



Doba heroja | The time of heroes

Iz kolekcije Narodnog muzeja Crne Gore / From the collection of the National Museum of Montenegro

*izložba posvećena stogodišnjici Oktobarske revolucije
The exhibition is dedicated to the centenary of the October Revolution*



NARODNI MUZEJ CRNE GORE
ATELJE DADO

Pravi revolucionarni pokret nalik je ljubavi: to je pukotina u svijetu, u uobičajenoj kolotečini, u prašini koja prekriva sve kako bi spriječila da se pojavi išta Novo. To je trenutak kada vazduh postaje razrijeđen, a istovremeno možemo da dišemo dublje no ikada prije.

Srećko Horvat

Prve godine nakon II svjetskog rata obilježili su revolucionarni zanos, duh kolektiviteta, vjera u ideal napretka i istorijsku misiju socijalističkog društva. Zemlju porušenu u ratu trebalo je izgraditi, stvoriti novo, pravedno društvo za novog čovjeka. Na ispunjenju tog istorijskog zadatka država je ujedinila i mobilisala aktere iz svih sfera, tražeći od svih protagonista posvećenu odanost proklamovanim ciljevima i neupitnu vjeru u put koji je Komunistička partija zacrtala. Od umjetnosti se zahtijevalo da angažovano i zajedno sa drugim činiocima doprinosi ravnopravnosti, bratstvu i jedinstvu, da bude usmjerena ka temama preko kojih se najučinkovitije mogao izraziti revolucionarni program i ljevičarske ideje, da zapravo bude „ideologija u slikama“. Jedan od imperativa je bio raskid sa predratnom umjetničkom tradicijom koja je smatrana reakcionarnom, a uzori su do 1948. godine i rezolucije Informbiroa traženi u sovjetskim primjerima u koje, što je malo apsurdno, nije bilo dovoljno neposrednih uvida. Insistiranje na sadržaju koji je lako razumljiv i koji je trebalo da ima vaspitno – ideološki karakter, nasuprot formi, moglo je, između ostalog, biti i posljedica toga što su se likovnom kritikom, teorijskim i poetičkim pretpostavkama u to vrijeme skoro isključivo bavili književnici. Tako, skoro kao obavezujuće uputstvo umjetnicima, Jovan Popović piše: „...ako treba prikazati fašistu, društvenog zločinca, predstavnika cinične buržoazije na vlasti... eksploatorske i ugnjetavačke klase – onda ta lica treba kritički osvetliti... A kada je reč o našem čoveku, o našem novom čoveku, o čoveku našeg društva koje po humanosti i naprednosti stoji odmah uz Sovjetski Savez, onda je nedozvoljena deformacija njegovog lika, i to za javnu tužbu.“¹ Ovakva i druga slična „uputstva“, baš poput vizantijskih slikarskih priručnika, bila su na snazi za vrijeme socijalističkog realizma. U ikonografskom smislu dominirala su dva tipa sižea: „partizanski“, sa temtikom iz NOB-a, brojniji, i drugi, sa sižeiima obnove i izgradnje. Osim ovih tema, naročito su popularni i masovni bili portreti Tita i revolucionara na javnim mjestima, a njihova ikonička snaga, ideološka funkcija i intencionalna snaga učinili su ih ikonama revolucije. Podrazumijevao se visok stepen srodstva revolucionarnog romantizama i socijalističkog realizma koji su zagovarali „herojski idealizam“ figure, jer se jedino tako mogla prikazati istina o novom čovjeku. Dominacija kulta idealizovanog, monumentalnog tijela bila je „u funkciji didaktičkog saopštavanja određene misli ili poruke vezane za simbolički diskurs moći nove države“.² Tako se, uprkos teoriji odraza kao jednom od ključnih postulata ortodoksnog marksizma, čija je suština da je idealno u konačnici „izraz“ materijalnog, socijalistički realizam udaljivao od stvarnog života, svodeći ga na heroizovanu i uljepšanu, optimalnu projekciju.

Nakon 1948. godine, prekidom političkih odnosa Jugoslavije sa SSSR-om, socijalistički realizam postepeno počinje da gubi svoja dogmatska obilježja i postaje „tolerantniji“ prema likovnoj formi pod uslovom da je sadržaj programski i ideološki prihvatljiv. I dalje se traži potpuna posvećenost radnom čovjeku, ali i novi uzori u formalnom smislu koji nijesu ni na Istoku, ni na Zapadu. Na II kongresu likovnih umjetnika Jugoslavije u Beogradu 1950.

