

What can look like chaotic art to an interested person is in fact a total affirmation of artistic freedom. That „pot“ is equally „cooking“ the anachronistic visual expression, a true conceptualism and its epigones, a full and frank devotion to the examination of visual expression and a dedication to self-promotion. One can pour out a pile of empty containers or tread through the paint spilled in the middle of a gallery and the theorist will find a way to „explain“ the importance of the work or action. Every kind of subversion has become legal, the shock, the eccentricity not justified by creative reaches or fraud. Within such loosened framework of creation and the accompanying theoretic practice (perhaps even produced by the symbiosis between the artist and the theorist) one should be very cautious in judging the developments and efforts of both sides.

The rich and diverse opus of Miodrag Ristić began, regardless of the sub-cultural noise, in the late 1970s and has continuously lasted until today as an evidence of the scholarly seriousness with which the author has researched the essence and meaning of the picture in his „laboratory“. When he presented to the public in 1990 his Spatial Paintings he had already laid the foundations he would develop and extend in the years to come. Those are crumpled aluminium plates that could easily be considered reliefs if only the author did not call them paintings. Painted or not those dynamic surfaces radiate a certain rebellious energy. Just like the conspirators they break up the established conceptions about a painting – a canvas, a painted flat surface. Even if the folds have a constant rhythm or pulsate almost aggressively, they do not, in their final form, appear to have been produced by the author's precise planning. Only his decision to act is a certainty. Therefore, if we believe him that those are paintings, couldn't we call that aspect of creative work – action-painting? Ristić's paintings have conquered the space. They have entered the space but have not yet sucked it in. Although we live in the time when man communicates with the painting as if it were an object, Ristić's paintings-reliefs have not lost their meaning. Their rebellious and frequently rough energy in his next cycle would be caught and somewhat pacified by the metal spiderweb inhabiting the central pyramidal recess of the aluminium plate. The metal square is curved into a concave shallow pyramid with a coil of steel wire „lurking“ from it. That is the place where a new space of pacification is born, together with all the surprises that can happen – even more than that – it provokes them.

Sinkings, Spiderwebs and Spaces, produced in the early years of the twenty-first century, are responses to the provocations of the preceding cycle. The plate now has a regular form and is circularly concave in the centre. The space is covered with the „fleece“ of thin lines of paint, and thin wires, stretched in several layers over the painted foundation, contribute to the vibrant quality of the representation. The painting has sucked the space within itself. That gentle embrace incites the observer to enter in interaction with the work. The painting attracts man's hand with its specific magic: what is the line of the paint and what is the line in space objectified with the wire. A new space of undefined directions and scope is born and vibrates from this intercourse of lines (painted and objectified) with the contained space. More radically than the others Ristić has expanded the boundaries of his paintings and by that the picture does not lose anything. However, it is equally important that the significance of this undertaking has not erased the meaning of the picture. Sinkings, Spiderwebs and Spaces are refined pictures of dispositions and moods. The rebellious robust quality of the youth has gradually ceded place to wise tranquillity. In that way Ristić has first conquered painting and then the art.

Savo Popović

izdavač / publisher MUZEJ ZEPTER
 direktor / director Ivana Simeonović Čelić
 fotografija / photo Vladimir Popović
 prevod / translation Ksenija Todorović
 grafička produkcija / layout Isidora M. Nikolić



CRVENO CRNO / RED BLACK, 1995



PROSTORNA SLIKA / SPATIAL PICTURE, 1991



PLAVA PAUČINA / BLUE COBWEB, 1996



osnivač i vlasnik
MADLENA ZEPTER
 Founder and Owner

U KONTINUITETU MIODRAG RISTIĆ IN CONTINUITY

12. oktobar - 12. novembar 2017.

10 - 20 h
 utorak, sreda, petak, nedelja

tel: +381 (0) 11 328 33 39, 33 00 150
 mail: zeptermuzej@zepter.rs
 www.zeptermuseum.rs

12 - 22 h
 četvrtak, subota



Rođen 1952. u Sarajevu. Fakultet Likovnih umetnosti u Beogradu završio 1978. Član ULUS-a od 1982. Živi i radi u Beogradu.

