



**SELECTED WORKS FROM  
THE ART COLLECTION**





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# INTRODUCTORY WORD

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■ With a 150-year long tradition Vojvođanska banka is successfully operating in the country and is among the top ten largest banks in Serbia. In addition to performing its core banking activity, Vojvođanska banka is firmly committed to being a good and useful member of the community in which it operates, and contributing to the Serbian gallery scene and national culture in general is certainly one of the underlying pillars on which the Bank's corporate social responsibility lies.

■ The aspiration to bring Bank's participation in preserving national cultural heritage to a higher level, based on which we also wish to become recognisable, has deep roots in the past, given that the impressive collection we own today has been collected by the Bank for almost the past half-century.

■ Commencing on the standpoint that a company's corporate social responsibility strategy should be long-term in order to become credible, represents for us

who are employed in Vojvođanska banka, not only an obligation but a necessity as well, to preserve the heritage left to us by our predecessors.

■ The tendency of becoming a kind of patron of cultural institutions existed in the past, when we supported the Academy of Arts, the Serbian Academy of Sciences, Matica srpska and other renowned cultural institutions, such as the Sava Šumanović Gallery in the city of Šid, Memorial House of Nadežda Petrović and other numerous important cultural institutions, but also individuals in cities across Serbia.

■ We are proud of the fact that the collection of Vojvođanska banka's artworks has been continuously increasing for decades, both in number and by value, through the organisation of exhibitions, by realising art colonies, as well as by planned purchase of artworks, so today when our company is operating within OTP Group, the treasury that we have been carefully safeguarding accounts for nearly 800 pieces

of national fine arts from the second half of the 20th century, which mainly cover themes of Pannonian milieu - landscapes, urban and rural areas and still life.

■ The corporate treasury of paintings that has recently adorned only the business premises of the Bank, and is now available to the general public, includes the works of some of the most prominent artists from this region such as Milan Konjović, Mića Popović, Nikola Graovac, Milan Kerac, Sava Stojkov, Boško Petrović and many others.

■ One of the projects illustrating commitment of Vojvođanska banka in preserving cultural heritage is "Responsibly in Culture", which was realised with the objective to list, valorise and now with this publication catalogue artworks in the Bank's ownership, providing thereby longevity for our treasury, and the opportunity for art lovers to enjoy the artworks we possess.

■ Our commitment to support institutions significant for the community where we operate in, which cultural institutions certainly are, is best presented by acts. Guided by this objective we will create our future corporate social responsibility strategies, deeply convinced that our devotion in this domain will be recognised by the public as an example of good practice that will be followed by other companies.

■ I wish all respected readers to enjoy the publication before them, by which we are presenting the selected works from our art collection, and for which we will strive to become even richer and more extensive in the period to come.

■ **Predrag Mihajlović**  
**President of the Executive Board**  
**of Vojvođanska banka**



# ON THE ART COLLECTION OF VOJVOĐANSKA BANKA

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■ Every art collection has its own history, destiny and stories related to it. These elements strongly influence the very nature of art collections and their valuation depending on the degree of peculiarity intertwined around them. The contents of artistic desires, the most successful ones (and those that are not) are positioned in the unity of the collection, that notion of whole that gives artworks certain credibility.

■ The first museums are the result of transformation of collections, which were unified by rulers or individuals, and many of today's museums were created from private collections<sup>1</sup>. We often wonder to whom a particular art collection belonged and how it got there? How come there are so many interesting paintings or art objects in one place and were they collected for a specific purpose or were they simply assembled in a random procedure of mere collection? Why is it that the knowledge of the owner of an art collection is sometimes more important to us than its contents? Where are the boundaries of ownership and possession of artworks and in the end, can art also exist beyond the offered/imposed or historical-regional context?

■ These are just some of the questions to which we must try to find answers if we consider the art collections that are in the possession of companies, hence outside the museum – institutional, public sector. The absolute detachment of art collections from the rest of the world, professional and amateurish, is impossible. However, answers to these questions can be found in the complex relationships between an individual – society – company, which again imposes the claim that art exists on several seemingly different but closely related levels of observation. The importance of each and every artwork is indisputable regardless of the nature of the owner. However, we have seen that in the history of art there is a number of cases in which the owner determines the fate of the artwork to a large extent. The owner manages the collection and its life according to his/her own ambitions. In the spatiality of economic and political circumstances is also determined the context of an artwork, which somehow always ends up with a bidding – how much is it worth? Vojvođanska banka, being a socially responsible company, decided to give everyone the opportunity to get acquainted with and enjoy in its rich art fund, in cooperation with the Gallery of Matica srpska. Thus, the value it possesses has been only further confirmed and enhanced.

[1] André Gob, Noémie Drouguet, *Museology*, Belgrade 2009, 16.

■ Many different creative characteristics, depending on the themes and motifs that we can see when looking at the rich and abundant art collection, mainly the painting collection of Vojvođanska banka, are in the focus of review of modern museology, which tends to use new approaches and interpretations to alter the previous, mostly ossified theses entrenched under commonplace. The stylistic and thematic diversity of the Vojvođanska banka's collection provides an insight into the most important achievements of art in Vojvodina.

■ The context of the collection belonging to a corporation/bank tells us about a certain taste and aspiration of a powerful initiator to include the presence of art alongside and around it and to use it to provide the community, business partners and clients with an insight into certain aesthetic, cultural and artistic aspects of the contemporary moment. A conscious need for art within business financial units is also reflected in the fact that with its potential power it is able to confirm (mainly) the already recognized values of individual painting phenomena, personalities, tendencies and styles. The confidence which an institution of money – a bank has in the community is also measured by the trust in the selection of the artistic values alone. Parallel worlds of money and art have always been tied by chains of thousands of years of cooperation embodied in the ventures of art patrons who confirmed that without them the art throughout history would not have had the momentum of such magnitude as we know today.

■ The material instigator of artistic activities came from the hands of far-sighted and capable people aware that only through art could they secure what they were gaining, which is the ticket for eternity. Belief in the duration of their own wealth was what guided these people to hire the most talented artists in order to create memorable works of art with their help. The duration is what characterizes the stability of generational quality and artworks are actually bills that through time by no means lose their value, on the contrary!

■ This was also recognized by the people from Vojvođanska banka when they started collecting paintings almost half a century ago when the term social responsibility had not yet existed in today's sense. Back then, they endeavoured to help the art scene grow by buying artworks from contemporary artists, but also to make their own work environment more pleasant. Fortunately, this practice continued in the following period and the collection of Vojvođanska banka gradually acquired the character of contemporary Vojvodina art before all. The term Vojvodina art is closely related to the development of Serbian and Yugoslav art of modernism, especially if, as the leading authors whose works are part of this collection – Milan Konjović and Milivoj Nikolajević – we naturally see as the most representative of this movement. Along with them are other important participants in the artistic life of Vojvodina and Yugoslavia of the second half of the twentieth century who, with their recognizable painting activity, marked the essential values of the art of Vojvodina of that time. The continuity of Vojvodina art is reflected in the continuation of painting activities of later artists from this region who, each in their own way, used authentic painting processes/poetics. They are also in the art collection of Vojvođanska banka, with one or more of their works, as guides for reading painters' manuscripts in possible interpretations outside museum collections. A comparative qualitative analysis of the artworks of Vojvođanska banka can be designated as a parallel production test. In the field of analysis of an artwork, this method is desirable, because in such cases one can find less known works by some authors who, in art colonies or in business cooperation with the Bank, escaped from their usual artistic frameworks. The colony of Vojvođanska banka was crucial for the creation of a good portion of works in question. At the gatherings organized by Vojvođanska banka the engagement of painters had a patronizing character so needed by the artist, especially in times of severe economic and social crisis, in the nineties of the previous century.

