The Organizers are also trying to introduce some changes to the physiognomy of this manifestation.
In 2008 the Artistic Board invited curators and art historians from four different countries (Romania, Macedonia, Austria, and Sweden) to select ten authors from their countries. The Organizers seem to aim at a more universal criteria, which can have a positive effect on the Biennial quality and, indirectly, on the criteria for awarding in the Biennial.

Sreto Bošnjak
PRVI BIJENALE JUGOSLOVENSKO MINIJATURNUTE UMETNOSTI

Gornji Milanovac
The First Biennial of Yugoslav Miniature Arts

Organized by:
The Association of Painters and Applied Artists, Gornji Milanovac
The Gallery of the County Museum, Gornji Milanovac

December 9, 1989 – January 9, 1990

302 exhibitors; 587 works
<table>
<thead>
<tr>
<th>Уметност као нада</th>
<th>Art as a Hope</th>
</tr>
</thead>
<tbody>
<tr>
<td>У већ темељно распарчаним и затвореним политичким и економским просторима авнојевске Југославије, где се претпостављено и жељено јединство преко понуђеног заједництва брзо изродило у опаку самодовољност, ружну нетрпељивост, огавну мрзовољу и све чешће, тешко је чак изговорити, слепу мржњу, једину стварну наду у избављење пружа уметничко стваралаштво. Оно, наиме, по свом бићу не може да опстане затворено у било какве границе и куле од слоноваче. Изоловано, саможиво, лишено свежих и свестраних мјесеобних утицаја, без преко потребне стваралачке утакмице и провере на широм отвореним духовним просторима, осуђено је на провинцијализацију и сигурну пропаст. Стога би требало, разуме се, да посебну пажњу и општу подршку код нас уживају оне стваралачке активности и акције које, попут нетом основаног Бијенала југословенске минијатурне уметности у Горњем Милановцу, имају за циљ да подстичу отворен проток уметничких идеја, схватања, ставова, убеђења и, дабоме, дела. Њих, на жалост,</td>
<td>Living between completely divided and closed political and economic fields of post-war Yugoslavia, where unity which was supposed and wished, together with offered community have turned very quickly into a wicked selfsufficiency, ugly intolerance, disgusting anger and more often, what is even hard to say, blind hatred – artistic creativity gives the only real hope and the way out. Because it can not exist enclosed by any kind of boundaries and shut into ivory towers. Isolated, selfish, deprived of fresh and many-sided mutual influences, without indispensable creative competition and evaluation on widely open intelectual areas, it is doomed to provincialism and absolute disaster. That is why a special care and general support should be given to those creative activities and actions like recently founded Biennial of Yugoslav Miniature Art in Gornji Milanovac. There has never been enough of these actions and as time passes there are less. The only big and traditional Yugoslav painting show in Serbia, has been unlucky Belgrade Triennial. The fact that it was founded in 1961. and that only the sixth</td>
</tr>
</tbody>
</table>
show has been recently held, is enough to point out the problems it has. Although, there are other forms of meetings of Yugoslav artists and different ways of presenting their works in Serbia, they are mainly reduced to a very small circle of chosen people (art colonies, symposiums, memorial exhibitions etc) more precisely they usually, stimulate only one medium (Triennial of Yugoslav Pottery, Yugoslav Sculpture Exhibition in Pančevo etc).

Generally speaking, there is a lack of activities, programs and projects that would contribute by their openness to common creative progress. Moreover, daily politics is interfering more and more arogantly and aggressively into the matters of culture and art in Yugoslavia, and it seems that we have to look at their present and near future with anxiety and justified pessimism. Because of this, every trial which intends to overcome closing into dangerously narrow areas among own boundaries, mostly national ones, is worth giving unreserved support and praise. In that regard, just founded Biennial in Gornji Milanovac, whose first edition is followed by this catalogue, has gained guaranteed significance at the very beginning. Owing to, not big but energetic association of painters and applied artists from Gornji Milanovac we will finally have the show of Yugoslav
Miniature (although only graphics and drawings) which has been planned in Serbia, especially in Belgrade, for a long time. They rejected to indulge into a small-town inertia or to accept narrow-minded selfsufficieny, and have courageously started realising this show. Being very good businessmen, people from Gornji Milanovac did not waste their time asking for financial and moral support from republic institutions for culture, but they quickly decided to open wide the Biennial for all Yugoslav painters and applied artists who wanted to take part. It does not matter that their decision may seem immodest and pretentious, because their own abilities are overestimated and the power of national bureaucracy underestimated. The bureaucracy which made such relationships in our society, so now, it seems “as if everyone is hostile, tense, has gone mad as a March hare” as that could be angrily described by words of an unique painter and poet Đura Jakšić. That is why it does not matter that such bad conditions we live in, demand for daring, broadness of views and attitudes, unrestricted communication, severe, creative competition and above all unreserved optimism if we want to overcome them.

In other words, a great deal of impudent courage was necessary in order to make a decision about
starting and founding one liberally imagined and complex show of the whole Yugoslav painting and applied creativity in a place which does not have longer and richer tradition or greater experience in similar matters. People from Gornji Milanovac acted practically and efficiently convinced of the propriety of their intentions and of their successful realisation. They have correctly estimated that by minimum investment and well-organised work, they can achieve a lot, in every respect: from the culture in general and art in particular, through morally and politically opportune, to socially and economically justified. There is not such a place that would not like to from its cultural and creative identity, its civilised face, on as higher intellectual level as possible, to come closer to the world, Europe, or to reach the top of Yugoslav achievements. Biennial of Yugoslav Miniature Art could be of fatal significance for further development of painting and applied culture, as well as progress of art creativity in Gornji Milanovac, in the sense of initial values which are supposed and mainly achieved by its first show. After all, the fact is, that there is no similar art manifestation in our country, that would present the section of contemporary Yugoslav painting and applied creativity, at one place, at the same time. A
great deal of money and occupation of several fair exhibition halls would have been needed for such section if it had not been wittily conditioned by the format. Just a mere comparison of statistical data of Biennial in Gornji Milanovac and recently held 6th Belgrade Triennial of Yugoslav painting, can easily explain the causes of problems. To present 176 artists with 439 works of art, a huge Belgrade Fair hall was arranged for Triennial, where painting only was included, and to present over 300 painters and applied artists with about 600 works of art, several small galleries in Gornji Milanovac would be enough. The same disproportion is noticed when we take into account the space and expenses for handling the works of art at Triennial and Biennial (equipment, transport, insurance, exhibit), and it immediately becomes clear enough why Gornji Milanovac has a reputation as a very good business centre and people are considered to be capable businessmen and from now on, good artists.

