



Milica Lukić
Miroslav Perković

Loren Posun

Zahvaljujemo se na pomoći i ljubaznosti
BRODOTEHNICI, g. Arandjelu Miloševiću
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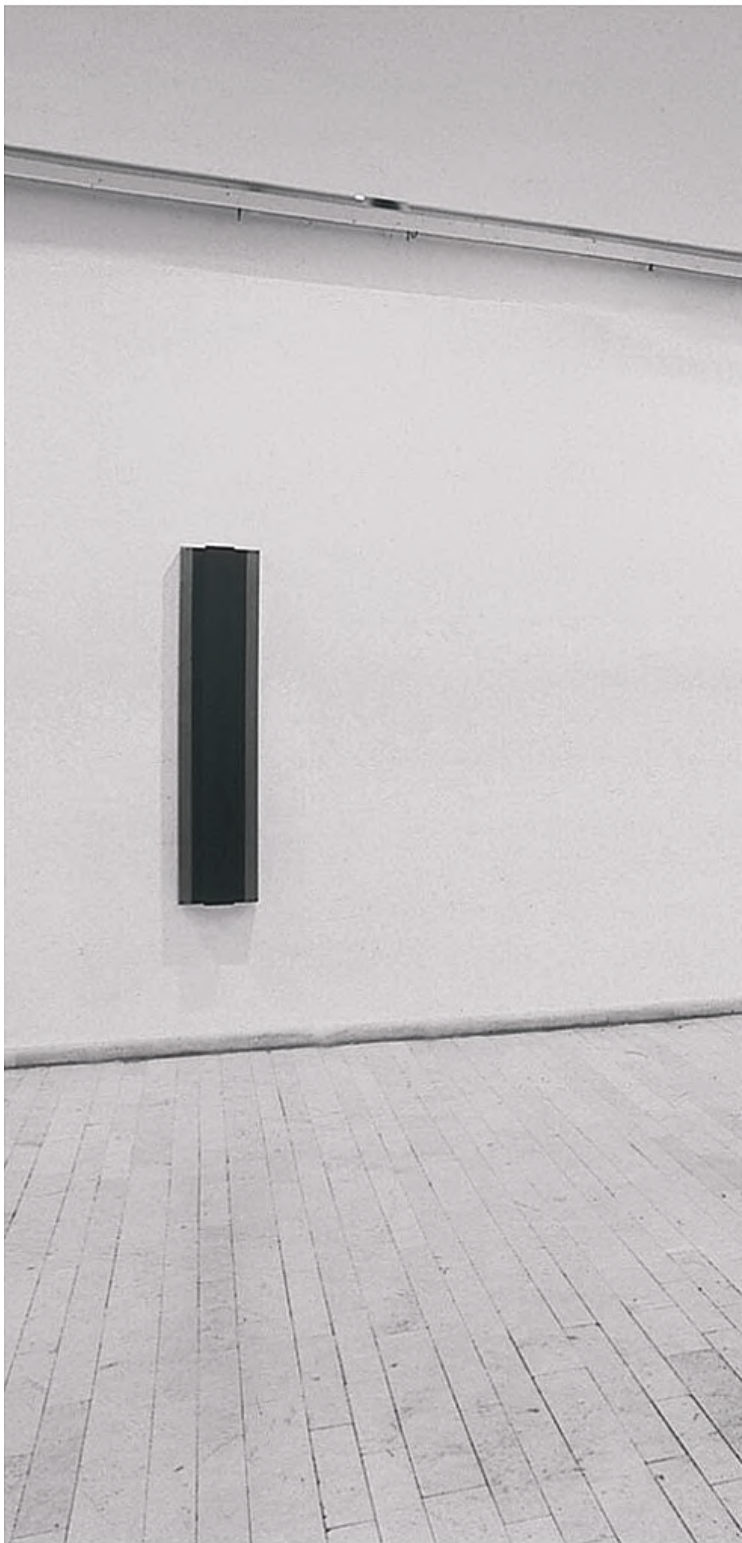
Milica Lukić
Miroslav Perković

Likovna galerija Kulturnog centra Beograda
4-16 oktobar 1995

MILICA LUKIĆ I MIROSLAV PERKOVIĆ: JEDNA PODELJENA POETIKA

Već nekoliko godina sa interesovanjem pratim rad Milice Lukić i Miroslava Perkovića. Prvo sam upoznao, 1991, njeno slikarstvo na prvoj od dve samostalne izložbe realizovane u Galeriji La Kabala u Madridu. Koordinate kojima je tada pripadao njen rad nisu bile premnogo različite od onih odabranih od tada većeg dela najboljih španskih umetnika svoje generacije: sklonost ka apstraktnom, susret sa tradicijom lirskog, i istovremeno kapacitet za učiniti kompatibilnom tu tradiciju, uz konstruktivnu istrajnost, sa jednim radom na formi, nešto što su ovde, među nama, uvek imali jasnim, Sicilia, Campano ili Juan Usle.