■ Eminent artists created together with the young ones, only just matured artists, thus establishing a connection with



modern and contemporary tendencies in art practices. The tradition of art colonies in Vojvodina dates back to the fifties of the previous century. The first holder of this idea and the inspirer was painter and art critic Jožef Ač, who started the first art-painting colony in Vojvodina in Senta in 1952. That is when famous artists, among others Milivoj Nikolajević, Milan Konjović, Stevan Maksimović, Zoran Petrović, whose works are in the collection of Vojvođanska banka, started a new epoch of painting in Vojvodina, outside their studios in the company of artistic liberation, deprived of ideological constraints of the then socialist society. They were characterized by Jožef Ač as participants of the colony of youthful exaltation and romantically in love with the ground floor houses of Senta and the rhythm of the winding streets. The colonies also performed a part of the mission contained in bringing the artists closer to the climate, landscape, colour, sound, smell and something that is originally ours. It was not a Barbizon romantic return to nature, but objectively limited.<sup>[2]</sup>

■ Vojvođanska banka continued this tradition and with its collection of works of art reminds us today of the richness, but also of a completely different role of painting at that time, the painting that is mostly concerned with Vojvodina landscape, and also what can be observed in it.

■ Certain author ventures of independent painting manuscripts presented at the exhibitions at the Gallery of Matica srpska in Novi Sad and in the gallery of the National Bank of Serbia in Belgrade start from very colourful, expressionist/impressionistic displays of the Vojvodina plain in the works of painters Milan Konjović, Stojan Trumić, Nikola Graovac, Boško Petrović, Stevan Maksimović, Milan Solarov, Jovan Bikicki and Branislav Vuleković, through intimistically coloured, abstract arabesques of Milivoj Nikolajević, Ankica Oprešnik and Jovana Popović Benišek as well as the geometrically superimposed skies under which we see the treetops of Bogumil Karlavaris, the fields of Milan

Kerac, the thick fertile soil of Milan Kečić, the darkness of Isidor Vrsajkov, the gates of Zoran Petrović and Pavle Blesić, the foggy waters and the sky of Zdravko Mandić, the river Tisza of Živojin Miškov, the baroque portal of Petar Mojak, the Baumhorn palace of today's Vojvođanska banka on the canvas of Sava Stojkov and at the very end, still life with flowers of famous painter Mića Popović. This representative cross-section of works from the collection of Vojvođanska banka marks the underlying painting postulates of artists who are represented in the selection.

■ With the arrival of the collection of Vojvođanska banka in the Gallery of Matica srpska for catalogue processing, museum valorisation and presentation, the life of the collection outside its walls was designed. By coming out to the public it positioned itself as an important segment of Vojvodina art from the second half of the twentieth century and the very beginning of the twenty first century, with the indication of future museum studies in the field of art history. The relationship between museums and corporations, which by such actions instigate other art collectors to make similar endeavours, deserves genuine respect. Art is a public good, and it should be accessible to every person, regardless of their status in society. Contemporary museological standards in the work of museums increasingly place the popularization of high art as an obligation, which, by democratic entry into all spheres of society, achieves its full humanistic function and task. Vojvođanska banka aware of the modern trends, and the need to be an active part of the community, once again showed the will to contribute to the cultural environment to which it belongs.

■ **Tijana Palkovljević Bugarski, PhD**  
Director of the Gallery of Matica srpska

■ **Danilo Vuksanović, M.A.**  
Program Director of the Gallery of Matica srpska

[2] Jožef Ač, Miodrag B. Protić and Radomir Radujkov wrote about this in 1962, in Djordje Jović's "Quarter of a Century of Development of Modern Art in Vojvodina", in: *Modern Painters of Vojvodina*, (editor: Aleksandar Lakić), Novi Sad, 1968. (unpaged)



# CATALOG OF WORKS

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M.A. Mirjana  
Brmbota,  
senior curator



# JOVANA POPOVIĆ BENIŠEK

(Novi Sad, 1965)

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■ Graduated in the class of professors Dušan Todorović and Milan Solarov at the Academy of Arts in Novi Sad in 1989. Earned her Applied Painting Master's degree at the Faculty of Applied Arts in Belgrade in the class of Professor Miroslav Lazović, in 2012/13. In addition to painting she is also involved in graphic design and ceramics. Member of SULUV (Association of Artists of Vojvodina), ULUV and ICOM (International Council of Museums). She continued her studies in many European cities, in Italy, Germany, France, Hungary, Greece, Sweden and Paris.

She has exhibited in over twenty independent and over thirty collective exhibitions. She is the founder of the Art Atelier and gallery in Novi Sad in 2007 where, within art workshops, she works with children of various age groups, needs and interests. She has won various awards for her creative work and one of them is the first prize for painting at the Salon of Sremski Karlovci in 2013. She is the founder and owner of the Museum of Matches in Sremski Karlovci since 2013. Among other things, she has been working as an art therapist with children with disabilities, since 2015.

## A VOĆNJAK JE U BLIZINI (And the Orchard is nearby)

oil on canvas

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■ *A voćnjak je u blizini*, painting from the Landscapes opus, was created in Sremski Karlovci. Waking up each day with a view of the Danube, long walks on the hill and the surrounding woods near the house, but also the paths and small roads, nearby vineyards and orchards...these are all themes that have imposed themselves on their own and were, at the same time, the source of endless inspiration for

the painter herself. The nature and its rhythm, the sounds, harmony and fusion are all characteristic for her paintings. She expresses her sophisticated emotional approach and view of the world, especially the nature, with very intense and strong colouring, while creating the painting by dynamic confrontation of lines, vertical and horizontal surfaces, sharp and rounded shapes, without fear of the void space.



1 | A VOĆNJAK JE U BLIZINI (*And the Orchard is nearby*), 1998.  
oil on canvas, 60 x 74 cm  
Signed and dated b.l.: Jov. 98.



# JOVAN BIKICKI

(Srbobran, 1916 – Novi Sad, 1997)

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■ Graduated at the School of Applied Arts in Belgrade – Department of Decorative Painting, in the class of Professor Vinko Grdan, Vladimir Predojević and Vasa Pomorišac, in 1951. For two years he was a student of the department of same title at the Academy of Applied Arts in Belgrade. He worked on discovering, conserving and copying of medieval frescoes in monasteries of Ohrid, St. Sophia and St. Clement and in monasteries Studenica and Mileševa. After arriving in Novi Sad in 1951 he worked as a scenographer and painter-performer in Serbian National Theatre, from 1951 to 1955. After spending one season as a scenographer in Tuzla, at the

end of 1955 he left for a six month studying trip to Paris. Upon returning to Novi Sad he worked as an arts teacher in “Vladimir Nazor” primary school in Petrovaradin, from 1959 to 1961. He received the status of free artist in 1963. He is a winner of many prizes and awards. He was admitted to ULUV in 1951 and in 1966 he became the member of UPIDIV (Association of Applied Arts Artists and Designers of Vojvodina). He worked and created in his studio on Petrovaradin fortress. Aside from painting in oil and watercolours, he also designed stained glass windows and tapestries. He donated twenty eight of his works to the Gallery of Matica srpska in 1990 and 1996.