Započinjanje umetničke aktivnosti pratio je i pedagoškim radom u čemu se uspešno ostvarivao i kao predavač i kao praktičar jer je predanošću i afirmativnošću uticao na mlade zbližavanjem u dahu slobode i samostalnosti stvaralačkih ideja. O tome svedoče mnoga priznanja koja su učenici dobijali učešćem na likovnim manifestacijama međunarodnog karaktera, stvarajući kulturnu klimu zbližavanja. Vodio je u Domu vojske amatersku grupu odraslih stvaralaca i u međusobnom druženju osećao optimizam i zadovoljstvo da

s njima u svojoj instruktivnoj ulozi jača njihovu ljubav prema umetnosti. Uporedo s ovim sposobnostima bio je direktor osnovne škole *Sutjeska* u Zemunu u periodu od 2007-2011. Smatrao je važnom dužnošću da u potpunijem smislu odrazi ne samo ličnost umetnika nego i organizatora posla.

Samostalno izlaže od 1990. na većem broju izložbi u Beogradu (Galeija *ULUS*, *Zvono*, *Otklon*), Bačkoj Palanci, Kragujevcu, Lazarevcu, Novom Sadu, Pančevu, Somboru, Čupriji). Izlaže na većem broju grupnih izložbi od 1979. u zemlji i inostranstvu.

NAGRADE: 2001. Čačak, V Prolećno anale.

Učesnik je u više kolonija u zemlji i inostranstvu.

Radovi se nalaze u više kolekcija u zemlji i inostranstvu (Muzej savremene umetnosti, Beograd; Savremena Galerija, Pančevo; Kulturni Centar, Sombor i drugim)

Miodrag Ristić was born in 1952 in Sarajevo. He graduated from the Faculty of Fine Arts in Belgrade in 1978. He has been a member of ULUS (the Association of Serbian Artists) since 1982. He lives and works in Belgrade.

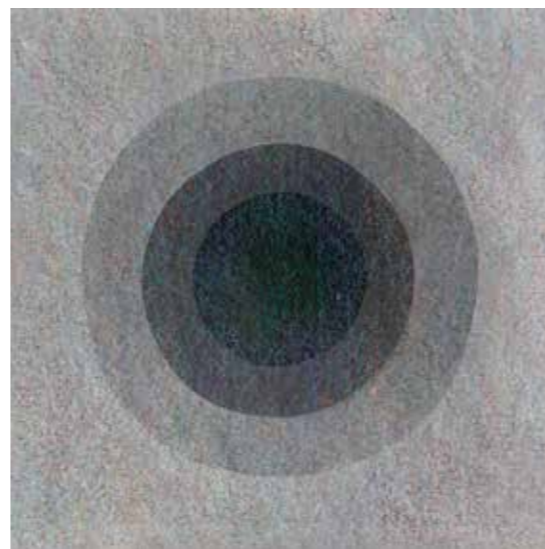
At the beginning of his artistic activity he also began to teach and was equally successful in his pedagogical and practical work – his devotion and positive approach had a good influence on his young students, bringing them closer together in the spirit of freedom and independent creative concepts. That was confirmed by a number of recognitions his students received at international visual art events, thus informing a cultural climate of togetherness. In the Army Club he conducted a course for the grown-ups interested in art and their companionship radiated an atmosphere of optimism which pleased him as a sign that he, as their instructor, was able to strengthen their love of art. He was also the Director of the Elementary School Sutjeska in Zemun from 2007 to 2011. Ristić believes that his duty is not only to express his artistic personality but also his ability to organise work.

He has had a number of solo shows since 1990 in Belgrade (ASA Gallery – ULUS, Galleries Zvono and Otklon), Bačka Palanka, Lazarevac, Novi Sad, Pančevo, Sombor, Čuprija. Since 1979 he has also participated in numerous group exhibitions in the country and abroad.

AWARDS: 2001, Čačak, V spring Annual Exhibition

He has taken part in many artists' colonies in the country and abroad.

His works can be found in many collections in the country and abroad (Museum of Contemporary Art, Belgrade, Contemporary Gallery, Pančevo, Cultural Centre, Sombor, etc.)