One possible comment on the differences in quality caused by the format, have not existed on the agenda of modern theory of art and art criticism for a long time. In fact, problems with classical attitude towards miniature in painting and applied creativity were solved by finding out that the size of a work
of art was just the question of formality. And we can conclude that Biennial in Gornji Milanovac, like many other painting and applied art shows, can present wide diversity as well as achievements of Yugoslav contemporary art. Although it is clear enough, that it is possible only if many good painters and applied artists from all parts of Yugoslavia take part in. But it is not good if some weaknesses in organisation that are common for every start, or inertia or mental laziness of certain places and worst of all blind, stupid attitude towards local political interests cause the lack of well-presented works of art from some republics and autonomous provinces. It is hard to understand and much harder to justify low response of artists from Montenegro, Slovenia and Kosovo, at first Biennial in Gornji Milanovac. It would be optimistically exaggerated and unreal to expect that such all-inclusive and because of that ambitious Yugoslav art show can be successful at first, in such complicated conditions. But the fact that over 350 authors with almost 1000 works of art responded and that after certain selection one could get, though incomplete, impression of the main and actual flows of art trends in Yugoslavia, gives enough trust and judgement that one prosperous show of painting and applied creativity has just
started. And at the very beginning, let us wish it (as it is appropriate), long and fruitful life, for the good of us all, and especially further successful development of Yugoslav modern art.

Nikola Kusovac, 1989

Nikola Кusоvac, 1989.

ним политическим интересам, изостане ваљано представљање појединих република и покрајина. Тешко је разумети и још теже правдати слаб оджив уметника, на овогодишњем и првом Бијеналу у Горњем Милановцу, из Црне Горе, Словеније и са Косова.

Очекивање да би једна свеобухватна и строга амбициозна југословенска уметничка манифестација могла од прве, у овако сложеним условима, да постигне потpun успех, било би оптимистички претерано и нереално. Ипак, податак да се позиву организатора Бијенала одазвало преко 350 аутора са приближно 1000 радова, као и то да се после њихове благе селекције може стећи, ма и непотпуна, представа о главним и актуелним токовима уметничких кретања код нас, даје довољно основа за уверење и оцену да је управо покренута једна перспективна смотра југословенског ликовног и примењеног стваралаштва. Пожелимо јој на самом почетку, како томе приличи, дуг и плодан живот на добробит свих, а посебно за даљи, што успешнији развој југословенске савремене уметности.

Никола Кусовац, 1989.
Уметнички савет и жири:

Никола Кусовац
председник,
историчар уметности, ликовни критичар

Проф. Миодраг Живковић
вајар; Факултет примењених уметности,
Универзитет уметности у Београду

Проф. Божидар Продановић
сликар; Академија ликовних уметности,
Универзитет уметности у Београду

Срето Бошњак
историчар уметности, ликовни критичар

Грујица Лазаревић
сликар

The Art Council and the Jury:

Nikola Kusovac
president,
art historian, art critic

Prof Miodrag Živković
sculptor; Faculty of Applied Arts,
University of Arts in Belgrade

Prof Božidar Prodanović
painter; Faculty of Fine Arts,
University of Arts in Belgrade

Sreto Bošnjak
art historian, art critic

Grujica Lazarević
painter
Grand Prix

Ljubica-Cuca Sokić (SFR Yugoslavia)

Untitled, tempera on paper, 7x6,5

(the collection of Milan Miletić, Gornji Milanovac)
First Prize for Painting

Vlastimir Nikolić (SFR Yugoslavia)

*An Event at the Battlefield*, mixed, 7,5x7,5
*An Event in Vukovar*, mixed, 7,5x7,5

(owned by the author)
First Prize for Painting

Rada Selaković (SFR Yugoslavia)

· Projection, acrylic, 10x10
· Facing, acrylic, 10x10

(the family collection)
First Prize for Painting

Sadko Hadžihasanović (SFR Yugoslavia)

Gold Digger, mixed, 9x13
(owned by the author)
First Prize for Graphics

Dušan Đokić (SFR Yugoslavia)

A Little Cosmogram, etching, Ø6
Cosmogram, mixed, 10x10
(owned by the author)
Прва награда за скулптуру

Ана Виђен (СФР Југославија)

- Облутак, бронза, 10x10
  Мултиплицирана форма, бронза, 10x8x5
  (власништво аутора)

First Prize for Sculpture

Ana Viden (SFR Yugoslavia)

- Round Pebble, bronze, 10x10
  Multiplied Form, bronze, 10x8x5
  (owned by the author)

Прва награда за скулптуру

Драган Николић (СФР Југославија)

(аутор недоступан Организатору)

First Prize for Sculpture

Dragan Nikolić (SFR Yugoslavia)

(author unavailable to the Organizer)
First Prize for Drawing

Rodoljub Anastasov (SFR Yugoslavia)

- Man and Space M-23, mixed, 10x10
- Man and Space M-24, mixed, 10x10

(owned by the author)
First Prize for Drawing

Klavdij Tutta (SFR Yugoslavia)

- *Cycle: Spots 1*, mixed, Ø13
- *Cycle: Spots 2*, mixed, Ø13

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Photography

Branibor Debeljković (SFR Yugoslavia)

- Poplar Trees, b/w photo, 8x10
- Pine Trees, b/w photo, 9x6

(the collection of Saša Savović, Gornji Milanovac)
First Prize for Ceramics

Aranka Mojak-Ari (SFR Yugoslavia)

Flower I, majolica, 11x7x7
(owned by the author)
DRUGI BIJENALE MINIJATURNE UMETNOSTI

The Second Biennial of Miniature Art

Organized by:
The Association of Painters and Applied Artists,
Gornji Milanovac
The House of Yugoslav-Norwegian Friendship,
Gornji Milanovac
May 23 – June 28, 1992
262 exhibitors; 395 works
This unique exhibition, the host of which is Gornji Milanovac town, as an act of popularizing fine arts carried out in miniature, has a complex meaning. The exhibition represents a very specific and, by all means, an important form of fine arts characterized by the exceptional attractiveness. It breaks down the rooted prejudice against paintings and sculptures in miniature, as the second-class art. This exhibition will show and undoubtedly confirm that the value of an art work does not depend on its dimensions. It is clearly seen that miniature can also express great creativeness, and those dedicated know that prominent artists are equally recognized no matter they create monumental or miniature work of art.

Analysing the aesthetic status of fine art works in miniature will help the fine art audience to set free from the influence of the miscellaneous megalomania from which suffers the time we live in.
The exhibition helps us to catch the glimpse of the exceptional charm which these miniatures by the supreme artists reflect, and with wonder and honest admiration we become convinced in the beauty and power of creation spirit which can be accumulated in the small formats.

The fact that we can easily recognise our prominent artists on this exhibition confirms the idea that miniature absorbs into itself the contour of a built up authorial world of the mature artist. Miniature does not hinder the imagination of an artist who has developed his own poetics. But, it searches in him the skillfulness to adapt himself to the miniature form, capability to input his own poetics into given format. It shows the audience that miniature is, in fact, difficult and delicate art discipline in which immature and unexperienced artists should not step into.

It is of great importance for our present troubles that this Biennial is a happening in our cultural life, and regardless of political situation, it is international in its character. In spite of all physical and spiritual obstacles, here in Gornji Milanovac have been sent the works by the artists from different parts of ex-YU republics, except Croatia, as well as from other European countries. This exhibition will awaken anguish in our souls and in the souls of the visitors who loved the county to which they
do not belong any more. But it can also give us courage, showing that the frontiers of our secessionistic behaviour can be easily overcome by the unique spirit of our culture. From this point of view, this exhibition can be defined as the first herald of a new spiritual integration to push back and overcome the instincts of the primitive partitions among the republics.