## IRIŠKI VENAC

watercolours on paper

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■ The artist showed the highest mountain pass, the crossroads where roads intersect on Fruška Gora – Iriški venac – the road surrounded by dense forest, where the monument *Sloboda (Freedom)*, honouring the fallen fighters and symboling the struggle against fascism is seen in the distance. The monument is dominated by a tall obelisk on top of which is a woman, an allegory of

freedom, raising her hands high as a gesture of calling for uprising. A bright, translucent colouring is achieved by the virtuosity of the watercolour technique. Thanks to true mastery and supreme knowledge of technology, his work breathes with freshness and spontaneity of expression, where he tries to achieve a solid pictorial structure with a diluted colour.



2 | IRIŠKI VENAC, 1991.  
watercolours on paper, 40 x 50 cm  
Signed and dated b.r: Бицици | 91



# PAVLE BLESÍĆ

(Sombor, 1924)

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■ He went to school in his hometown where he graduated from the State Merchant Academy in 1945 and then from School of Education-Preparandija. That same year he was appointed as a teacher in Stanišić, where, between two wars, the painter Ivan Radović was a teacher. It was not until 1953 that he enrolled in the Arts Department of the College where he graduated in 1955 as the best student in the class. In addition to numerous studying trips in the country

and abroad, Blesić's quest for his own painting expression was also influenced by his study of the history of art at the Faculty of Philosophy in Belgrade, from 1967 to 1971. He exhibited in numerous solo and group exhibitions and participated in the work of all significant art colonies in the country (Senta, Bečej, Struga, Bačka Topola, Ečka, Subotica, and Bečići). He won several significant art awards and social recognition awards.

## BEDEM POD KROŠNJOM (The Rampart under a Treetop)

oil on hardboard

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■ In his long and prolific work Pavle Blesić was especially inspired by abandoned gates and forgotten ramparts of Ravangrad, old manuscripts, seals, chests, medallions, large medals, photographs from Biedermeier albums, numismatic rarities and antique reliefs. In the painting *Bedem pod krošnjom*

he presented, in his own authentic manner, an abandoned gate framed with lush vegetation. Although he established his identity with an autonomous transposition of the late version of Art Informel, he has not renounced his right to seek out new plastic and technological art solutions.





**31** BEDEM POD KROŠNJOM, (*The Rampart under a Treetop*), cca 1980  
oil on hardboard, 52,5 x 39 cm  
Signed b. m.: *Blesić*; without a date



# ISIDOR BATA VRSAJKOV

(Despotovo, 1927 – Novi Sad, 2001)

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■ He graduated from the Academy of Fine Arts in Belgrade, including postgraduate studies, in the class of Prof. Milo Milunović in 1957. He was a long-time professor at the College of Education and after that an associate professor of painting at the Art Academy in Novi Sad. He

was a member of ULUS (Association of Artists of Serbia) since 1958. He exhibited at numerous groups exhibitions in country and abroad. He participated at the III Biennale of Tapestries in Lausanne. He was awarded at the exhibition “10 years of art colonies in Vojvodina” in 1962.

## CRKVA U DALJINI (Church in the Distance)

oil on hardboard

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■ Winter landscape titled *Crkva u daljini* is presented in the lively spirit of the artist's playful imagination. Above is the sky, wide open, with dark clouds towering, in the range of colours from light and dark blue to dark grey and brown, making it gloomy, dramatic and stormy. The bottom of the painting shows the vastness and the depth of gravid soil, covered and

soaked with snow in some places. From the far horizon a church bell tower, the houses and haystack emerge. It is obvious that Vrsajkov, overwhelmed with experience, identifies himself with the climate and finds in it the signs that, being harmonized with his inner rhythm, at the same time confirm the part of the essence of nature that instigated him and his own nature as well.



4 | CRKVA U DALJINI, (*Church in the Distance*), cca 1970.  
oil on hardboard, 65 x 50 cm  
Signed b. l.: *Врсajков*; without a date



# BRANISLAV BANE VULEKOVIĆ

(Kacabić near the city of Leskovac, 1936 – Novi Sad, 2004)

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■ He graduated from the Academy of Fine Arts in Belgrade in the class of professors Marko Čelebonović and Nedeljko Gvozdenović in 1960. He was a member of ULUS and a member of ULUV since 1968. He had his first solo exhibition in 1962 in Sremski Karlovci. He participated in numerous group exhibitions in the

country and abroad and actively participated in many art colonies. He worked as a professor of art education in the school of Education in Sremski Karlovci, then as an art education counsellor at the Pedagogical Institute of Vojvodina in Novi Sad and as a school supervisor in the Ministry of Education.

## KUĆE U DNU (Houses at the Bottom)

oil on canvas

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■ In the painting *Kuće u dnu* Vuleković portrayed the richness and diversity of Vojvodina plain in the best possible art manner. The foreground is dominated by cultivated, flatland soil, portrayed as harmony of lines and colours. Houses are emerging in the distance and above them is the sky, accented by blue colour. What dominates the image is the light which fascinates the

artist and gives an independent artistic quality. He is consistent in cultivating a clearly defined expression of style, of whose essence he never deviated. He is also noted as a painter of particular intimate provenance, whose works are intertwined with powerful colouristic relations, but also those of more silent gesture, as well as more specific robust features.





5 | KUĆE U DNU, (*Houses at the Bottom*), 1991.  
oil on canvas, 65 x 92 cm  
Signed b. r.: Б. Вуцковић; without a date



# NIKOLA GRAOVAC

(Vrebci at the town of Gospić, 1907 – Topola, 2000)

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■ He studied painting at a painting school, in Jovan Bijelić's atelier in Belgrade, from 1932 to 1937. He held his first solo exhibit in 1935 in "Cvijeta Zuzorić" Art Pavilion. After World War II he lived in Belgrade and Novi Sad. In 1975 he moved to Šumadija, near Oplenac. He was a very prolific artist, whose opus consists of around 10,000 paintings which are mostly in cultural institutions, many

institutes, companies and private collections. He left a legacy, consisting of thirty five of his paintings to the King Peter Endowment in Oplenac. He participated in the work of art groups: "The Four" in 1934, "The Three" in 1935, "The Shape" in 1938 and "The Ten" in 1940. In addition to painting, Graovac had another passion: old clocks that were hanging from his walls or stood at the shelves of his atelier.

## DVORIŠTE (The Courtyard)

oil on canvas

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■ The program basis for Graovac's painting is a peculiar version of lyric expressionism and colour, close to colourful concept of paintings by Jovan Bijelić, his teacher. In the painting Dvorište there is a pictorial whole of pleasant, audible tones, the explosiveness of painted relations for the goal of highlighting some strange and special joy. Brilliance, luster and play of

colours in this case emphasizes more the appeal, but not so much a drawing correctness, i.e. insecurity in dealing with human figure. It is obvious that the colour is the artist's principal means of expression and even though he used a wide spectrum of vivid colours, he managed to put them together and maintain the unity of the tone.