Druga madridska izložba Milice Lukić, održana 1994, je pokazivala značajnu evoluciju u njenim stavovima. Učinivši jedan zaokret više, ostavila je za sobom bilo kakvu kolebljivost efuzije ekspresionističkog, gestualnog, da bi se usredsredila na konstrukciju komada u metalu, balansirajući između slike- zauzimajući formaciju na zidu, izvesne zone su im pokrivene bojama: crno, crveno, plavo, žuto- i skulpture, u kojima treba ceniti ono što nose sa sobom od post-minimalističkog ili neo-neoplastičkog.



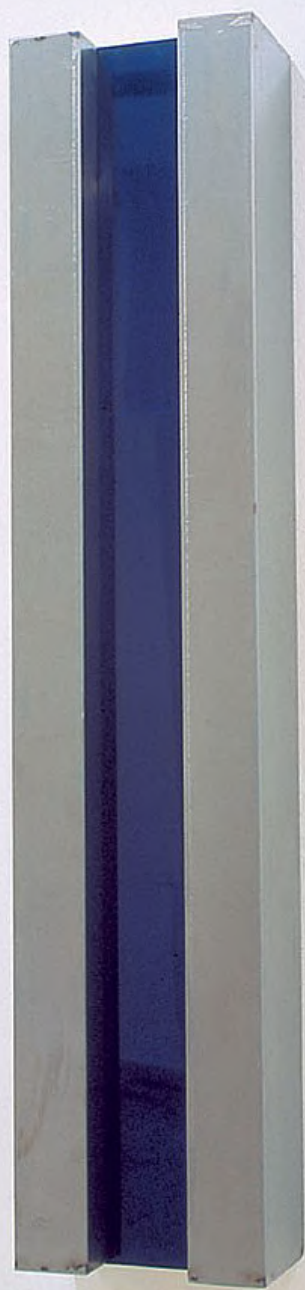


U vreme realizacije ove druge samostalne madridske izložbe, Milica Lukić i Miroslav Perković već neko vreme žive u Španiji, u Mojacar-u, zahvaljujući stipendiji 1992 godine. Povremeno su u Madridu i Valensiji. 1995 u Madridu, u Circulo de Bellas Artes, učestvuju u radu skulptorske radionice koju vodi britanski skulptor Richard Deacon. Iste godine u Valensiji Milica dobija jednu važnu prvu nagradu za skulpturu, Premio Bancaixa. U Mojacar-u, Miroslav Perković izlaže instalacije od čelika i stakla.

Kako u radovima koje su realizovali u Španiji, tako i u ovima koje predstavljaju na izložbi u Beogradu, Milica Lukić i Miroslav Perković, koji i pored toga što svoje radove potpisuju odvojeno, dele jednu osnovnu zamisao, pokazujući spremnost da nastave istražujući, generalno na bazi metala- ima služajeva u kojima intervenišu materijali manje tvrdi, kao staklo ili pleksiglas, u mogućnostima konstrukcije, geometrije, "less is more" minimalnog rečnika- nasledstvo Tony Smith-a, Donald Judd-a ili Sol Lewitt-a, ali takođe i onog iz muzike Phill Glass-a odnosno Steve Reich-a, i istovremeno sa svešću da bi pored ovih veličina ovog veka imalo malo smisla nastojati boraviti u tom prostoru bez izvesne doze skepticizma prema zatvorenim programima, prema dogmama.