1 Jovan Popović, *Umetnici i lik našeg čoveka*, Književnost 1, Beograd, 1948, str. 60-64

2 Lidija Merenik, *Umetnost i vlast. Srpsko slikarstvo 1945-1968.*, Vujičić kolekcija, Beograd, 2010, str. 37



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

godine umjetnici živo raspravljajući o raznim aktuelnim pitanjima, baviće se i pomenutim temama. Tako slikar Franjo Mraz kaže: "...premalu napora kod naših likovnih radnika u smislu upoznavanja naše zemlje i njenih ljudi. Mi ne možemo dati veran odraz života na našim gradilištima, šumskim radilištima, hidrocentralama itd ako samo jedanput godišnje tamo provedemo nedelju dve... kako oni to rade, sa kakvim oduševljenjem, kako izgledaju njihova lica, to se ne može upoznati za nedelju dve... ostati duže i imati dublje doživljaje i preko kojih bi mogli istinski progovoriti onako kako smo dužni u današnje vreme... Ali to nije samo ilustrativna spoljna forma onoga što se događa, nego treba da se oseća na svakom kvadratnom santimetru da je tu bilo i znoja i napora i poštenog nastojanja."³ A nadahnuti Petar Lubarda je govorio da "...umetnici treba mnogo da uče od naroda, jer narod ima duboku brazdu i duboki instikt za odnose i plohe, za površine, a isto tako naš narod je pokazao i u poeziji jedan pesnički smisao i visoki kult radosti i žalosti."⁴ Svoj govor Lubarda, ispraćen snažnim aplauzom i odobravanjem, završava sljedećim: "U socijalizmu koji je najlepší osećaj? Najlepší osećaj je taj ogromni zajednički napor. Umetnik se pod najvećim teškoćama bori da da generacijama i docnijim pokolenjima svoj najlepší osećaj."⁵ Iz ovoga se može steći utisak da je većina umjetnika, ideološki orjentisana, suštinski slijedila ideju socijalističkog društva i sa entuzijazmom stvarala djela koja slave heroje rata i izgradnje, duboko vjerujući u djelotvornost svog angažmana. Pri tome, naravno, umjetnički dometi nijesu zavisili od programske sadržine djela, već od snage talenta i autorske autentičnosti svakog stvaraoca ponaosob. Socijalistički realizam u tom periodu i njegovi zakašnjeli odjeci u narednoj deceniji nije bio samo doktrinarna umjetnost nametnuta od strane vlasti koji proizvodi očekivane ideološke sadržaje, i koji je represivno cenzurisao slobodu i kreaciju, kako se često pojednostavljuje i posmatra jednostrano, već je bio i izraz lične volje umjetnika i njihove iskrene pripadnosti društvu i posvećenosti idealu socijalne pravde. Zbog toga su neophodna kritička istraživanja složenog koneksta u kom je nastajala ta umjetnost kako bi se izbjegli, sa jedne strane neo-liberalni pogled i nacionalistički diskurs koji poništava njene vrijednosti, a sa druge, nostalgična glorifikacija i bezuslovna afirmacija obojena salonskim ljevičarenjem. Tim povodom je priređena i ova izložba.

Ljiljana Karadžić
istoričarka umjetnosti


3 *Stenografske beleške drugog kongresa likovnih umetnika Jugoslavije održanog u dane 6. i 7. maja 1950 godine na Kolarčevom univerzitetu*, str. 23, privatna arhiva Aca Prijčica, ljubaznošću Belog Prijčica

4 *Ibid* str. 25

5 *Ibid* str. 27



Milo Milunović
Ustanak (13. jul), 1948. | Uprising (13th July), 1948
tempera na platnu | tempera on canvas
174 x 82 cm



A true revolutionary movement is like love: it is a crack in the world, in the usual rut, in the dust that covers everything to prevent the appearance of anything New. It is a moment when the air becomes rarefied, and yet we can breathe more deeply than ever before.

Srećko Horvat

The early postwar years were marked by revolutionary enthusiasm, the spirit of collectivism, faith in the ideal of progress and the historical mission of socialist society. The country destroyed by war was to be re-built and a new, just society to be created for a new man. In fulfilling this historical task, the state united and mobilized actors from all walks of life, demanding from all the protagonists undivided loyalty to the proclaimed goals and unshakable faith in the path set by the Communist Party. Art was expected to be socially engaged and to contribute to equality, brotherhood and unity equally with other factors; to focus on issues through which the revolutionary programme and leftist ideas could be expressed most effectively; in fact, to be an "ideology in pictures". One of the imperatives was a break with the pre-war artistic tradition which was viewed as reactionary, and until the Informbiro Resolution of 1948 role-models were sought in Soviet examples which, as absurd as it may sound, were not quite directly accessible, at least not to a sufficient extent. Insistence on the easily understood content that was to have an educational and ideological character, unlike form, might among other things have been a consequence of the fact that at that time art criticism, theoretical and poetic assumptions, were dealt with only by writers. Thus, almost as a binding instruction to artists, Jovan Popović writes that: "...if one is to depict a fascist, a social criminal, a representative of the cynical bourgeoisie in power... exploiting and oppressive classes – then critical light should be shed on these persons... And when it comes to our man, our new man, the man of our society which in terms of humanity and progress stands right next to the Soviet Union, the deformation of his image is impermissible, and should be publicly condemned."¹ Just like Byzantine manuals of painting, this and other similar "instructions" were widely used and followed at the time of socialist realism. In the iconographic sense, two types of themes were predominant: the more common "partisan" theme, with the motives from the national liberation struggle, and the one focussing on renovation and construction. In addition to these themes, especially popular and frequent were the portraits of Tito and revolutionaries in public places, and their iconic power, ideological function and intentional force made them become the icons of the revolution. A high degree of kinship was implied between revolutionary Romanticism and socialist realism, which promoted the "heroic idealism" of the figure since this was the only way to show the truth about the new man. The prevalence of the cult of the idealized, monumental body was "in the function of didactic communication of a specific thought or message related to the symbolic discourse of power of the new state."² Thus, despite the theory of reflection as one of the key postulates of orthodox Marxism, the essence of which is that the ideational is ultimately an "expression" of the material, socialist realism moved away from real life, reducing it to the optimal, heroicized and embellished projection.