6 | DVORIŠTE, (*The Courtyard*), cca 1955  
oil on canvas, 50 x 60 cm  
Signed b.r.: Γερασμ; without a date





71 SREMSKI KARLOVCI, cca 1955.  
oil on canvas, 43 x 52,5 cm  
Signed b. r.: Γραβουα; without a date







# VERA ZARIĆ

(Belgrade, 1948)

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■ Graduated in painting at the Academy of Fine Arts in Belgrade in 1971 in the class of Ljubica Sokić. She completed her postgraduate studies at the same Academy in 1973 in the class of Zoran Petrović. She worked as an art teacher at “Svetozar Miletić” School of Economics and “Isidora Sekulić” high school in Novi Sad. She has been a member of ULUS since 1973, as well as ULUV and Novi Sad Art Circle. She exhibited her works in about forty independent and numerous collective exhibitions in the country and abroad. Her art

can be found in many museum collections, galleries and private collections. She has won many awards and prizes. She expresses herself through various art techniques: drawing, graphics, watercolour, pastel, collage, oil, tapestry and woodcarving. In 2009, 2011 and 2014 Vera Zarić donated a hundred and twenty one of her artworks (eighty oil paintings and forty one drawings) to the Gallery of Matica srpska, which is the most representative selection of her work from 1971 to 2010.

## TRG U SENT ANDREJI (A Square in Szentendre)

oil on canvas

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■ Vera Zarić has often found inspiration through her travels and visits to many cities around the world, having a sketch-block by her side at all times in which she would keep rudimentary notes and conveyed impression of the immediate feeling related to the things she noticed. It is exactly this kind of sublime experience that would, upon returning from the trip, be crucial for the creation of an artwork – a painting. The dominating

elements in her paintings that represent places, as can be seen from the painting *Trg u Sent Andreji*, are architectural units such as squares, cathedrals, churches, mostly buildings in cohesion with vegetation, without a trace of human figure. She creates her paintings with drawings where the prevailing colour is made by mixing layers and underpainting, thus creating a wide range in colour gradation and adding subtlety to the painting.



8 | TRG U SENT ANDREJI, (*A Square in Szentendre*), 1993  
oil on canvas, 60 x 80 cm  
Signed and dated b.r.: Vera Zarić | 1993



# BOGOMIL KARLAVARIS

(Perlez, 1924 – Novi Sad, 2010)

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■ A painter by education and work, during his working life he was also engaged as a teacher, scholar and author of theoretical books and textbooks. He studied painting at the Academy of Fine Arts in Belgrade in the class of Nedeljko Gvozdenović from 1948 to 1953. Immediately after graduating from the Academy he was elected lecturer at the Novi Sad College of Education. He was a member of ULUS since 1954. He received his doctorate of fine arts in Greifswald (Germany) in 1969. He worked as a teacher at the Novi Sad College of Education, where he was also a

director. In 1960 he began lecturing at the Academy of Fine Arts in Belgrade and then moved to the Art Department at the Academy of Arts in Novi Sad (1974–1980). He worked at the Faculty of Education in Rijeka since 1981 until his retirement in 1994. He was the founder and president of the Association of Art Teachers of Vojvodina. He published several art education textbooks for primary schools and teachers' handbooks. His painting opus is dominated by landscapes with elements of constructivism, geometric abstraction and metaphysical painting.

## TRI DRVETA (Three Trees)

oil on canvas

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■ In painting he affirmed a specific and distinctive poetics. His paintings are realistic, simple at a first glance, appearing rigid and cold. The painting *Tri drveta* shows calm, steady, balanced, geometric landscape of Vojvodina. He divided the scenery of great vastness into three horizontals, of which the upper one represents an empty sky, while on the bottom one three verticals sprout,

three trees in the attempt to conquer the unfathomable sky. The colour in this geometricized game, distributed in wide batches on the surface of the painting, with its cold and valerian approach gives a special note that places this painting in “magical realism”. It seems that none of the artists in Vojvodina of that time have as much *pro et contra* elements in their paintings as Mr. Karlavaris does.



9 | TRI DRVETA, (*Three Trees*), 1989  
oil on canvas, 48,4 x 63 cm  
Signed and dated b.r.: *B Karlavaris* | 89





# MILAN KERAC

(Novi Sad, 1914 – Novi Sad, 1980)

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■ Graduated from the Academy of Fine Arts in Belgrade in the class of professors Nedeljko Gvozdenović and Marko Čelebonović in 1949. Returned to his hometown of Novi Sad together with his wife Ankica Oprešnik, the painter, where he worked as an art

education teacher in a high school. He was a member of ULUV from 1950 and ULUS from 1951. He quit teaching in 1954 and became a free artist. He participated in art colonies in Senta, Bačka Topola, Ečka and Kikinda. In addition to painting, he also worked with graphics.



101 ŽITA, (*Wheat*), 1976  
oil on canvas, 48 x 65 cm  
Signed and dated b. r.: *M. Kerac 76.*

## VAZA SA CVEĆEM (Flower Vase)

oil on canvas

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■ Creativity of Milan Kerac characterizes the variety of themes, motives and expressions. He painted mostly in nature and besides the landscape a common theme in his opus was still nature. *The Flower Vase (Vaza sa cvećem)* is shown with pure colouring: the objects are simplified and have a thick contour, giving the painting an extraordinary expressiveness. A white vase with

a lush bouquet of purple flowers stands frontally on a striped fabric, while the entire background is two-dimensionally resolved and divided into two planes by a horizontal line. Feeling of depth of space is created by the fabric on which the vase is placed. The compositional solution and the selection of colours point to the Van Gogh style of painting.





1 1 | VAZA SA CVEĆEM, (*Flower Vase*), 1978  
oil on canvas, 60 x 90 cm  
Signed and dated b. l.: *M. Kerac 78.*



# MILAN KEČIĆ

(Krčedin, 1910 – Novi Sad, 1998)

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■ His first interest in arts was related to the field of applied arts. Until the end of 1934 he worked on the decoration of shop windows, the craft for which he studied in Prague in a private school of Ladislav Švankmajer. He was successfully engaged in the visual design of commercial advertising in the spirit of the idea of Bauhaus and related jobs, working in Sarajevo, Split, Zagreb, Osijek and Belgrade. He graduated from the Academy of Fine Arts in Belgrade, in the class of professor Milo Milunović in 1947, where he was also a visiting lecturer between 1974 and 1978. He sets

up permanent residence in Novi Sad in 1956. He was the director of art gallery “Sava Šumanović” in the town of Šid. He was a regular participant in joint art colonies and exhibited independently in the country and abroad. He was a member of the group called “The Independent”. He is a winner of many significant awards. In addition to painting, he was also engaged in architecture, writing of scenarios and directing short films. He designed the building and the interior of the “Paleta” Gallery in Sremski Karlovci, which today still holds a collection of his paintings.



121 CRVENI ZABAT, (*Red Gable*), 1991  
oil on canvas, 54 x 73 cm  
Signed and dated b. l.: *M. Kečić 91*.



## JESENJI SALAŠ (Autumn Farm)

oil on canvas



■ In the painting *Jesenji salaš* Milan Kečić confirmed his nostalgic relationship to the land and houses as symbols of rural life in Vojvodina. His love for homeland and objects of everyday life is evident, especially when he is suggesting idyllic village life by faithfully representing material forms of country houses and farms. Accordingly, his artistic belief is at the same time magical realism, and this makes him unique. Painting primarily the farmland as

cultivated, plowed earth, he reached the highest artistic range by joining the land with another primordial element, the sky. The plain represents the space of terrestrial infiniteness and the sky is a space of divine infiniteness. The notion of parallel existence in his method is often accentuated. His paintings are described as: "Having the naive, the real and the surreal. Naive in form, real in perception and surreal in climate and space".