Suštinski je dijalog koji se ovde uspostavlja između ortogonalnih volumena na zidu (Milica Lukić) i ovalnih likova na podu koje ima smisla smatrati i metaforama (Miroslav Perković, koji u drugim situacijama formira jednostavne linije u uglovima prostora galerije, u okviru purističke linije preuzete od Julio Gonzalez-a i njegovog "crteža u prostoru"), govori nam o jednoj poetici fragilnog. O jednoj poetici geometrije ali takođe i o jednoj poetici emocije koja ovu koriguje. O poetici strukture ali takođe o jednoj poetici meditacije. O jednoj poetici objekta ali takođe i iznad svega o jednoj poetici procesa stvaranja tog objekta.

Juan Manuel Bonet, maj 1996, Valensija



MILICA LUKIĆ I MIROSLAV PERKOVIĆ: UNA POETICA COMPARTIDA

Desde hace unos años vengo siguiendo con interes el trabajo de Milica Lukić y Miroslav Perković. Primero conocí, en 1991, la pintura de ella, con motivo de la primera de las dos exposiciones que realizo en la Galería La Kabala de Madrid. Las coordenadas en que se inscribía entonces su trabajo no resultaban demasiado diferentes de aquellas elegidas por aquel entonces por buena parte de los mejores artistas españoles de su generación: voluntad abstracta, reencuentro con la tradición lirica, y a la vez capacidad para hacer compatible esa tradición con un empeño constructivo, con un trabajo sobre la forma, algo que aquí siempre han tenido claro, entre nosotros, Sicilia, Campano o Juan Usle.

La segunda exposición madrileña de Milica Lukić celebrada en 1994, revelaba una evolución notable en sus planteamientos. Dando una vuelta de tuerca mas, dejaba atrás cualquier veleidad de efusión expresionista, gestual, para centrarse en la construcción de piezas de aluminio a caballo entre pintura- se despliegan sobre la pared, y ciertas zonas están recubiertas de colores: el negro, el rojo, el azul, el amarillo-, y la escultura, y en la que cabe apreciar un bagaje entre post-minimalista, y neo-suprematista o neo-neoplasticista.

Cuando ella realizó esa segunda individual madrileña, Milica Lukić y Miroslav Perković llevan ya algún residiendo en España. La localidad almeriense de Mojácar, donde gracias a una beca se instalaron en 1992, fue su primera base de operaciones en nuestro país. Desde ella visitaron periódicamente Madrid, en cuyo Circulo de Bellas Artes participaron, en 1995, en el taller de escultura impartida por el escultor británico Richard Deacon, y Valencia, donde ese mismo año ella obtuvo un importante premio, el Bancaja de Escultura. En Mojácar, Miroslav Perković expuso estructuras de acero y cristal, y también despojados grabados.

Tanto en los trabajos que han realizado en España como en los que han enseñado tras su vuelta a Belgrado, Milica Lukić y Miroslav Perković, que aunque firman obras individuales comparten un ideario básico, demuestran su voluntad de seguir indagando, generalmente en base al aluminio- hay casos en que intervienen materiales menos duros, como el cristal, ya mencionado, o el plexiglás, en las posibilidades de la construcción, de la geometría, del less is more, de un vocabulario minimalista- la herencia de Tony Smith, Donald Judd o Sol LeWitt, pero también la de las músicas de Phill Glass o Steve Reich-, y a la vez su conciencia de que a estas alturas del siglo tendría poco sentido empeñarse en habitar en ese espacio sin una cierta dosis de escepticismo respecto de los programas cerrados, de los dogmas.

El diálogo esencial que se plantea aquí entre volúmenes ortogonales sobre la pared (Milica Lukić) y perfiles curvos sobre el suelo, que cabría considerar como metáforas, de hojas secas (Miroslav Perković que en otras ocasiones ha desplegado simples líneas por las esquinas, dentro de la línea purista que parte de Julio González y su "dibujo en el espacio"), nos habla de una poética de la construcción, pero también de una poética de la emoción que viene a corregir aquella. De una poética de la estructura, pero también de una poética de la meditación. De una poética del objeto, pero también y sobre todo de una poética del proceso de constitución de ese objeto.

JUAN MANUEL BONET, Mayo 1996, Valencia





MILICA LUKIĆ and MIROSLAV PERKOVIĆ: SHARED POETICS

Over the past few years, I have been following the works of Milica Lukić and Miroslav Perković with marked interest. I first became acquainted with her work in 1991 at the time of the first of her two one-man shows held in the Gallery La Kabala in Madrid. The coordinates to which her work then belonged were not overly different to those chosen by the majority of the best Spanish artists of her generation at the time: a partiality towards the abstract, an encounter with the lyric tradition with a capacity to make that tradition compatible and a constructive perseverance while working on forms, something that was always clearly present in our environment in the works of Sicilia, Campano or Juan Usle.