Đorđe Kadijević, 1992.
The Art Council and the Jury:

Đorđe Kadijević
president,
art historian, art critic

Prof. Nandor Glid
sculptor;
Faculty of Applied Arts,
University of Arts in Belgrade

Rade Rančić
graphic designer
Grand Prix

Milan Miletic (SFR Yugoslavia)

*Akt*, уље на платну, 7,5x10

*Сам*, уље на платну, 10x10

(власништво аутора)

---

Grand Prix

Milan Miletic (SFR Yugoslavia)

*Nude*, oil on canvas, 7,5x10

*Alone*, oil on canvas, 10x10

(owned by the author)
First Prize for Painting

Miloje Marković (SFR Yugoslavia)

- Baking Pan, oil, 10x10
- A Track of the Past, oil, 10x7,5
(owned by the author)
First Prize for Sculpture

Ana Viden (SFR Yugoslavia)

- Blocked Stream, bronze, 5x16x5
- Victim, bronze, 7,5x7,5x2

(owned by the author)
First Prize for Graphics

Emir Dragulj (SFR Yugoslavia)

- *Doves*, mezzotint, 7x12
- *Rope*, mezzotint, 8x7.5

(the family collection)
First Prize for Drawing

Milan Popović (SFR Yugoslavia)

- Save the Kiss for the End, pencil, 10x10
- Root, domestic, edible, pencil, 10x10

(the Popović family collection)
First Prize for Ceramics and Glass

Branislav Spasojevic (SFR Yugoslavia)

- An Armchair, porcelain, 7x9x8
  White in Three Colours, porcelain, 10x10x1
  (owned by the author)
First Prize for Textile

Gordana Glid (SFR Yugoslavia)

- Segments “B”, clacked technique, 10x10
- The Moon Eclipse, tapestry, Ø10

(owned by the author)
First Prize for Photography

Zoran Božović (SFR Yugoslavia)

Leaves, colour photo, 8,5x10
(the family collection)
**First Prize for Mixed Media**

**Tomislav Toma Bogdanović** (SFR Yugoslavia)

*Mystery of the Rainbow*, mixed, 15x17x3,5

*The Birth of Irida*, mixed, Ø12

(owned by the author)
TREĆI BIJENALE UMETNOSTI MINIJATURE

THE THIRD BIENNIAL OF ART IN MINIATURE

GORNJI MILANOVAČ
24. 09. – 24. 10. 1994
SRBIJA

MEĐUNARODNA IZLOŢBA INTERNATIONAL EXHIBITION
The Third Biennial of Art in Miniature

Co-organized by:
The Association of Painters and Applied Artists, Gornji Milanovac; The County Museum, Gornji Milanovac The Gallery of the County Museum

September 24 – October 24, 1994

347 exhibitors; 552 works
80 foreign artists from 22 countries
Great Utopias such as religion, philosophy or ideology which we had faith in and which promised the future disappeared. Unfortunately, things that still functions are: Sony, German Bank, Toyota, Shell, Mc Donald's... and – excuse me – drug mafia.

Hinrich Boldt,
ART, Das Kunstmagazin, Nr 5, 1993, 8

I have a special honour and pleasure to be the President of the Jury of the Third Biennial of Miniature Art in Gornji Milanovac. Having in mind that Nikola Kusovac and Đorđe Kadijević who for decades represented the most respectable experts in Serbian art history and fine arts critiques were the previous presidents of the same jury, I consider my election as a special honor. I would like to say that in a planned Chaos forced on Serbia and Yugoslavia by the gurus of the new world order, in chaos constructed from top to bottom in the institutions of democracy, or democracy without alternative and way out, the Biennial has survived as the salvation island. As we know that the same antihuman forces are in effect at the Serbian fine arts scene too, in spite of the efforts of our new Minister of Culture, and when the leading Belgrade galleries turned into branch offices of the western trash culture, than pure and good tradition of the Biennial holding
is the position of honour and defence. First of all, the Biennial by its seriousness, importance, quality and design of material points out the possible ways out from the democratic and contaminated culture of Belgrade to the centres like Gornji Milanovac, Čačak, Novi Sad, the centres which can take over some of the leading jobs in art. It seems that those new centres are more aware of power and possibility of connection between the capital and art as well as of the investments in culture.

Why does one suffering country need cultural activities? Learning a lesson from negative examples of the West, we see that all the things in that world, from the matches design to the pose of CNN announcer, represent an advertising imposition and fight for the ground. Now the artists, exactly from those countries that represent us as beasts are sending in their works aware of the power of manipulation. Their response to our invitation does not only mean support to our manifestation but postulates faith in normal human relationships and life we are deprived of. Numerous response of foreign artists at this, already international, Biennial has no characteristics of running the blockade and isolation. It seems that the response bears witness to normal functioning of institutions, galleries, manifestations, and the country that kindly stands in the background of the culture.

The Art Council and the Jury:

Dejan Đorić
president,
art critic

Prof. Nikola Vukosavljević
sculptor;
Faculty of Fine Arts,
University of Arts in Belgrade

Milan Miletić
painter
Grand Prix

Božidar Damjanovski (SR Yugoslavia)

- The Battle with Centaurs, acrylic, 10x10
- Centaurus Constellation, pencil, acrylic, 10x10

(owned by the author)
First Prize for Painting

Dejan Ulardžić (SR Yugoslavia)

Expecting, oil, 10x10
(owned by the author)
First Prize for Sculpture

Đorđe Čpajak (Italy)

Untitled, stone, 13x9x7
(owned by the author)
First Prize for Graphics

Stoyan Boyanov Tchoukanov (Bulgaria)

*Kokalyane*, coloured etching, 10x7,5
(owned by the author)
First Prize for Drawing

Radomir Rade Mudrinić (SR Yugoslavia)

Untitled, ink, 10x8
A Victim of Time, ink, 9,5x7,5

(owned by the author)
First Prize for Ceramics and Glass

Svetlana Spasojević (SR Yugoslavia)

- *I Olympic Games, Athens 1896 1*, terracotta, 5x10x10
- *I Olympic Games, Athens 1896 2*, terracotta, 5x10x10

(owned by the author)
First Prize for Textile

Jasmine M. C. Sellier (Belgium)

- Tempus fugit 1, mixed, Ø8
- Tempus fugit 2, mixed, Ø8

(owned by the author)
First Prize for Photography

Dragan S. Tanasijević (SR Yugoslavia)

Mother’s Hand, coloured photo, 3x5
(owned by the author)
First Prize for Mixed Media

Humberto Nilo Saavedra (Chile)

Sentir, mixed, 9x9

Pensar, mixed, 9x9

(owned by the author)
The Fourth International Biennial of Miniature Arts

Organized by:

The Museum of Rudnik-Takovo Region, Gornji Milanovac
The Gallery of the Museum of Rudnik-Takovo Region

September 21 – November 21, 1996

830 exhibitors; 1140 works
241 foreign artists from 33 countries
The First Biennial of Yugoslav Miniature Arts organized in Gornji Milanovac seven years ago (1989) was a presentation of visual arts on a Yugoslav scene which demonstrated a general idea of, as it was pointed out in a preface to the catalogue, “major current artistic trends in our country”.