131 JESENJI SALAŠ, (*Autumn Farm*), 1993.  
oil on canvas, 73 x 100 cm  
Signed and dated b. r.: M. Kečić 93.



## OTAPANJE SNEGA (Melting of Snow)

oil on canvas



■ The theme of paintings done by Kečić has always been the beauty of homeland and the nostalgic love for Vojvodina and its landscape. The painting *Otapanje snega* expresses the artist's state of mind, consumed by calm observation of the world surrounding him. It is obvious that his roots run deep into the soil of Vojvodina. The image of the plain with the elements of snow melting,

as a space of terrestrial infiniteness and its merger with the sky, as the space of divine infiniteness personifies the idea of parallel existence. Kečić on his artistic expression: "I belong to those painters who, aside from visual matter, tend to create from the impression of picture being illuminated by the light spilled on to us by the Sun, that sacred source of life".



141 OTAPANJE SNEGA, (*Melting of Snow*), 1995  
oil on canvas, 120 x 200 cm  
Signed and dated b. l.: *M. Kečić 95.*



151 BAČKI SALAŠ, (*Farm in Bačka*), 1991  
oil on canvas, 94 x 150 cm  
Signed and dated b. l.: *M. Kečić 91.*





161 JESENJE KROŠNJE, (*Autumn Treetops*), 1991  
oil on canvas, 73 x 100 cm  
Signed and dated b. r.: *M. Kečić 91.*



171 ZIMSKI PEJZAŽ, (*Winter Landscape*), 1992  
oil on canvas, 42 x 46 cm  
Signed and dated b. r.: M. Kečić 92.





181 MANASTIR KOVILJ, (*Kovilj Monastery*), 1993  
oil on canvas, 73 x 100 cm  
Signed and dated b. r.: *M. Kečuň 93.*



191 JESEN, (*Autumn*), 1993  
oil on canvas, 73 x 100 cm  
Signed and dated b. r.: 93. | M. Kečić







# MILAN KONJOVIĆ

(Sombor, 1898 – Sombor, 1993)

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■ He studied at the Academy of Fine Arts in the class of Vlaho Bukovac in Prague 1919. He left the Academy after the second semester and continued to work independently: in Vienna with the advice of the Czech painter Jan Zrzavý, whereas in the museums of Munich, Berlin and Dresden he studied the works of Renaissance artists. In Paris, he lived with interruptions from 1924 to 1932, for a short time studying at the Académie de la Grande Chaumière and in the studio of the painter André Lhote. He was a member of the "Shape" and

"Twelve" groups. He participated in over three hundred independent and about seven hundred group exhibitions in the country and abroad. He was a regular member the Academy of Sciences and Arts of Vojvodina (VANU) since 1979, a corresponding member the Yugoslavian Academy of Science and Arts (JAZU) since 1986 and a regular member the Serbian Academy of Sciences and Arts (SANU) since 1992. Thanks to his noble gesture, a gift-collection of five hundred selected works, the Gallery "Milan Konjović" in Sombor was opened in 1966.





201 PEJZAŽ SA KUĆOM, (Landscape with a House), 1954  
oil on hardboard, 54 x 80 cm  
Signed and dated b.l.: 54 | Koňovič

## ULICA (Street)

oil on hardboard

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■ Relying on his own temperament and artistic intuition, the painter showed in the intensity of colour a very authentic vision and interpretation of a street, reaching for the expressive power of a thick, juicy colour and a strong gesture which will continue to determine the shapes on canvases in the future. The space retained to a certain extent a Matisse-like dimension: almost without depth and with a completely arbitrarily applied perspective. Avoiding a real display of space through denial of its depth enabled

Konjović to express the expressive potential of colour in full force, almost independently of the contours present in the fast, swivelling moves. In this case he also managed to solve the problem of how to use colour as a mediator of a certain experience and emotional state, to conform to his own concept of the painting. He achieved this by using a wide spectrum of expressive means, where the key place is taken by a specifically built contour, neutral tone, monochrome move and emphasized facture.





211 ULICA, (*Street*), 1957  
oil on hardboard, 73 x 92 cm  
Signed and dated b. r.: 57 | *Корьовуї*





221 | KUKURUZ, *(Corn)*, 1957  
oil on hardboard, 73 x 100 cm  
Signed and dated b. r.: 57 | Коњовић





231 STRAST, (*Passion*), 1963  
oil on canvas, 130 x 170 cm  
Signed and dated t. l.: 63 | *Корьовић* and b. m.: *Корьовић*



## LUTAJUĆE SUNCE (Wandering Sun)

oil on hardboard

■ The painting *Lutajuće sunce* is dominated by the nature created from the painter's complex emotional processes that point to his tight bond with the area whence he came from and where he could set all of his energy free. The artist's direct approach to the subject is viewed in the freedom of interpretation, whereby the manner of painting creation is more emphasized and the subject of the painting is ignored. The painting is characterized by

expressive, very emphasized strokes and intensive colours and strong colour contrasts related to the force of the creator's temper, which is compatible with the land he originates from and which attracts him. In this painting Konjović also reacted intuitively: by building contours and subordinating the colour to the concept of the painting. On this, as in the paintings of landscapes of Vojvodina, Konjović showed how he began to paint *what he felt*, instead of *what he saw*.



241 LUTAJUĆE SUNCE, (*Wandering Sun*), 1960  
oil on hardboard, 83,5 x 117,5 cm  
Signed and dated b. l.: 60 | Коњовић



251 PIJANKA, (*Carousal*), 1962  
oil on hardboard, 117 x 186 cm  
Signed and dated b. l.: *Коњовић* | 62







# STEVAN MAKSIMOVIĆ

(Novi Sad, 1910 – Novi Sad, 2002)

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■ During 1934/5 he took private lessons with painter Milenko Šerban. In 1945 he enrolled into the Academy of Fine Arts in Belgrade in the class of Milo Milunović, Ivan Tabaković and Marko Čelebonović. As a graduate student, in 1948, he started working in the Serbian National Theatre in Novi Sad as a scenographer. He graduated from the Academy of Fine Arts in Belgrade in 1950. He regularly exhibited at the exhibitions of the Association of Artist of Vojvodina (ULUV). He became a

member of the Association of Artist of Serbia (ULUS) in 1952. One of the founders of art colonies in Vojvodina (Senta, 1952; Bačka Topola, 1953; Bečej, 1954; Ečka, 1956, etc.). From 1948 he exhibited in numerous collective exhibitions in the country and abroad. Over one hundred of his scenography designs for drama, opera and ballet were used in the Serbian National Theatre in Novi Sad. He he won several awards for scenography and painting.

## IZ BEČEJA (From Bečej)

oil on hardboard

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■ Maksimović's painting *Iz Bečeja* shows everything as flickering, colourful and lively. What is noticeable is his interest in the phenomenon of light and matter, the feeling for the colouristic concept of the painting and insisting on the harmony of contrast. Primary shapes and form are implied; they do not mimic the matter of real shapes, but rather refer to the

visual impact and the colour quality. The artist shows the road curb and the row of trees in the painting by expressive strokes in the impressionism technique by colouring and tones compressing and playing in their illuminated and lyrical game, creating a lasting playfulness, which brings him closer to a version of expressive poetic realism.