1 Jovan Popović, *Umetnici i lik našeg čoveka*, Književnost 1, Beograd, 1948, pp. 60-64

2 Lidija Merenik, *Umetnost i vlast. Srpsko slikarstvo 1945-1968.*, Vujičić kolekcija, Beograd, 2010, p. 37



Savo Radulović

Ranjeni partizan, 1944. | A Wounded Partisan, 1944

ulje na lesonitu | oil on hardboard

37,7 x 56 cm



Aleksandar Aco Prijic

Nasip na jezeru, 1950. | Embankment on the Lake, 1950
pastel na papiru | pastel on paper
97,7 x 70 cm

After 1948, with the interruption of Yugoslavia's political relations with USSR, socialist realism gradually began to lose its dogmatic traits and became more "tolerant" to the visual form, provided that the content was ideologically acceptable. Full commitment to the working man was still required, but also new models in the formal sense which were neither in the East nor in the West. At the Second Congress of Yugoslav Artists held in Belgrade in 1950, in a heated discussion about various current issues artists also dealt with the abovementioned topics. Thus, the painter Franjo Mraz states that: "...there is too little effort among our artists toward familiarizing themselves with their own country and its people. We cannot give a faithful representation of life on our construction sites, forest work sites, hydroelectric power plants and other places if we only spend a week or two there once a year... how they do it, how enthusiastic they are, what their faces look like, these things cannot be truly seen in a week or two... we need to stay longer and have a deeper experience through which we could truly talk in the way we are obliged to talk today... but this is not just an illustrative outer form of what is happening, but it should be felt on every square inch that there was sweat and toil and honest effort..."³ And the inspired Petar Lubarda used to say that "...artists should learn a lot from the people, since the people have a deep furrow and a deep instinct for relations and for surfaces, and they have also shown a deep sense of poetry and a cult of joy and sorrow..."⁴ Greeted with tumultuous applause and approval, Lubarda ended his speech with the following words: "What is the most beautiful feeling in socialism? The most beautiful feeling is the feeling of that huge joint effort. Artists are struggling in extreme difficulties to transfer their most beautiful feeling to future generations."⁵ This leads us to conclude that the majority of artists, ideologically oriented, essentially pursued the idea of a socialist society and enthusiastically created works which celebrated the heroes of war and construction, deeply believing in the effectiveness of their engagement. In doing so, of course, artistic achievements did not depend on the program content of an artwork, but on the strength of the talent and artistic authenticity of each individual creator. Socialist realism in this period and its belated echoes in the following decade was not just doctrinal art imposed by the authorities which produced the expected ideological content and which repressively censored freedom and creation, as is often simplified and viewed one-sidedly, but it was also an expression of the artists' personal will, their sincere belonging to society and their commitment to the ideal of social justice. This is why critical research is required of the complex context in which this art was created in order to avoid, on the one hand, a neo-liberal view and a nationalist discourse that reverses its values, and on the other, nostalgic glorification and unconditional affirmation coloured by armchair leftism. This exhibition is organized with this aim in mind.

Ljiljana Karadžić
art historian

3 *Stenographic notes from the Second Congress of Yugoslav Artists held on 6 and 7 May 1950 at Kolarac University*, p. 23, Aco Prijić's private archive, by courtesy of Beli Prijić.

4 *Ibid*, p. 25

5 *Ibid*, p. 27



Petar Lubarda

Industrijalizacija, 1959. | Industrialization, 1959

ulje na platnu | oil on canvas

66,8 x 162 cm





Marko Brežanin
Partizani i crvenoarmejac | Partisans and a Red Army Man
gips | plaster
h-42 cm



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



Anton Lukateli
Vaso Samardžić slavi oktobar, 1969. | Vaso Samardžić Celebrates October, 1969
grafika | graphic
49,5 x 35,3 cm



Ivan Medar

Ljevač, 1966. | Smelter, 1966

fotografija | photograph

101,9 x 74,8 cm



Anton Lukateli
Polomljeni spomenici, 1969. | Broken Monuments, 1969
grafika | graphic
27,5 x 49,6 cm

Naslovna strana | Cover page:

Anton Lukateli
Svak zna đe ima mašinki, 1969. | Everybody Knows Where to Find Machine Guns, 1969
grafika | graphic
49,6 x 35,3 cm

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