Today, The Fourth Biennial demonstrates the state of visual arts in the world in quite an authentic light owing to small-sized exhibits, good communications and easy transportation. This year the jury has undoubtedly had a privilege of viewing an enormous number of exhibits from over forty countries all over the world thus getting directly acquainted with processes and current directions which determine the world artistic production at
processes that will redefine the global language of visual arts. In order to feature as an event of international significance, the exhibition should reflect at least some aspects of current artistic movements in the world and not merely present the work of artists from different countries of the world.

Today, when we are so close to the turn of the century and at the crossroads of modern and postmodern ideologies, there arises a new faith in aesthetic, media, ethical and meaningful comprehensive function of artistic expression which defends man’s dignity and his right and freedom to be creative.

What would a more detailed analysis of the exhibits at The Fourth Biennial of Miniature Arts reveal of its present nature and future destiny? According to the number of artists who present their works, the exhibition is undoubtedly a precious source of information which confirm a unique flow of artistic ideas, including Yugoslav miniature arts today. The most evident fact at this exhibition certainly is an air of predominant awareness of prevailing freedom in the realm of artistic expression and unbiased, thought-provoking creativity. I have hardly ever seen so many ideas, media agglomerations, materials and suggestions for new relations along
The exhibition is, at first glance already, set as a splendid postmodern spectacle which ignores the boundaries between the past and the present, East and West, small and big countries, history and religion, and in general speaks of actual freedom and creative awareness. At this moment, The Fourth Biennial of Miniature Arts is undoubtedly the reason why Gornji Milanovac has become a world centre of contemporary artistic movements.

Sreto Bošnjak, 1996.
Уметнички савет:

Грујица Лазаревић, председник; сликар
Милан Милетић, сликар
Видан Папић, графички дизајнер
Небојша Савовић Нес, вајар
Бранка Вучковић, историчар уметности

Међународни жири:

Срето Бошњак, председник, историчар уметности, ликовни критичар
Проф. др Борис Петковски, историчар уметности, ликовни критичар
Скопље (Македонија)
Милорад Вukanовић Мишел, керамичар
Ана Виђен, вајар
Милан Милетић, сликар

The Art Council:

Грујица Lazarević, president; painter
Milan Miletić, painter
Vidan Papić, graphic designer
Nebojša Savović Nes, sculptor
Branka Vučković, art historian

The International Jury:

Sreto Bošnjak, president, art historian, art critic
Prof dr Boris Petkovski, art historian, art critic
Skopje (Macedonia)
Milorad Vukanović Mišel, ceramist
Ana Viden, sculptor
Milan Miletić, painter
Grand Prix

**Dragan Mojović** (SR Yugoslavia)

- *Bosoming*, pencils in colour, 10x10
- *Daybreak*, pencils in colour, 10x10

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Painting

Milan Tucović (SR Yugoslavia)

- About Futility of Possession, oil on the wood, 10x8
- Man and the Hound, oil on the wood, 11x9

(owned by the author)
First Prize for Graphics

M. Balakjian (Great Britain)

- *Ring*, mezzotint, 8x10
- *Untitled*, mezzotint, 10x8

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Sculpture

Ante Marinović (SR Yugoslavia)

Devided by Lead, marble, lead, 10x10x7
A Mark, teracotta, 7x9x8

(owned by the author)
First Prize for Drawing

Žarko Vučković (SR Yugoslavia)

My Houses 1, mixed, 10,5x10
(owned by the author)
First Prize for Photography

Vlastimir Mićić (SR Yugoslavia)

Bermuda Triangle, b/w photo, 5,5x8
(owned by the author)
First Prize for Ceramics and Glass

Павле Симић (СФР Југославија)

- *Сретни догађај*, теракота, 6,5x9x11
- *Света земља*, теракота, 6x9x10

(Збирка Бијенала, Културни центар Горњи Милановац)
First Prize for Textile

Gordana Glid (SR Yugoslavia)

Message 2, tapestry, 7,5x6

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
Prva награда за миксед медију

Славчо Соколовски (Македонија)

Клинови, комб. техника, 10x10x7
(Збирка Бијенала, Културни центар Горњи Милановац)

First Prize for Mixed Media

Slavčo Sokolovski (Macedonia)

Nails, mixed, 10x10x7
(The Biennial collection, the Cultural Centre of Gornji Milanovac)
The Fifth International Biennial of Miniature Arts

Organized by:
The Cultural Centre of Gornji Milanovac
The Modern Gallery

October 24, 1998 – March 24, 1999

737 exhibitors; 1095 works
204 foreign artists from 39 countries
Уметнички савет:

Срето Бошњак, председник, историчар уметности, ликовни критичар
Балша Рајчевић, потпредседник, вајар, ликовни критичар
Зоран Тодовић, сликар, графичар
Жарко Вучковић, сликар
Божидар Плазинић, сликар

Међународни жири:

Беноа Жино, председник, диломата и колекционар, Женева (Швајцарска)
Геј Патерсон, графичар, Камбера (Аустралија)
Ружа Маринска, историчар уметности; директор Националне галерије уметности, Софија (Бугарска)
Зоран Тодовић, сликар, графичар

The Art Council:

Sreto Bošnjak, president, art historian, art critic
Balša Rajčević, vicepresident, sculptor, art critic
Zoran Todović, painter, graphic artist
Žarko Vučković, painter
Božidar Plazinić, painter

The International Jury:

Benoit Junod, president, diplomat and art collector, Geneve (Switzerland)
Gaye Paterson, graphic artist, Canberra (Australia)
Ruža Marinska, art historian; director of the National Gallery, Sofia (Bulgaria)
Zoran Todović, painter, graphic artist
Grand Prix

A. Balasubramaniam (India)

- Go In..., etching, 9,5x9,5
- Window, silk screen, 9x10

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Painting

Žarko Vrezec (Slovenia)

Miniatyra 2, akryl, 10x3,5
Cycle: Letter, mixed, 10x10

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Graphics

Vladimir Zuev (Russia)

- *Ex Libris Josef Burch*, mezzotint, Ø10
- *Midnight Without You*, mixed, 10x8,5

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
Прва награда за скулптуру

Денис Питерс (Белгија)

- Поглед, ливена бронза, 10x7x4
- Без назива, комб. техника, 8x10

(Збирка Бијенала, Културни центар Горњи Милановац)

First Prize for Sculpture

Denise Peeters (Belgium)

- Review, cast bronze, 10x7x4
- Untitled, mixed, 8x10

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
Прва награда за цртеж

Зоран Пурић (СР Југославија)

Натпоетска атмосфера, оловка, 10х8
(Збирка Бијенала, Културни центар Горњи Милановац)

First Prize for Drawing

Zoran Purić (SR Yugoslavia)

Suprapoetic Atmosphere, pencil, 10x8
(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Photography

Zoran Pavlović (SR Yugoslavia)

White Horse, b/w photo, 7x10
(owned by the author)
First Prize for Ceramics, Glass and Textile

Ljubica Jocić (SR Yugoslavia)