Milica Lukić's second Madrid exhibition held in 1994 showed a significant evolution of her stands. Making that extra turn, she left any trace of indecision behind-of expressionistic effusion and gestures in order to concentrate on constructing pieces in metal, balancing between a painting, which takes its place on the wall with certain color zones: black, red, blue, yellow- and a sculpture in which one ought to respect what they contain of the post-minimalistic and neo-suprematic or neo-neoplastic elements.

At the time of this second Madrid one-man show, Milica Lukić and Miroslav Perković had already been living in Spain for some time, in Mojacar, owing to the scholarship from 1992. They occasionally reside in Madrid and Valencia. In 1995 in Madrid in the Circulo de Bellas Artes, they took part in the activities of a sculptural workshop lead by British sculptor Richard Deacon. The same year, Milica receives an important first award for sculpture in Valencia, Premio Bancaixa. In Mojacar, Miroslav Perkovic exhibits steel and glass installations.

As with the works executed in Spain as well as with these which they shall present at their Belgrade exhibition, Milica Lukić and Miroslav Perković, while individually signing their works, share a basic concept which shows a readiness to continue experimenting mainly in metal- they occasionally intervene with less solid materials, such as glass or plexiglass- within the possibilities of construction, geometry, the 'less is more' minimal dictionary, heritage of Tony Smith, Donald Judd or Sol Lewitt, but also taken from the music of Phill Glass i.e. Steve Reich, with simultaneous consciousness that beside these grand 20th Century figures there would be little sense in striving to exist in that space without a certain dosage of scepticism towards closed programs, towards dogmas.

Essentially, the dialogue which is established here between the orthogonal volumes on the wall (Milica Lukić) and the oval forms on the ground which could be regarded as metaphors (Miroslav Perković who in other situations forms simple lines in gallery space corners, in the framework of a puristic line taken over from Julio Gonzalez and his 'drawings in space') speaks of a certain poetic construction, but also of a certain poetic fragility. Of poetics of geometry but also of poetics of emotion which is corrected by it. Of poetics of structure but also of poetics of meditation. Of poetics of objects but also and above all else- of the poetics of the process of creating that object.

JUAN MANUEL BONET, May 1996, Valencia





'Činjenica je da se stvari onako kako se nama predstavljaju ne pojavljuju u svom pravom obliku, već samo onako kako smo mi u stanju da ih vidimo.'

Neosporno je da tokom devedesetih radovi Milice Lukić koriste jezik geometrije. Ona, posle slika na metalnoj podlozi, radi metalne sklopove, koji slede prethodno naznačenu geometrizaciju- fragmente i varijacije meandra, u svakom slučaju u znaku pravog ugla i odnosa vertikal-horizontala. To su geometrizovani objekti, koji, zadržavajući isti pravougaoni volumen koji ponavljaju, deluju različitom upotrebom bojenog polja: sivo, crno, plavo, zuto. U slučaju Milice Lukić, fenomen geometrije uzglobljen je u stvari percepcije, i vice versa: ono što se ovde čini kao stvar geometrije, zapravo je stvar percepcije koja deluje minimumom svojih upotrebljenih sredstava. Tako percepcija volumena biva određena ne samo tačkom gledišta, već i upotrebom boje koja ga deziluzionizira, varira mogućnosti treće dimenzije, transformiše. Ili, kako to u jednom tekstu o Toniju Smitu napominje Plejne, transformiše odstupanjem, a ne normalnošću koda. Volumen se, tako, ukazuje kao jedna mogućna ideja o njemu, ili, ona ideja o njemu koju će posebno otkriti svaki posmatrač.

Radovi Miroslava Perkovića kao da pružaju negativ ili formalni kontrapunkt Milićinih objekata. To su formalno i fizički potpuno otvorene strukture- neka vrsta prostornog crteža koji negira volumen. S druge strane,



oni potiru geometriju pravog ugla i uvažavaju geometriju elipse, ovala, fragmenta kruga, luka. Oni funkcionisu u dihotomijama i sugerišu različita dvosmerna ritmička kretanja: od spolja ka unutra i obrnuto, konveksno-konkavno, kao i od, ka centru i iz centra. To su ne-forme, ne-volumeni: Siluete, obrisi (imaginarnih) objekata. Napeto odsustvo jedne erotizirane forme, na kraju, kao odsustvo i tišina načelno.