261 IZ BEČEJA, (*From Bečej*), cca 1955  
oil on hardboard, 48,5 x 70,5 cm  
Signed b. l.: *С. Максимовић*; without a date



# ZDRAVKO MANDIĆ

(Strigovo, 1935 – Novi Sad, 2012)

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■ He graduated from the Academy of Fine Arts in the class of Zoran Petrović and received his Master's degree in the class of Milo Milunović that same year. He was a long-time director of the Modern Gallery in Zrenjanin and the founder of Art colony "Ečka". In total, he hosted over one hundred and fifty solo exhibitions. He received a number of

prestigious awards for painting in the country and abroad, the most significant being the Masaryk award in Prague, the Grand prize of Yugoslav aquarelle in Karlovac, the Award at the Thirteenth November Salon of Cetinje and many others. He was a member of ULUS since 1963. His works are in museums and private collections around the world.

## PORED REKE (By the River)

oil on canvas

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■ Zdravko Mandic has established his own artistic expression by dealing with the specific relationship of a lonely man and the atmosphere surrounding him. He established a recognizable painting treatment on canvases and aquarelles. In the painting *Pored reke* the artist is obviously preoccupied with the depth of space without boundaries and dimensions, despite the fact that, beside the endless river surface there are also two human figures shown from the back, sitting, while across from them, closer to the other bank of the river there

are three boats. Often repeating similar motifs, the artist dissolves the elements of space until complete destruction and fills them only with olive-green colour, thus creating the impression of a substance with floating undefined physical condition, mostly resembling a gaseous one. The atmosphere is melancholic while elegiac, mild tones cover the translucent surface of dissolved forms without a shred of evidence that they belong to the ordinary, everyday life. The colours are absent in favour of the richness of tonal value which accentuates the feeling of melancholy.



271 PORED REKE, *(By the River)*, cca 2000  
oil on canvas, 66 x 80 cm  
Signed b. r.: ZM; without a date



# ŽIVOJIN ŽIKA MIŠKOV

(Kovilj, 1925 – Novi Sad, 2016)

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■ He graduated in painting in the class of Professor Vinko Grdan at the Academy of Fine Arts in Belgrade, in 1963. During his five-year stay in Paris, he exhibited both independently and at numerous large annual events such as Gran Pale. He he exhibited in cities throughout Europe, Asia and South America. He worked in the studio at the Petrovaradin Fortress since 1965. He was a member of the Association of Artists of Vojvodina (ULUV). He is a

winner of many awards, among others: the Charter of the City of Novi Sad in 1983 for the contribution to the cultural development of the city and the Prix de France – silver medal for a drawing in 1981.

His paintings are in the Museum of the city of Novi Sad, in the Museum of Contemporary Art in France in the part of the permanent exhibition of contemporary European art.

## TISA KOD MOŠORINA UZVODNO (Tisa at Mošorin Upstream)

watercolour on paper

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■ In a somewhat gloomy landscape of *Tisa near Mošorin*, Miškov showed the winding depth of the river surrounded by thick forest. For a moment it seems as though everything has stopped and there is a predominant sense of some strange calm. Watercolour favours the artist's expression where translucent blue-amber surface of the river, all woven in threads of

some kind of poetry flows into a single coloured whole with fine-tuned tone values. Muted tones of the blue sky with a richly nuanced dark grey show and prove Miškov as an artist quite capable of using such a subtle technique, watercolour, to express the most sincere experience of nature and the world and to express the deepest feelings with authentic pictorial creations.





Tisa kod Mošorina. uzvodno. Ž Miškov 1993

281 TISA KOD MOŠORINA UZVODNO, (*Tisa at Mošorin Upstream*), 1993  
watercolour on paper, 45 x 55 cm  
Signed and dated b. r.: **Tisa kod Mošorina. uzvodno. Ž Miškov 1993**





# PETAR MOJAK

(Slavonski Brod, 1933 – Novi Sad, 2011)

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■ Graduated from the School of Applied Arts, Department of Graphics in Novi Sad in 1955. He worked in a primary school in Mali Idjoš up to 1960. Two years later he moved to Novi Sad where he worked as a technical art editor in "Pobeda" until 1967 and in "Dnevnik" until 1987. He exhibited at over one hundred independent and four hundred group exhibitions in the country and abroad. Together with his wife, Aranka, he founded the first European art colony of ceramics in Mali Idjoš in 1959.

He was a member of ULUS and ULUV since 1964. He won numerous art awards and public service awards. Various techniques are present in his work: drawings, paintings, graphics and ceramics. Painted shapes are free, moving and deformed, and reflect the artist's enthusiasm and deep personal vision of life and the world. The gift collection, which the artist presented to the Gallery of Matica srpska in 2000 and 2001, contains twenty-five works in oil painting on canvas, drawings and ceramics.

## CRKVA SVETOG SAVE U ČEREVIĆU (Church of Saint Sava in Čerević)

oil on hardboard

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■ Although he was surrounded by Vojvodina for years, Mojak is not a classical painter of plains, fields and wheat. The centre of the artist's interests were always a man's struggle, anguish, suffering, spasm and survival – he searched for broader and deeper reasons for man's life and he descends into the depths of his psyche, destiny and origin. His creation is followed by a thought – Where are we from, who are we and where

are we going. Even when he drifts away into plein-air, his landscapes are dramatic and represent a footprint in the nature, he does not imitate it. In his painting *Crkva Svetog Save u Čereviću* a rampart white entrance with a gate made of lead and surrounded by trees where in the back, on the west side, a high bell tower is dominant. The artist expresses his temperament and emphasized a feeling for visual expression with a powerful stroke.



291 | CRKVA SVETOG SAVE U ČEREVIĆU, (*Church of Saint Sava in Čerević*), 1989  
oil on hardboard, 70 x 50 cm  
Signed and dated b. l.: *Mojak | 89*



# MILIVOJ NIKOLAJEVIĆ

(Sremska Mitrovica, 1912 – Novi Sad, 1988)

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■ He attended the Art School in Belgrade, where he first completed the Teacher's department (1932-1936) and then the Academic Department (1936-1938). He was a member of the art group "The ten". He began working as a teacher from 1940, as a drawing teacher at the Male Gymnasium in Šabac and afterwards in the Second Male Gymnasium in Sarajevo. During 1947 he was the Acting Director of Vojvodina Museum and from 1948 until 1976 he was the Manager of the Gallery of Matica srpska. In the period from 1952 to 1956, he was one of the founders of art colonies in Vojvodina. He participated in the founding of the

Academy of Arts in Novi Sad and was a full-time professor in the Drawing course from 1975. He was the President of Matica srpska from 1979 to 1983. He advocated the founding of the Vojvodina Academy of Sciences and Arts, and became its regular member in 1981. As an artist, he exhibited regularly since 1934. He won many prizes and awards. In the early period he was devoted to painting of intimistic poetics. Later, he devotes himself primarily to drawing, leaving oil and tempera and creating only with lines. He complemented a drawing with realistically abstracted images with pastel, watercolour or drawing ink.