- **Aspiration**, stoneware, 11x11x4
- **Endless**, porcelain, 9x9x9

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Mixed Media

Violeta Vojvodić & Eduard Balaž (SR Yugoslavia)

Feel the Taste of Victory, mixed, 10x10
(owned by the authors)
The Sixth International Biennial of Miniature Art

Organized by:
The Cultural Centre of Gornji Milanovac
The Modern Gallery

October 14, 2000 – February 14, 2001

570 exhibitors; 833 works
195 foreign artists from 41 countries
Уметнички савет:

Балша Рајчевић, председник, вајар, ликовни критичар
Срето Бошњак, историчар уметности, ликовни критичар
Зоран Тодовић, сликар, графичар
Жарко Вучковић, сликар
Божидар Плазинић, сликар

Међународни жири:

Др Филип Маурер, председник, стручњак за графику, директор Die Kleine Galerie, Беч (Аустрија)
Проф. Ксенис Сачинис, сликар, Академија ликовних уметности, Солун ( Грчка)
Проф. Владимир Величковски, историчар уметности, Филозофски факултет, Скопље (Македонија)
Проф. Пламена Димитрова Рачева, историчар уметности, Технички факултет, Варна (Бугарска)
Балша Рајчевић, вајар, ликовни критичар

The Art Council:

Balša Rajčević, president, sculptor, art critic
Sreto Bošnjak, art historian, art critic
Zoran Todović, painter, graphic artist
Žarko Vučković, painter
Božidar Plazinić, painter

The International Jury:

Dr Philipp Maurer, president, graphics expert; director of Die Kleine Galerie, Vienna (Austria)
Prof Xenis Sachines, painter, Academy of Fine Art, Thessaloniki (Greece)
Prof Vladimir Veličkovski, art historian, Faculty of Philosophy, Skopje (Macedonia)
Prof Plamena Dimitrova Račeva, art historian, Technical Faculty, Varna (Bulgaria)
Balša Rajčević, sculptor, art critic
Grand Prix

Veronika Штајнер (Аустрија)

- Књига, комб. техника, 10x10x10
- Uberschattungen, комб. техника, 10,5x10,5

(Збирка Бијенала, Културни центар Горњи Милановац)

Grand Prix

Veronika Steiner (Austria)

- Book, mixed, 10x10x10
- Uberschattungen, mixed, 10,5x10,5

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Painting

Dejan Rusimović (SR Yugoslavia)

A Moment Before, mixed, 10x6x3
A Moment After, mixed, 10x8,5x3

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Graphics

Marek Basiul (Poland)

Landscape 3, linocut, relief, 10x10

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Sculpture

Gabriel Glid (SR Yugoslavia)

Unpacked, mixed, 10x10x5

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Drawing

Jelana Jovetić (SR Yugoslavia)

Circling, mixed, 10x7

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
Прва награда за фотографију

Бранислав Томић (СР Југославија)

- Тобоган, дигитална фотографија, 8x8
- Степенице, дигитална фотографија, 8x8

(Збирка Бијенала, Културни центар Горњи Милановац)

First Prize for Photography

Branislav Tomić (SR Yugoslavia)

- Toboggan, digital photo, 8x8
- Stairs, digital photo, 8x8

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Ceramics, Glass and Textile

Tijana Dujović Liščević (SR Yugoslavia)

- *Movimento*, mixed, 9,5x9,5
  *Međ javom*, mixed, 9x7,5x7

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Mixed Media

Stavros Panagiotakis (Greece)

Bottle 1, mixed, 8x4

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
A Special Mention Awarded by the Jury

Kosa Bokšan (France)

A Rick, wood, paper, 10x8x4,5
(The Biennial collection, the Cultural Centre of Gornji Milanovac)
MINIATURE ART
7th INTERNATIONAL BIENNALE OF
MINIJATURA

7. Међународни бијенале уметности
MINIJATURE
The Seventh International Biennial of Miniature Art

Organized by:
The Cultural Centre of Gornji Milanovac
The Modern Gallery

October 25 – December 25, 2003

519 exhibitors; 829 works
136 foreign artists from 37 countries
The primary problem which The International Biennial of Miniature Art has seriously raised and tried to resolve, this year for the 7th time, is that of small-scale visual expression. Thanks to the specific concept of the exhibition, each of these Biennials has attracted the interest of artists from all over the world. This year’s exhibition boasts some two thousand works by over one thousand authors from forty-three countries. In spite of very different and distinctive traits reflecting their specific origin, traditions or contemporary circumstances, what all these works appear to share is an invariably similar attitude to the creation of small-scale art. Furthermore, the recurring names of some artists, coupled with the unfailingly high quality of their art, testify to the existence of a long-lived tradition of conceptualizing and creating pictorial, sculptural, graphic, photographic, applied-arts or mixed-media miniature artwork. Naturally, this need to economize on size is not without reason. Ever since the appearance of incunabula and the first miniatures in various part of the world in remote history up to the present day, artists have always had a need to express themselves in a small format. Though different, their reasons have mostly been determined by some technological, sociological or conceptual factors within the wider context of the time. On the whole, it appears that most miniature artwork has resulted from the
postupku су најразличитијег порекла, али су најчешће били диктирани контекстном ситуацијом технолошког, социолошког или концептуалног карактера. Ипак, минијатурна уметничка дела су, по свему судећи, настајала из сасвим интимне потребе да се искажу, те да се без великих и јавних амбиција објаве, најискренјије уметничке исповести. Малом формату је некако примерен исповедни тон, слободније препуштање осећањима и стваралачком субјективизму. У делу маленог формата уметник ће најбрже, а можда баш због тога и мериторно, успоставити директни однос са властитим уметничким бићем и најверније забележити стање свести, објавити степен узбуђености, дефинисати карактер властитог сензibilitета. Да је мали формат ствар интиме, упућује и чињеница да је скица, којом ће бити проверена првотна идеја и забележена уметничка искрена нада о коначном изгледу свог будућег дела, најчешће изведена у малом формату. Нису ли пројекти монументалних скулпторских остварења првотно забележени и проверени форматима који су примерени домену и обухвату вајареве шаке? Дакле, делима малих димензија је примерен и некакав испитивачки, истраживачки, концептуални карактер... Малим форматом се уметници често баве и из пасије, дакле, из потребе да се опусте, да буду сами пред самим собом... Такође, минијатуром се верификовала уметничка способност да се буде прецизан, да се том прецизнозношћу посматрач сугестивно увери у уметнико-
Obviously been carried over into the early years of the 21st. Therefore, like most others, this exhibition can hardly boast of being avant-garde (if, indeed, anything like that still exists any longer?!). Its relevance, which is undeniable, stems from the fact that the works on show here render a very private view of the world; they are subjective and use metaphoric rather than purely formal means of expression. It is almost as if this art form is fated for narration, which brings us back to the confessional character of miniature: namely, the most convincing paintings and drawings at the exhibition are those belonging to the realm of figuration or again to an exuberant, association-packed abstract art. What gets across as the dominant impression in graphic work is a kind of illustrational descriptiveness. Sculptural forms, including ceramics, are rendered in metaphoric and symbolic ways. And photography, by definition, records visual reality... Thus, this exhibition bears witness to a world shaped by existential experience, traumas and apprehensions. The fact that these observations are expressed through miniature paintings, forms and structures, or executed for example on paper sheets, does not make them fragmentary in the least. On the contrary, most authors insist on an integral approach to fathoming and interpreting the world. However, this might be the reason why, when it comes to the basic precepts of artwork in general, these works display (except in the mixed-media category) a lack of serious modernist analysis, rational
contemplation and experimental expression. Even though the widely recognized modernist principles are not emphatically present, ontological concern is evident as is the consistency and purity of the medium itself. Numerous examples in this exhibition tell of the artists’ wish to create an autochthonous plastic structure, and by means of authentic formal, pictorial and visual elements to arrive at *differentia specifica* of miniature art, thus assuring its place among the arts. After all, one of the main requirements of the Gornji Milanovac Biennial was that the plastic expression should be suited to the miniature format. This is not about imitating a large-scale painting, sculpture or graphic, nor is about trying to make things smaller. This is about contemplating, creatively and philosophically, the small format as a plastic problem per se, and about creating a conceptual basis for small-scale expression, whilst adapting the content accordingly. After all, the small format has proved to be quite adequate when dealing with strongly metaphorical subject matter. The titles of some award-winning works at this year’s 7th Biennial are quite suggestive: *Adam, Civilization, Domination, The City, The Sky, A Reflection*... These, along with many other miniature paintings, drawings, prints, sculptures, objects, photographs and various applied arts works of art currently on view at the Cultural Centre Modern Gallery in Gornji Milanovac, render relevant and truthful interpretations of the world we live in. Yet again it seems appropriate
to quote the art critic and theoretician Sreto Bošnjak who saw the Biennial of Miniature Art as “a kind of postmodernist spectacle, where borderlines between the past and the present, the East and the West, the big and the small, history and religion, are all erased thanks to the liberated creative consciousness”. Perhaps this liberation is what this exhibition is about. Or what all art is about, for that matter.