Svedenost, meditativnost i analitičnost radova Milice Lukić i Miroslava Perkovića, predstavljenih na njihovoj zajedničkoj izložbi, funkcionišu u paru, u prožimanju. Jezik ovog zajedničkog projekta artikulisan je u paru, kao par različitih iskaza o istom pitanju, kao par različitih razmišljanja koja stižu do srodnih odgovora o umetnosti. Jer sklad celine ovih dela izrasta upravo iz uravnotežene suprotstavljenosti principa na koje ukazuju navedene forme.

Lidija Merenik, Beograd, 30.9.1996

It is indisputable that during the nineties Milica Lukić's work used the language of geometry. Following her pictures on metal backgrounds, she creates metal compositions which follow the previously indicated geometrization- fragments and meandering variations, in any case in sign of a right angle and vertical-horizontal relations. They are geometrized objects, which, while retaining the same repeated right-angle volume, affect us by a diverse use of colored fields: gray, black, blue, yellow. In the case of Milica Lukic, the phenomenon of geometry is an integrated part of perception, and vice versa: what appears to be a thing of geometry is actually a thing of perception which affects us by a minimum amount of utilized means. Therefore the perception of volume is determined not only by standpoint, but also by the use of colors which disillusion it, varying the possibilities of the third dimension, transforming it. Or, as Pleyne mentions in one of his texts on Tony Smith, it transforms by deviation, and not by the normality of the code. Therefore, volume appears as a possible idea of it, or, the idea on it which shall be especially uncovered by each individual viewer.

The works of Miroslav Perković seem to offer a negative and/or formal counterpoint to Milica's objects. Formally and physically, they are totally open structures- a type of drawing in space which negates volume. On the other hand, they annul the right angle geometry and go by the geometry of the ellipse, oval, fragments of the circle, arc. They function in the dichotomy, suggesting different two-way rhythmic movements: from outside into inside and vice versa, convex-concave, from and to, towards the center and from the center. They are non-forms, non-volumes. Silhouettes, contours of (imaginary) objects. A tense absence of an erotic form, and at the end, as fundamental absence and silence.

The reduction, meditation and analytic quality of Milica Lukić's and Miroslav Perković's works, as presented at their joint exhibition, function as a pair, in their permeation. The language of this joint project is articulated as a pair, as a pair of diverse statements on the same issue, as a pair of diverse reflections which arrive at kindred answers on art. The harmony of the entirety of aforementioned forms manifest.

Lidija Merenik, Belgrade, 30.9.1996

Milica Lukić
Beograd, 1959

1979-83, Fakultet Likovnih Umetnosti u Beogradu, slikarstvo
1983-85, Posle diplomske studije, Fakultet Likovnih Umetnosti u Beogradu, slikarstvo
1995, Richard Deacon, Skulptorska radionica, "Talleres de Arte Actual", Circulo de Bellas Artes, Madrid 1995

Nagrade i stipendije

1984 Nagrada Univerziteta Umetnosti u Beogradu za Slikarstvo
1995 Nagrada Fonda mladih za kreaciju, Beograd
1989-90 Studijski boravak, Facultad de Bellas Artes San Fernando, Madrid, Spanija
1989 Studijski boravak, "XIV Internationale Malerwochen in der Staiermark", Graz, Austria
1992 Otkupna Nagrada, "II Bienal de Pintura y Escultura", Almeria, Španija
1992 Studijski boravak, "Cursos de Arte 92, Mojacar", Španija
1993 Finalista "Becas ENDESA", Museo de Teruel, Španija
1995 Prva Nagrada za Skulpturu "XXII Premio Bancaixa", Valencia, Španija
1997 "Projekat SARTID Art", Smederevo, Koncern Crne Metalurgije, SARTID 1913

1979-83, Graduated from the Faculty of Fine Arts, Painting, University of Arts, Belgrade
1983-85, Post graduated from the Faculty of Fine Arts, Painting, University of Arts, Belgrade
1995, Work-shop by Richard Deacon, Skulptorska radionica, "Talleres de Arte Actual", Circulo de Bellas Artes, Madrid 1995