## KRETANJE PROSTRANSTVOM (Moving through Space)

watercolour on paper

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■ Starting with the opus "Branches in the Water" and then consumed and preoccupied with rhythms in space and vastness, he applies watercolours as a painting technique that enables him, with its precious properties, to most adequately express his artistic message so that it is clear and understandable to the observer, as seen in the painting *Kretanje prostranstvom*. The artist himself

wrote: "With watercolours, surface, i.e. paper there is a constant source of resistance and requires persistent overcoming of that resistance in conjunction of colour with paper which is why there is no end to it. This not so naive and constant game which seems endless has its magic and excitement full of joy and pain, but it provokes me just as she is when I give in to it..."



301 KRETANJE PROSTRANSTVOM, (*Moving through Space*), 1976  
watercolour on paper, 34,5 x 54 cm  
Signed and dated b. r.: *M Nikolajević* 1976.





# ANKICA OPREŠNIK

(Vitez, 1919 – Novi Sad, 2005)

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■ She attended the Mladen Josić School of Painting in Belgrade, 1940. She graduated from the Academy of Fine Arts in the class of Professor Milo Milunović in 1947 and completed her postgraduate studies with Professor Ivan Tabaković in 1949. She was the most prominent in the field of graphic art and owes her skill in linocut and wood carving to Professor Mihail

S. Petrov. Together with her husband, Milan Kerac, she moved to Novi Sad, where she worked at the School of Applied Arts from 1951 to 1975. From 1952 to 1974 she regularly exhibited at the festival "Majske grafike" and "Grafike u boji" and for almost four years she exhibited alongside the Graphics Collective where she drew the attention of the professionals.



31 | AKVAREL 6, (*Aquarelle 6*), cca 1960  
watercolour on paper, 50 x 65 cm  
Signed b. r.: *Oprešnik A.*; without a date



321 AKVAREL 7, (*Aquarelle 7*), cca 1960.  
watercolour on paper, 48 x 35 cm  
Signed b. l.: *Oprešnik A.*; without a date




331 AKVAREL 8, (*Aquarelle 8*), cca 1960.  
watercolour on paper, 48 x 35 cm  
Signed b. r.: *Oprešnik A.*; without a date





## AKVAREL 9 (Aquarelle 9)

watercolour on paper



■ Her work *Akvarel 9* shows her style which is linear, simple, flat and somewhat decorative. Forms are subordinated to a clear sense of rhythm. The temperament of Oprešnik is not explosive and disrupted by dramatic situations, in her world of harmony and lyric meditation everything is arranged, peaceful and solemn. She strives to fixate, stop the life in an instant

of duration. She illuminates one theme and one thought from different angles. She reduces the form to cast away the superfluous. A refined colourist, she respects both pure colour and tonal variations. Obviously, her world unites dreams and truths, truth and imagination. Her artwork is actually a pleasure not only for the eyes but for the soul as well.



341 AKVAREL 9, (*Aquarelle 9*), cca 1960  
watercolour on paper, 45 x 31 cm  
Signed b. r.: *Oprešnik A.*; without a date



# BOŠKO PETROVIĆ

(Novi Sad, 1922 – Novi Sad, 1982)

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■ He enrolled in the Academy of Fine Arts in Belgrade in 1940. The following year, he interrupted his studies and returned to Novi Sad, then enrolled in the Academy of Fine Arts in Budapest. In 1942, he was arrested (due to belonging to SKOJ – League of Communist Youth of Yugoslavia) in Budapest and was expelled from the Academy, and returned to Novi Sad. After the war, he continued his studies at the Academy of Fine Arts in Belgrade, in the class of Milo Milunović. He exhibited for the first time in 1948 at group exhibitions in Belgrade and Novi Sad. He interrupted his studies in 1949 and went to the painting workshop of Milo Milunović in Belgrade. That same year, he got a job in the Cultural and Educational Community of Vojvodina in Novi Sad. From 1949 to 1953 he worked as a professor at the

School of Applied Arts in Novi Sad. His first solo exhibition was in 1951. From 1953 to 1965, he worked as a curator at the Vojvodina Museum in Novi Sad. At that time he became one of the founders and a member of art colonies in Bačka Topola, Senta, Ečka and Bečej. He is one of the founders of "Group 57" in Belgrade. With Etelka Tobolka in 1961 he founded the first workshop for making tapestries "Atelier 61" in Novi Sad. He graduated from the Academy of Fine Arts in Belgrade in 1969. He worked as a professor at the College of Education in Novi Sad from 1969 to 1975, then as an associate in 1975, and full-time professor in 1980 at the Academy of Arts in Novi Sad – Department of Fine Arts. As a member of ULUS, ULUV and SLUJ, he participated in a large number of group exhibitions in the country and abroad.

## ŽELEZNIČKA ULICA U NOVOM SADU (Železnička Street in Novi Sad)

oil on canvas

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■ The first half of the sixth decade of the 20th century was marked in Petrović's paintings primarily by the interest in landscape painting. His interest in the landscape ranges in two parallel flows: the interpretation of the landscapes from the vicinity of Novi Sad, Sremski Karlovci and Sremska Kamenica, and interest in the motives of urban environments, streets, houses and

squares of the mentioned cities. In the painting *Železnička ulica u Novom Sadu* the artist decided to represent the very urban centre of Novi Sad, presenting it with a glowingly accentuated, gestured, dramatic note. The painting made "on the fly" is of dark coloured gamma, with noticeable impasto and direct pictorial interventions, all for the purpose of achieving a convincing whole.



351 | ŽELEZNIČKA ULICA U NOVOM SADU, (*Železnička Street in Novi Sad*), cca 1950  
oil on canvas, 45 x 61 cm  
Signed b. r.: БП; without a date





# ZORAN PETROVIĆ

(Sakule, 1921 – Belgrade, 1996)

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■ He enrolled in the Academy of Fine Arts in Belgrade in 1945 and graduated in 1948. He completed a special course in the class of Djordje Andrejević Kuna in 1949 and was immediately elected as one of the first assistants at the Academy. He was a member of the “Independent” group and one of the founders of the “December Group”. He participated in

the founding of art colonies. He worked on drawings, graphics and oil, and in 1975 he started to work on sculptures made of welded and cast iron. In addition to painting and sculpture, a large part of his work is composed of literary works: TV drama and scripts for films. He was a full-time professor at the Academy of Fine Arts in Belgrade.

## PLAVA KAPIJA IZ BOLJEVACA (Blue Gate in Boljevci)

oil on cardboard laminated to the hardboard

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■ *Plava kapija iz Boljevaca* is a painting composition that, in a lyrical, idyllic, pastoral way represents the plain, village spirit of Vojvodina with the motif of the house and an old gate. Framing the scene where only a part of the farmhouse is shown, the painter has further focused the viewer’s attention to the blue gate. Loving the Vojvodina region, gazing

at the streets of homeland and old houses, Petrović transferred them permanently to his paintings and thus endeavoured to keep them from decaying and disappearing. All this suggests that the author was very devoted to his homeland and that the memories, experiences and feelings lived through childhood he later incorporated in his artwork.