NESTAJANJE U SIVOM /
DISAPPEARANCE IN GRAY, 2017



PRAPAUČINA U CRVENOM PROSTORU /
PRIMEVAL COBWEB IN RED SPACE, 2006



PROLEĆNA PAUČINA / *SPRING COBWEB*, 2014

Ono što može zainteresovanom ličiti na haos na planu likovne – vizuelne umetnosti zapravo je potpuna afirmacija umetničkih sloboda. U tom se „loncu“ podjednako „krčka“ anahroni likovni izraz, istinski i epigonski konceptualizam, potpuna i iskrena posvećenost istraživanju likovnog izraza i posvećenost samopromociji. Može se na sred galerije istresti hrpa prazne amabalže ili gacati po boji prosutoj na sred izlagačkog prostora i teoretičar će već naći načina da „objasni“ značaj dela, odnosno akcije. Svaka subverzivnost je postala legalna, šok, ekscentričnost koju ne opravdavaju stvaralački dometi, prevara. U tako razlabavljenim okvirima stvaralaštva i teoretičarske prakse koja je prati (ili stvara u simbiozi umetnik – teoretičar) treba oprezno odmeravati pojave i nastojanja jednih i drugih.

Bogat i raznovrsan opus Miodraga Ristića koji, mimo estradne buke, započinje krajem sedamdesetih prošlog veka i traje do danas, svedoči o naučnoj ozbiljnosti kojom se posvetio u svojoj „laboratoriji“ ispitivanju suštine i značaju slike. Kad 1990. publici predstavlja *Prostorne slike* on je već postavio osnove koje će tokom godina koje slede razradivati i nadgrađivati. Reč je o zgužvanim aluminijumskim pločama, koje bi, da ih autor ne naziva slikama mogli smatrati reljefima. Bojene ili ne te dinamične površine zrače izvesnom pobunjeničkom energijom. Poput urotnika razbijaju uvrežena mišljenja o slici – platnu, ravnoj bojenoj površini. Bilo da su nabori ujednačenijeg ritma ili gotovo agresivni u svom pulsiranju oni u krajnjem, pojavnom obliku nisu nastali preciznim planiranjem autora. Izvesna je jedino njegova odluka, opredelenje na akciju. Stoga, ako mu verujemo da su to slike, ne bi li taj segment stvaralaštva mogli nazvati specifičnim *action-painting*-om? Tako je Ristićeva slika zaposednula prostor. Ušla je u njega, ali još ga nije uvukla u sebe. Iako smo u epohi kad čovek opšti sa slikom kao sa samim predmetom Ristićeva slika-reljef nije izgubila značenje. Njenu buntovnu, često grubu energiju u sledećem ciklusu uhvatiće i donekle smiriti metalna paučina koja će se useliti u centralno piramidalno ulegnuće aluminijumske ploče. Kvadrat metala je savijen u konkavnu plitku piramidu u čijem središtu „vreba“ gužva čeličnih žica. Tu se rađa prostor pomirenja sa svim iznenađenjima koja se mogu dogoditi – i više, izaziva ih.

Poniranja, *Paučine* i *Prostori*, koji nastaju početkom 21. veka, odgovor su na izazov prethodnog ciklusa. Ploča je sad pravilnog oblika kružno, konkavno ulegnuta u centru. Površina je prekrivena „runom“ tankih linija boje, a tanke žice razapete u više slojeva preko slikane podloge doprinose vibrantnosti predstave. Slika je uvukla prostor u sebe. Taj nežni zagrljaj je ono što posmatrača primorava na interakciju sa delom. Osobenom magijom slika privlači čovekovu ruku: šta je linija boje, šta opredmećena žicom linija u prostoru. U ovom razgovoru linija (slikanih i opredmećenih) i zahvaćenog prostora – rađa se i vibrira novi protor neutvrđenih smerova i obima. Ristić je dakle radikalnije od ostalih proširio granice slike, a da se time slika nije izgubila. No, podjednako je važno da značaj tog poduhvata nije izbrisao značenje slike.

Poniranja, *Paučine* i *Prostori* su rafinirane slike stanja i raspoloženja. Buntovna robusnost mladosti je postepeno ustupila mesto mudroj smirenosti. Tako je Ristić najpre osvojio slikarstvo, a potom i umetnost.

Savo Popović



PROLEĆNA PAUČINA (detalj) / *SPRING COBWEB (detail)*