Sava Stepanov, 2003
Уметнички савет:

Проф. Зоран Тодовић, председник, сликар, графичар; Академија уметности, Универзитет у Новом Саду

Проф. Бранимир Карановић
umatнички фотограф, графичар; Факултет примењених уметности, Универзитет уметности у Београду

Драгана Палавестра
историчар уметности; самостоялни стручни сарадник Секретаријата за културу Скупштине града Београда

Сава Степанов
лицовни критичар; директор Центра за визуелну културу „Златно око” у Новом Саду

Проф. Жарко Вучковић, потпредседник, сликар; Факултет уметности у Звечану, Универзитет у Приштини

The Art Council:

Prof Zoran Todović, president, painter, graphic artist; Academy of Arts, University in Novi Sad

Prof Branimir Karanović
art photographer and graphic artist; Faculty of Applied Arts, University of Arts in Belgrade

Dragana Palavestra
art historian; independent expert associate of the Secretariat of Culture of the City of Belgrade

Sava Stepanov
art critic; director of the Centre for Visual Arts “Golden Eye”, Novi Sad

Prof Žarko Vučković, vicepresident, painter; Faculty of Arts in Zvečan, University in Priština
Prof. Dušan Kallay, president, graphic artist; Academy of Fine Arts and Design, Bratislava (Slovakia)

Jullia N. Meszaros
art historian, art critic; director of Municipal Museum of Arts, Gyor (Hungary)

Prof. Ileana Pintilie Teleaga
art historian, art critic; Faculty of Arts, West University, Timisoara (Romania)

Dr Philipp Maurer
graphics expert; director of Die Kleine Galerie, Vienna (Austria)

Prof. Branimir Karanović
art photographer and graphic artist; Faculty of Applied Arts, University of Arts in Belgrade
Grand Prix

Željka Momirov (Serbia and Montenegro)

A City, cast lead, 10x10x8,5

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Painting

Eliar Alimirzajev (Azerbaijan)

- Adam, mixed, 10x10
- Kiss, mixed, 10x10

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Graphics

Christopher Denton (Australia)

- *The Sky* 7, dry point, 10x10
- *The Forest* 4, dry point, 10x10

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Sculpture

Gabriel Glid (Serbia and Montenegro)

Domination, aluminium, 9x8x4

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Drawing

Suzana Făntanăriu (Romania)

*Axial Portrait 1*, mixed, 11x9

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Photography

Goran Musić (France)

*Reflexion 1,* digital print, 8,5x9
*Reflexion 2,* digital print, 8,5x9

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
Прва награда за керамику, стакло и текстил

Златко Цветковић (Србија и Црна Гора)
Цивилизација 1, комб. техника, 8x9x7
(Збирка Бијенала, Културни центар Горњи Милановац)

First Prize for Ceramics, Glass and Textile

Zlatko Cvetković (Serbia and Montenegro)
Civilization 1, mixed, 8x9x7
(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Mixed Media

Jan Měřička (Czech Republic)

Bombix, mihed, 9x10x2

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
The Eighth International Biennial of Miniature Art

Organized by:
The Cultural Centre of Gornji Milanovac
The Modern Gallery

October 29, 2005 – January 31, 2006

507 exhibitors; 769 works
72 foreign artists from 27 countries
### The Return of the Miniature

In contrast to music, film and literature, art of painting is spacious. For works of art in three-dimensional space, the most important thing is their size. At the time of Aristotle, Athens had two prominent sculptors. One of them sculptured perfect, smooth and likable figures and the other researched and went into depths of the artistic sphere. Aristotle appreciated more the latter. Art for him, as well as for Leonardo, was geometry, physics and mathematics.

All this is, actually, about the secret that many dealt with, not only artists. It is about measure, proportion, about what makes the found solution the best and true value. Artist created short forms, too: minuets, stories, sketches, one-act plays, epigrams and sentences. Since poison and medicine are given in small quantities, the same is, sometimes with a small form, which is incomparably more expressive. In Japanese Buddhism, all morals to young monks are in short Zen stories, sometimes in only one sentence which provokes the complete change of a personality. One of the greatest architects of the 20th century, Mis Van der Roe, who first built modern skyscrapers in America, made of steel and glass, said the famous sentence which comprises the

### Повратак минијатуре

За разлику од музике, филма и књижевности, ликовна уметност је просторна. За уметничка дела у тродимензионалном простору пресудна је њихова величина. У Аристотелово време Атина је имала два истакнута скулптора. Један је вајао савршене, глатке и допадљиве фигуре, а други је истраживао и продубљивао сферу уметничког. Аристотел је више ценио овог другог. Уметност је за њега, као и за Леонарда, била геометрија, физика и математика.

Реч је, заправо, о тајни којом су се бавили многи, не само ликовни уметници. У питању је мера, сразмера, самереност, оно што чини да је пронађено најбоље решење и права вредност. Уметници су стварали и кратке форме: менуете, приче, скечеве, једночинке, епиграме и сентенце. Као што се отров и лек дају у малим количинама, тако је, понекад, мала форма неупоредиво изражајнија. У јапанском будизму све поуке младим калуђерима своде се на кратке, зен приче, каткад на једну реченицу која доводи до потпуне промене личности. Један од највећих архитеката двадесетог века, Мис ван дер Рое, који је први у Америци подизао модерне облакодере, од чели-
whole programme of modern art. Roe says: “Less is more”.