Awards & Grant programs

1984 Award by University of Art for Painting, Belgrade
1995 Grant, Fund for Youth Creation, Belgrade
1989-90 Grant program from the Spanish Government, Facultad de Bellas Artes San Fernando, Madrid, Spain
1989 "XIV Internationale Malerwochen in der Staiermark", Graz, Austria
1992 "II Bienal de Pintura y Escultura", Almeria, Spain, Acquisition
1992 "Cursos de Arte 92, Mojacar", Grant program, Spain
1993 "Becas ENDESA", Finalist, Museo de Teruel, Spain
1995 "XXII Premio Bancaixa, Pintura, Escultura", First Prize for Sculpture, Valencia, Spain
1997 "SARTID Art", Grand Program of Concern SARTID 1913, Smederevo, Belgrade

1979-83, Licenciada por la Facultad de Bellas Artes Belgrado, pintura, Universidad de Arte Belgrado
1983-85, Master en pintura por Facultad de Bellas Artes Belgrado, pintura, Universidad de Arte Belgrado
1995, Richard Deacon, Taller de escultura, "Talleres de Arte Actual", Circulo de Bellas Artes, Madrid

Becas y premios

1984 Premio de la Universidad de Arte Belgrado, para pintura
1985 Fundacion de Jovenes, Ayuda a la Creacion, Belgrado
1989 Becaria en Graz, Austria, "XIV Internationale Malerwochen in der Staiermark"
1989-90, Beca de estancia del Gobierno Espanol en la Facultad de Bellas Artes "San Fernando", Madrid, Espana
1992 Adquisición de la obra "III Bienal de Pintura y Escultura", Almeria
1993 Finalista de Becas ENDESA, Museo de Teruel
1995 Primer Premio de Escultura, "XXII Premio Bancaixa, Pintura y Escultura", Valencia
1997 Becas "SARTID Art Proyecto", SARTID 1913, Smederevo, Belgrado

Samostalne izložbe - Solo exhibitions - Exposiciones personales

1985 Beograd, Galerija Kolarčevog Narodnog Univerziteta
1989 Beograd, Salon Muzeja Savremene Umetnosti
1991 Madrid, Galeria "La Kabala"
1992 Novi Sad, Velika Galerija Kulturnog Centra Novog Sada
1994 Madrid, Galeria "La Kabala"
1995 Beograd, Galerija Kulturnog Centra Beograda (sa M.Perković)
1995 Novi Sad, "Zlatno Oko", Centar za Vizuelnu Kulturu (sa M.Perković)

Grupna izlaganja, izbor - Selected group exhibitions - Exposiciones colectivas, seleccion

1984 Galerija ULUS, Beograd
1986 "Umjetnost, Kritika Usred Osamdesetih", Galerija Collegium Artisticum, Sarajevo
1987 "Oktobarski Salon", Umetnički paviljon Cvijeta Zuzoric, Beograd
"X Trijenale Jugoslovenskog Crteza", Muzej Sombor, Sombor, YU
1988 "X Mezdunarodne Bienale Drevorezu", Sredoslovenska Galeria, Banska Bistrica, Cehoslovačka
1989 "40 Salon de la Jeune Peinture", Grand Palais, Paris, France
"Jugoslovenska Dokumenta", Olimpijski Centar, Sarajevo
"Fair of Young Painters Art", Strasbourg, Francuska
"XIV Internationale Malerwochen in der Staiermark", Neue Galerie am Landesmuseum Joanneum, Graz, Austrija
1990 "Sobre el Papel", Galeria "La Kabala", Madrid
"Jesenji Salon", Umetnički Paviljon Cvijeta Zuzorić, Beograd
"Kunst der 80-er Jahre", Neue Galerie am Landesmuseum Joanneum, Graz, Austrija
1991 "Bijenale Mladih", Moderna Galerija Rijeka, Rijeka
1992 Documenta Kassel, "37 Räume", Staatliche Kunsthalle, Berlin
"Cursos de Arte 92, Mojacar", Mojacar, Spanija
"Bienal de Pintura y Escultura", Auditorio Maestro Padilla, Almeriaa, Spanija
1993 "III Mostra Union Fenosa", La Coruna
"V Bienal de Pintura", Iglesia San Esteban, Murcia, Spanija
1994 "XXI Premio Bancaixa, Pintura y Escultura", Valencia, Spanija
"XII Concurso de Artes Plasticas", Colegio de Ingenieros de Caminos, Canales y Puertos, Madrid
"I Bijenale Mladih", Vršac, Jugoslavija
"Oktobarski Salon", Muzej "25.Maj", Beograd
1995 "Cursos de Arte de Mojacar 92,93,94", Circulo de Bellas Artes, Madrid
"Talleres de Arte Actual", Taller de Richard Deacon, Circulo de Bellas Artes, Madrid
"XXII Premio Bancaixa, Pintura y Escultura", Valencia, Spanija