361 PLAVA KAPIJA IZ BOLJEVACA, (*Blue Gate in Boljevci*), cca 1997  
oil on cardboard laminated to the hardboard, 100 x 71 cm  
Signed b. r.: *Zoran*; without a date



# MIODRAG MIĆA POPOVIĆ

(Loznica, 1923 – Belgrade, 1996)

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■ He enrolled at the Academy of Fine Arts in Belgrade in the class of Professor Ivan Tabaković in 1946. He leaves for Zadar with a group of students, class of 1947, where he forms “The Zadar Group” which criticized the postulates of socialist realist art, due to which he was expelled from the Academy. He continued his painting education independently with occasional lectures by Professor Tabaković. He became a member of ULUS in 1948. He was elected a corresponding member of SANU in 1978 and a full-time member in 1984. From 1987 he was a corresponding member of the Academy of Arts in Berlin. On several occasions he stayed in

Paris. Popović is one of the first partakers of Art Informel in Serbian painting which he used intensively in the sixties of the 20th century and there is also his Scene Painting where he established an engaging dialogue with the time in which he lived and which he intensively used since 1968. During 1982, he lectured as a visiting professor at the New York State University in Albany. He produced more than seventy solo exhibitions in the country and abroad. In addition to painting, he was involved in writing, theatre and film directing and scenography. In his long painting career, he made over 10,000 paintings and several thousand drawings.

## CVEĆE (Flowers)

combined technique on canvas

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■ The composition of still life called *Cveće* is aimed at a small, black, circular vase with flowers that is placed on some type of wooden shelf, covered with a cloth of square shape. A multitude of varied flowers is organized in the vase by interweaving of vertical lines, cut through with several diagonal lines. The colour palette reflects the artist's aspiration for balance. The most intense shades are seen in the background on the wall where the dominant brown

colour reflects the prevailing, slightly melancholic mood. The harmony of the picture is basically determined by the subtle spectrum of different shades of white, ochre and light blue colour of flowers with a slight accent on the yellow colour. Perhaps Popović, by this genre – by still nature, wanted to remind of *vanitas*, that is, of the transience of everything on earth, of all aspirations and goods, which is deeply rooted in the history of the symbolism of the still life painting.



371 CVEĆE, (*Flowers*), 1991  
combined technique on canvas, 50,5 x 65 cm  
Signed and dated u. r.: Mića Popović 91





# MILAN SOLAROV

(Kumane, 1933)

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■ He graduated the College of Education – Department of Painting and Mathematics in 1954. He graduated from the Faculty of Philosophy in Belgrade at the Art History Group in 1966 and he also obtained his Master's degree there in 1974. First he was employed as a municipal clerk in Vršac (1951-1952), then as a teacher of mathematics in Melenci (1944-1945), and then as a teacher of art the Second Gymnasium in Zrenjanin (1957-1971). From 1971 to 1976 he was a professor of Methodology of Art Education. In the period from 1977 until his retirement in 1998, he worked first

as an assistant professor, then associate and then as a full-time professor of Methodology of Art Education at the Fine Arts Department of the Academy of Arts in Novi Sad. From 1979 to 1983 he was the director of the Gallery of Matica srpska. He is an author of many textbooks for art education, historical-critical essays, introductory texts for catalogues of art exhibitions and book reviews. He is a member of the Association of Artists of Vojvodina and the winner of the Novi Sad Salon Award in 1985. He is also a member of the International Association of Art Critics AICA.

## KAPELA MIRA U SREMSKIM KARLOVCIMA (Chapel of Peace in Sremski Karlovci)

oil on canvas

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■ Solarov painted *Kapela mira u Sremskim Karlovcima* with a view from the distance. The painting is dominated with the chapel of ellipsoidal shape showing four windows. What is interesting is that the chapel has four clocks, only one of which can be seen in the painting. The present chapel was built in 1817 and modelled after the original chapel; it is characterized by the Byzantine style, and it was erected at the place where one of the most significant events related to the relations

of the European countries with the Ottoman Empire took place – the signing of the Karlovac Peace Treaty in 1699. Behind the chapel, the artist has marked the sky with several horizontals of different shades of blue and ochre, while all around, in a dynamic play, dense green vegetation and red roofs of house alternate. A playful stroke, a pronounced facture and the expressiveness of a coloured game define the image besides its cultural and historical significance.



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KAPELA MIRA U SREMSKIM KARLOVCIMA, (*Chapel of Peace in Sremski Karlovci*), 1993

oil on canvas, 68 x 80 cm

Signed and dated b. r.: **M СОЛАЈЕВ** 93



# SAVA STOJKOV

(Sombor, 1925)

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■ He passed the entrance exam at the Belgrade Art Academy in 1947. He attended classes of Evening Act at the Sculpture Department in the class of Sreten Stojanović. At the same time, he studied at the renowned Artistic Club “Dom JNA” and at the studios of Djordje Andrejević Kun and Anton Huter. Due a poor financial situation, he did not continue his education. From 1949 he became a member of a section of amateur painters, led by Professor Ivan Jakopčić. From 1960 to 1969, he

worked in various artistic disciplines: graphics, painting on textiles, sculpture, art photography and a dozen of his sculptures have been preserved. He exhibited in the country and abroad, both in group and solo exhibitions. He won several awards. He lived and worked in Sombor. He left behind an opus of over 40,000 paintings. On several occasions (1987, 1998, 1999, and 2000) Sava Stojkov gave a total of thirty-one of his works (oil on canvass and hardboard) to the Gallery of Matica srpska.

## BANKA (The Bank)

oil on cardboard

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■ Stojkov is a painter of Bačka plain, its landscape and its people. His harmonious painting is based on pure and precise filigree work. The idyllic beauty of his work with the deep horizon exudes calm and quiet. From his paintings, set on the principle of contrast of light and shadow, radiates mystery. In addition to being a landscape

painter, Stojkov is also an excellent portraitist: painting characters from Bačka plain and placing his portraits in the lowland landscape where they belong. In the painting entitled *Banka* the artist chose to display atypical theme for him, but certainly in his recognizable manner – the building of Vojvođanska banka in Novi Sad.





391 BANKA, (*The Bank*), 1990  
oil on cardboard, 100 x 70 cm  
Signed and dated b. r.: Stojkov 90.





# STOJAN TRUMIĆ

(Titel, 1912 – Pančevo, 1983)

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■ He graduated in 1939 from the State Art School in Belgrade, an academic department. His professors were Beta Vukanović, Jovan Bijelić and Milan Butozan. After graduation he worked as a professor of drawing in Bitola. During the War, he changed the place of residence: Ruma, Zrenjanin, Kikinda only to permanently settle in Pančevo and started working as a professor in a gymnasium

where he worked from 1946 to 1973, until his retirement. He founded the art group “Pančevo 5” and was one of the members of the group “The Ten”. He dealt with essay writing and art criticism. He regularly appeared in the art colonies of Vojvodina. He exhibited at ULUS and the Association of Artists of Vojvodina. Part of his paintings is in the Legacy of the National Museum in Pančevo.

## PUT... (The Road...)

oil on canvas

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■ Trumić was a painter of the Vojvodina Plain, its climate and life. The painting *Put...* is represented in an expressionism-fauvistic manner – it shows the doubts caused by imposed disciplines and schematic patterns and by the author's constant dilemmas between traditional and instinctive. Relying on his own temper and artistic intuition, by the intensity of colour, expressed by juicy density and strong gesture, he

manages to express a personal, emotional method. The painting has a Matisse-like dimension with an arbitrarily applied perspective which enabled the author to show the expressive potential of the colour in full force, regardless of the present contours achieved by fast, swivelling moves. Freedom of expression is supported by an intense colour that in Trumić's case expresses the strength of his individuality.



401 PUT..., (*The Road...*), 1982  
oil on canvas, 81 x 100 cm  
Signed and dated b. r.: C. Трумїћ | 1982

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