Little temples, chinoasaries of rococo, toloses, buildings of central plan, votive objects, and little churches, different “pocket Venuses”, from the age of sculpture from Tanagra, enamels and kameias, medals, jewelry, crosses and panagrics, painted miniatures as parts of retable or independent entity, make the wealth of European art. The art of sculptor miniature – *netsuka*, is highly appreciated in the East, and in the West, it is a miniature as a painting, silhouette or table sculpture. From the Elizabethan Renaissance, one of the magnificent periods of European culture, only exceptional miniatures are preserved till today.

Little, modest and miniature, today, at the age of monumental enterprises and renovations, not only in the field of art, is not without a deep significance. That is the return to true measure, to human and majestic. Children are familiar with those values. Miniature forms give us back long forgotten artistic categories: sweetness, charm and preciousness. Leonid Šejka once said: “Painting should become precious again for those who create it as well as for those who own it”.

Dejan Đorić, 2006
Уметнички савет:

Дејан Ђорић, председник, ликовни критичар
Жељка Момиров, вајар
Проф. Велизар Крстић, сликар, графичар;
Универзитет уметности у Београду
Лазар Стојновић, историчар уметности, ликовни критичар;
Милан Милетић, сликар

Међународни жири:

Дејан Ђорић, председник, ликовни критичар
Проф. Хана Голдхарт, вајар;
Уметничка академија, Минхен (Немачка)
Етјен Шато, историчар уметности, Женева (Швајцарска)

The Art Council:

Dejan Đorić, president, art critic
Željka Momirov, sculptor
Prof Velizar Krstić, painter, graphis artist;
University of Arts in Belgrade
Lazar Stojnović, art historian, art critic;
curator of Art Gallery, Kruševac
Milan Miletić, painter

The International Jury:

Dejan Đorić, president, art critic
Prof Hanna Goldhardt, sculptor;
Art Academy, Munich (Germany)
Etiene Chateau, art historian,
Geneve (Switzerland)
Grand Prix

Željko Tonšić (Serbia and Montenegro)

Everybody Has His Ways, oil, 9x8
(The collection of Dejan Đorić, Belgrade)
First Prize for Painting

Željko Đurović (Serbia and Montenegro)

Unicorn, oil, 10x10

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Graphics

Vladimir Zuev (Russia)

- Lady and Dog, mixed, 6x7
- Lady and Black and White Dog, mixed, 6x7

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Sculpture

Rajko Popivoda (Serbia and Montenegro)

- Passing of a Great Snake, mixed, 8x10x9
- Untitled, mixed, 10x10x10

(owned by the author)
First Prize for Drawing

Miroslav-Bata Blagojević Cincaro (Serbia and Montenegro)

- Dream, wooden ink, 10x10
- Cyclop, wooden ink, 10x10

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Photography

Ljubinko Kožul (Serbia and Montenegro)

Nude No 126-1, mixed, 10x8,5
(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Ceramics, Glass and Textile

Velimir Vukićević (Serbia and Montenegro)

- Bush 2, porcelain, 10x9x3
- Untitled, porcelain, 10x8x7

(owned by the author)
Прва награда за миксед медију

Владан Радовановић (Србија и Црна Гора)
Мизичка сфера, комб. техника, 10x10x9
(власништво аутора)

First Prize for Mixed Media

Vladan Radovanović (Serbia and Montenegro)
Music of Spheres, mixed, 10x10x9
(owned by the author)
The Ninth International Biennial of Miniature Art

Organized by:
The Cultural Centre of Gornji Milanovac
The Modern Gallery

April 20 – June 27, 2008
586 exhibitors; 947 works
176 foreign artists from 37 countries
Thanks to Art we see the multiplied world instead of just one of our own, and there are as many worlds at our disposal as there are original artists.”

Marcel Proust

In the course of history, miniature art has had its out-of-ordinary and consistent way in art and artistic expression. Nowadays it exists in frames of national and international exhibitions. One of the most prestigious and most representative manifestations of this type is the International Biennial of Miniature Art organized by the Cultural Centre in Gornji Milanovac, which is held for the ninth time this year.

The International Biennial of Miniature Art was founded in 1990 in Gornji Milanovac at the initiative of a few enthusiasts who got acquainted with this kind of manifestation by taking part in similar events in the world. From the modest and shy beginnings and hermetism, the Biennial has developed into a serious international manifestation open for new ideas and expressions in artistic presentation. The idea of decentralisation of art has placed Gornji Milanovac and the Biennial on top of artistic events.
The aim of decentralisation of art does not only mean its moving to the “interior” of the country, but finding a certain model which will best correspond to the place as well as to the needs of the people. In this case, the specific discipline of miniature art has found support in this place and promoted the town of Gornji Milanovac, having made it internationally renowned. The start was difficult, but the manifestation readily found its place, institutionalised and developed in line with new trends in art. Every next Biennial introduced an important novelty which raised it to a higher level and placed it in equal position with other international manifestations.

The Board of the 9th Biennial initiated a few novelties, so as to make it better incorporated into some new trends and standards that became usual in other countries and at similar events. One of the novelties is the introduction of four foreign selectors who were each asked to select ten authors from their countries, ten artists who will best represent their countries and their artistic ideas expressed through miniature. They are selectors from: Macedonia, Austria, Romania, and Sweden. This idea has proved to be very fruitful, so we believe that this segment will make the exhibition more representative, more imaginative and more original.

Another novelty is that the list of the exhibition categories has been extended. Apart from already existing ones, such as: painting, graphics, sculpture,
drawing, photography, intermedia, applied art – in line with new artistic trends – the Board wanted video artistic works as a specific way of artistic expression to appear at the 9th International Biennial of Miniature Art. Along with that, it was decided to separate the category of sacral art, thus fulfilling the wishes of a group of artists. In previous years, the artists who submitted the works from the category of sacral art, were grouped according to the material they used or the technique they applied in creating their works. From now on, they will appear in this category that will encompass all the works dealing with one topic. By the extension of the diversity of the Biennial, the number of rewards increased because each category is awarded one.

In addition to the novelties and the new conception of this year’s Biennial, the Board of the Biennial has kept those elements and parts of the Regulations which proved to be good or those which guaranteed greater democracy in applying and participation. A certain number of artists still participate by invitation. Together with four miniature exhibitions by the choice of the international selectors, the Board suggested that this year two accompanying exhibitions should be held: The Exhibition of Academician Olga Jevric’s Sculptures and Give Oak-trees a Chance, a very special exhibition that talks about an unusual present, unusual donors and, even more unusual, present receiver.
The competitive character of the biennial was kept since, in the course of time, it has appeared to be the most democratic way of participation. 915 artists from 37 different countries applied for the 9th International Biennial of Miniature Art sending in 1707 works. The Selection Jury selected 947 works by 586 authors for the exhibition.

Since the autumn term of the exhibition came out to be rather inconvenient, from now on, the exhibition will be held in the new, spring term.

We sincerely hope that we have managed to make a move forward in relation to previous exhibitions and to introduce a breath of spring in the 9th International Biennial of Miniature Art, which will refresh and improve it and make the public more interested in it.