Javni radovi - Public works - Intervenciones

1984 Performance, "Zvučni trag", Beograd
1987 Mural, ul. Gospodar Jevremova, Beograd
1988 Mural, Hotel "Drina", Ljubovija, YU

Radovi u kolekcijama - Works in collection - Obra en colecciones

Muzej Savremene Umetnosti, Beograd, Jugoslavija
Museum of Modern Art, Graz, Austria
Fond Mladih, Beograd
Fond Republičke zajednice za Kulturu, Beograd
Coleccion de Arte del Ayuntamiento de Mojacar, Spain
Coleccion de Arte del Ayuntamiento de Almeria, Spain
Fundacion Bancaixa, Valencia, Spain
SARTIDARTkolekcija, Koncern SARTID 1913, Smederevo, Beograd,

Miroslav Perković

Titograd, 1951

1972-80 "Nova škola arhitektonskog fakulteta", Arhitektonski fakultet Beograd, Univerzitet Beograd, Eksperimentalna radionica, "Arhitektura i skulptura monumenata", Alternativna škola Prof. Arh. Bogdana Bogdanovića

1995 Skulptorska radionica "Richard Deacon"-a, "Talleres de Arte Actual", "Círculo de Bellas Artes", Madrid

1972-80 "New School", Faculty of Architecture, University of Belgrade, Experimental work-shop, "Sculpture and Architecture of the Monuments", Alternative school directed by Prof. Arch. Bogdan Bogdanović

1995 Sculpture workshop directed by Richard Deacon, "Talleres de Arte Actual", "Círculo de Bellas Artes", Madrid

1972-80 "Nueva escuela", Facultad de Arquitectura, Universidad de Belgrado, Taller experimental, "Escultura y Arquitectura de los Monumentos", Escuela alternativa dirigida por el Prof. Arq. Bogdan Bogdanović

1995 Taller de escultura, dirigo por Richard Deacon, "Talleres de Arte Actual", Círculo de Bellas Artes Madrid, España

Nagrade i stipendije

1995 Grant of Soros Fund, Center for Contemporary Art, Belgrade

1997 "Sartid Art Projekat", Program realizacije umetničkih projekata, Koncern SARTID 1913, Smederevo, Beograd

1997 Druga nagrada za skulpturu, "XXIV Premio Bancaixa", "Fundacion Bancaixa", Valensija, Španija

1999 Otkup, Kolekcija "Union Fenosa", "VI Mostra Union Fenosa, A Coruña", "Museo de Arte contemporaneo", A Korunja, Španija

Awards & Grants

1995 Grant of Soros Fund, Center for Contemporary Art, Belgrade

1997 Grant for SartidArt Project, Concern SARTID 1913, Smederevo, Beograd

1997 "XXIV Premio Bancaixa", Second Prize for Sculpture, Fundacio Bancaixa, Valencia, Spain

1999 Acquisition, Collection Union Fenosa, "VI Mostra Union Fenosa", A Coruña, "Museo de Arte contemporaneo", A Coruña, España

Becas y Premios

1995 Grant of Soros Fund, Center for Contemporary Art, Belgrade

1997 Proyecto "SartidArt", Becas de la Programa de Arte, Metalurgias SARTID 1913, Smederevo, Belgrado

1997 Segundo Premio de Escultura, "XXIV Premio Bancaixa", "Fundacion Bancaixa", Valencia, España

1999 Adquisición, Colección Union Fenosa, VI Mostra Union Fenosa, A Coruña, "Museo de Arte contemporaneo", A Coruña, España

Samostalne izložbe

Solo exhibitions, Exposiciones personales

1991 Beograd, "Instalacija Osam Monohroma i Ogledalo", Galerija Sigidunum, Beograd

1994 "Desplacamientos", Museo Arqueologico Mojacar, Almeria, España (sa M.Lukić)