Dragana Palavestra, 2008
Уметнички савет:

Проф. Жарко Вучковић, председник, сликар; Факултет уметности у Звечану, Универзитет у Приштини

Проф. Зоран Тодовић сликар, графичар; Академија уметности, Универзитет у Новом Саду

Драгана Палавестра историчар уметности; самостални стручни сарадник Секретаријата за културу Скупштине града Београда

Проф. Милета Продановић сликар; Факултет ликовних уметности, Универзитет уметности у Београду

Саша Јањић историчар уметности, кустос; Галерија Ремонт у Београду

The Art Council:

Prof Žarko Vučković, president, painter; Faculty of Arts in Zvečan, University in Priština

Prof Zoran Todović painter, graphic artist; Academy of Arts, University in Novi Sad

Dragana Palavestra art historian; independent expert associate of the Secretariat of Culture of the City of Belgrade

Prof Mileta Prodanović painter; Faculty of Fine Arts, University of Arts in Belgrade

Saša Janjić art historian, curator; The Remont Gallery, Belgrade
The International Jury:

Barbara Novaković Kolenc, president, art critic; curator of Museum of Ljubljana (Slovenia)
Valerio Beruti, artist, Alba (Italy)
Dragana Palavestra, art historian; independent expert associate of the Secretariat of Culture of the City of Belgrade
Prof. Miletta Prodanović, painter; Faculty of Fine Arts, University of Arts in Belgrade
Saša Janjić, art historian, curator; The Remont Gallery, Belgrade
Grand Prix

Anica Vučetić (Serbia)

Observing, video, 30 sec.

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Painting

Gregory Goudelias (Greece)

The Chase, acrylic on film, 10x10

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Graphics

Radu Buriac (Romania)

- For Sale 1, silk screen, 9x9
- For Sale 2, silk screen, 9x9

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Sculpture

ILA (Austria)

Camels, mixed, 13x12x12

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Drawing

Hana Rajković (Serbia)
58°C, pencil, 5x10
(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Sacral Art

Zorka Stevanović (Serbia)

- Revelation of Saint John, tempera, 10x7x8
Revelation of Saint John: Opening of the 5th Seal, tempera, 10x7x7
(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First prize for Applied Art

Evgenija Portnoj Kostić (Serbia)

Generator 2, mixed, 10x9x5

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Photography

Sara Appelgren (Sweden)

- You will Always be Important to Me 1, colour photo, 10x10
- You will Always be Important to Me 2, colour photo, 10x10

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Intermedia

Vana Urošević (Macedonia)

Alchemical Box, assemblage, 9x10x10
(The Biennial collection, the Cultural Centre of Gornji Milanovac)
First Prize for Video

Vera Stevanović (Serbia)

- A Portrait for My Mother, video, 30 sec.
- A Portrait for My Daughter, video, 30 sec.

(The Biennial collection, the Cultural Centre of Gornji Milanovac)
40 years of the Cultural Centre
(1970 - 2010)

ORGANIZATION AND REALIZATION OF THE
10th BIENNIAL AND ANCILLARY EXHIBITIONS

Director
Nebojša Gojković

Coordinator of the 10th Biennial
Branka Vuković

Editor of the Artistic Programme
Radoš Gačić

Secretariat
Vesna Banašević, Boban Stefanović

Administrative
Danijela Ponjavić

Catalogue data processing
Olgica Petrović, Milena Savić
Рачуноводствени послови 10. бијенала
Мила Станковић, Манда Павловски, Јелена Пашић

Информативна служба
Предраг Лошић

Концепција поставке 10. бијенала
Бранка Вучићевић Вучковић

Реализација изложбених поставки
Жарко Вучковић, Радош Гачић,
Бранка Вучићевић Вучковић,
Олгика Петровић, Милена Савић,
Валентина Нађ, Невена Вуловић,
Мила Чаворовић, Ана Боловић

Инсталација видео пројекција
Александар Радојевић

Техничка служба
Ненад Царевић, Горан Раковић,
Радан Вучићевић, Дејан Марковић,
Милета Пејовић, Радомир Петровић

Културни центар се захваљује свим ауторима,
члановима породица преминулих уметника и
колекционара који су омогућили излагање
првонаграђених радова са претходних бијенала,
као и свим институцијама и појединцима који су
уступили документарни фото материјал.

Accounting jobs of the 10th Biennial
Mila Stanković, Manda Pavlovski, Jelena Pašić

Information service
Predrag Lošić

Exhibition layout of 10th Biennial
Branka Vučićević Vučković

Realization of exhibition layout
Žarko Vučković, Radoš Gačić,
Branka Vučićević Vučković,
Olgica Petrović, Milena Savić,
Valentina Nađ, Nevena Vulović,
Milan Čavorović, Ana Bolović

Installation of video projections
Aleksandar Radojević

Technical service
Nenad Carević, Goran Raković,
Radan Vučićević, Dejan Marković,
Milet Pejović, Radomir Petrović

The Cultural Centre would like to thank all
authors, family members of deceased artists and
collectors who have enabled exposure awarider works
of art from the previous biennials, as well as
all institutions and individuals who had lent
photo documentary material.
WINNERS OF FIRST PRIZES
The International Biennial of Miniature Art
1989 – 2008

Publisher
The Cultural Centre, Gornji Milanovac

For Publisher
Nebojša Gojković

Editor
Prof. Žarko Vučković

Technical Editor
Branka Vućićević Vučković

Translation
Gordana Sekulić
Vesna Bošković
Gordana Vukelić
Gordana Korač
Milica Stojanović-Blazina
Snežana Ćarević-Dugić

Editing
Branka Vuković

Graphic design
Veljko Trojančević
<table>
<thead>
<tr>
<th><strong>Фотографија</strong></th>
<th><strong>Photography</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Саша Савовић</td>
<td>Saša Savović</td>
</tr>
<tr>
<td>Фото архива Бијенала</td>
<td>Photo archive of the Biennial</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Скенирање и обрада</strong></th>
<th><strong>Scanning and processing</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Невена Вуловић</td>
<td>Nevena Vulović</td>
</tr>
<tr>
<td>Владан Тројанчевић</td>
<td>Vladan Trojančević</td>
</tr>
<tr>
<td>Вељко Тројанчевић</td>
<td>Veljko Trojančević</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Штампа</strong></th>
<th><strong>Printing</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Codex Print, Горњи Милановац</td>
<td>Codex Print, Gornji Milanovac</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Повез и дорада</strong></th>
<th><strong>Binding</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>NBS graf, Горњи Милановац</td>
<td>NBS graf, Gornji Milanovac</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Тираж: 1500</strong></th>
<th><strong>Circulation: 1500</strong></th>
</tr>
</thead>
</table>

www.biennial.kcgm.org.rs
MEЂУНАРОДНИ бијенале уметности минијатура
(1989-2008 ; Горњи Милановац)
Добитници првих награда / Међународни бијенале уметности минијатура, 1989-2008. ;


1. Уп. ств. насл.
a) Међународни бијенале уметности минијатура (1989-2008 ; Горњи Милановац) - Изложбени каталози
COBISS.SR-ID 174530572