1995 Beograd, "Objekti i Instalacije", Galerija Kulturnog Centra Beograda (sa M.Lukić)

1995 Novi Sad, "Objekti", Galerija Centra za Vizuelnu Kulturu, Novi Sad (sa M.Lukić)

Kolektivne izložbe, Group exhibitions, Exposiciones colectivas

1980 Beograd, Galerija SKC, "Crtaiko Heuristiika igra", Crteži sa radionice B.Bogdanovića

1980 BITEF'80, Beograd (Mali Popovic), Performance, Eksperimentalni teatar, Alternativna skola
Bogdana Bogdanovica

1988 Izložba crteža, Galeria "NUBS", Beograd

1993 Colectiva, Galeria Babel, Murcia, España

1994 Beograd, "35 Oktobarski salon"

1994 IV Bienal, Pintura y Escultura de Almeria, España

1995 Exposicion Clausura 94-95, Talleres de Arte Actual, Madrid, Circulo de Bellas Artes, Madrid, España,
Taller escultorico de Richard Deacon

1997 Exposicion "XXIV Premio Bancaixa, Fundacio Bancaixa, Valencia, España

1997 Exposicion "XXIV Premio Bancaixa", Fundacio Caixa Castello, Castello, España

Radovi u kolekcijama, Public Collections, Obra en colecciones

SartidArt kolekcija, Smederevo, Beograd

Coleccion de Arte, Fundacio Bancaixa, Valencia, España

Coleccion Union Fenosa, MACUF Museo de Arte Contemporaneo Union Fenosa, A Coruña, España

MILICA LUKIĆ

Plavi stub I - Blue Column I - La Columna Azul I

čelicni lim, sintetička boja - metal sheet's and sintetic color - plancha de hierro, esmalte sintetico

130 x 27 x 16 cm

Plavi stub II - Blue Column II - La Columna Azul II

čelicni lim, pleksiglas - metal sheet's and plexiglass - plancha de hierro, metacrilato

130 x 27 x 16 c

Žuti stub - Yellow Column - La Columna Amarilla

čelicni lim, pleksiglas - metal sheet's and plexiglass - plancha de hierro, metacrilato

130 x 27 x 16 cm

Crni stub - Black Column - La Columna Negra

čelicni lim, sintetička boja - metal sheet's and sintetic color - plancha de hierro, esmalte sintetico

130 x 27 x 16 cm

MIROSLAV PERKOVIĆ

I

čelicna ploča - metal sheet - plancha de hierro

200 x 35 x 40 cm

II

aluminijum - aluminium sheet - plancha de aluminio

200 x 35 x 45 c

III

aluminijum - aluminium - aluminio

180 x 40 x 40 cm

Radovi izvedeni u Beogradu, "Brodotehnika", 1995.,nagradjeni su:

Milica Lukić, 1995, Prvom nagradom za Skulpturu, "XXII Premio Bancaixa", Valencia

Miroslav Perković, 1997, Drugom nagradom za skulpturu, "XXIV Premio Bancaixa", Valencia

Obras realizadas en Belgrado, "Brodotehnika", 1995, han sido premiadas:

Milica Lukić, 1995, Primer premio de Escultura, "XXII Premio Bancaixa", Valencia

Miroslav Perković, 1997, Accésit de Escultura, "XXIV Premio Bancaixa", Valencia

Works realised in "Brodotehnika", Belgrade, 1995,

Milica Lukić, 1995, awarded "XXII Premio Bancaixa", First Prize for Sculpture, Valencia

Miroslav Perković, 1997, awarded "XXII Premio Bancaixa", Second Prize for Sculpture, Valencia



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Prevod: Biljana Ačkovski, engleski, M.Lukić, M.Perković, spanski

Photo: Vlada Popović, M.Lukić, M.Perković

Prepress: GAL12+, Printed on **XEIKON**

Štampanje ovog kataloga omogućio je Soros Fon, Centar za savremenu umetnost Jugoslavije, Beograd

Catalogo publicado con apoyo del Fondo Soros, "Centro de Arte Contemporaneo Yugoslavia", Belgrado

The publication of this catalogue has been made by a grant of Soros Fund, Center for Contemporary Art Yugoslavia, Belgrade

