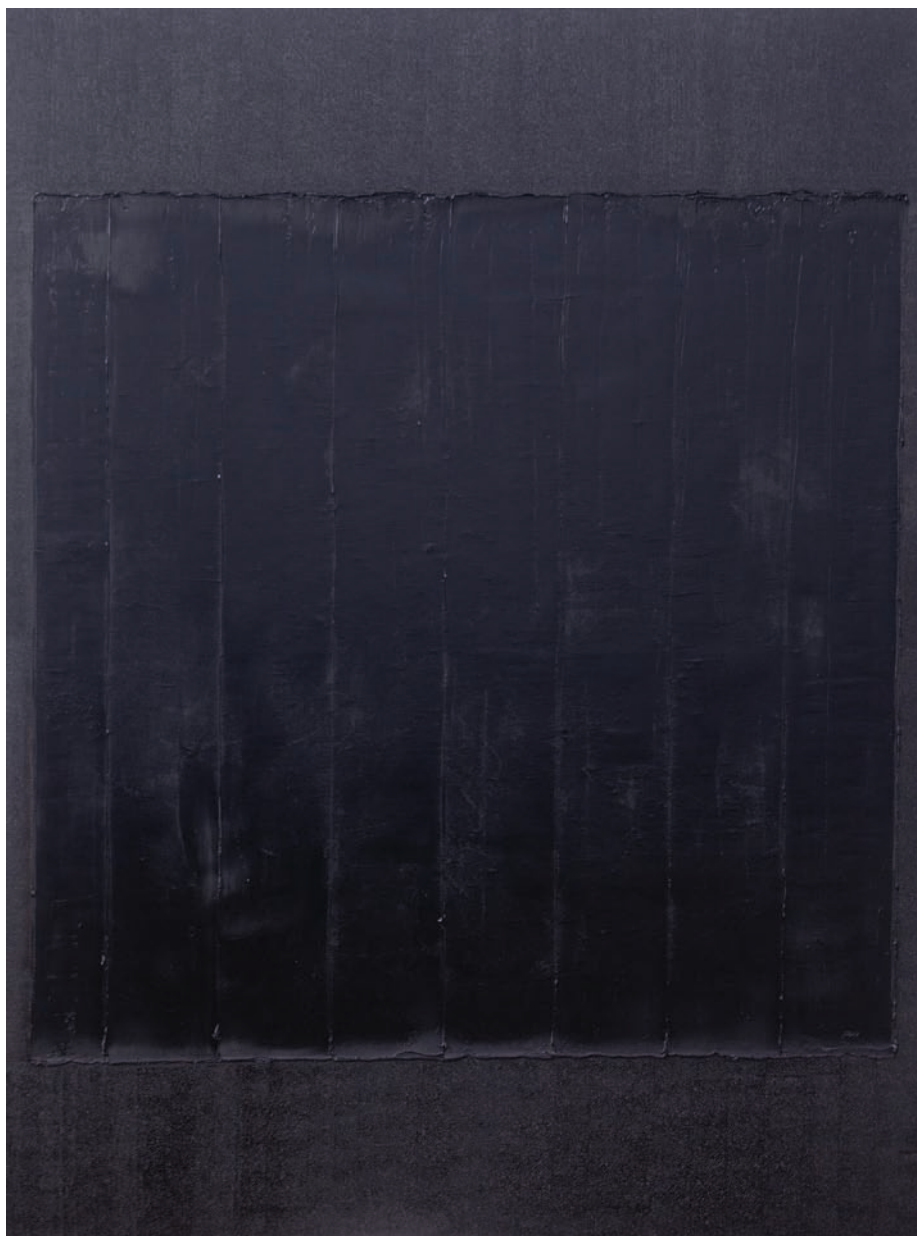



Slobodan Vidović | ZERO



NARODNI MUZEJ CRNE GORE
ATELJE DADO

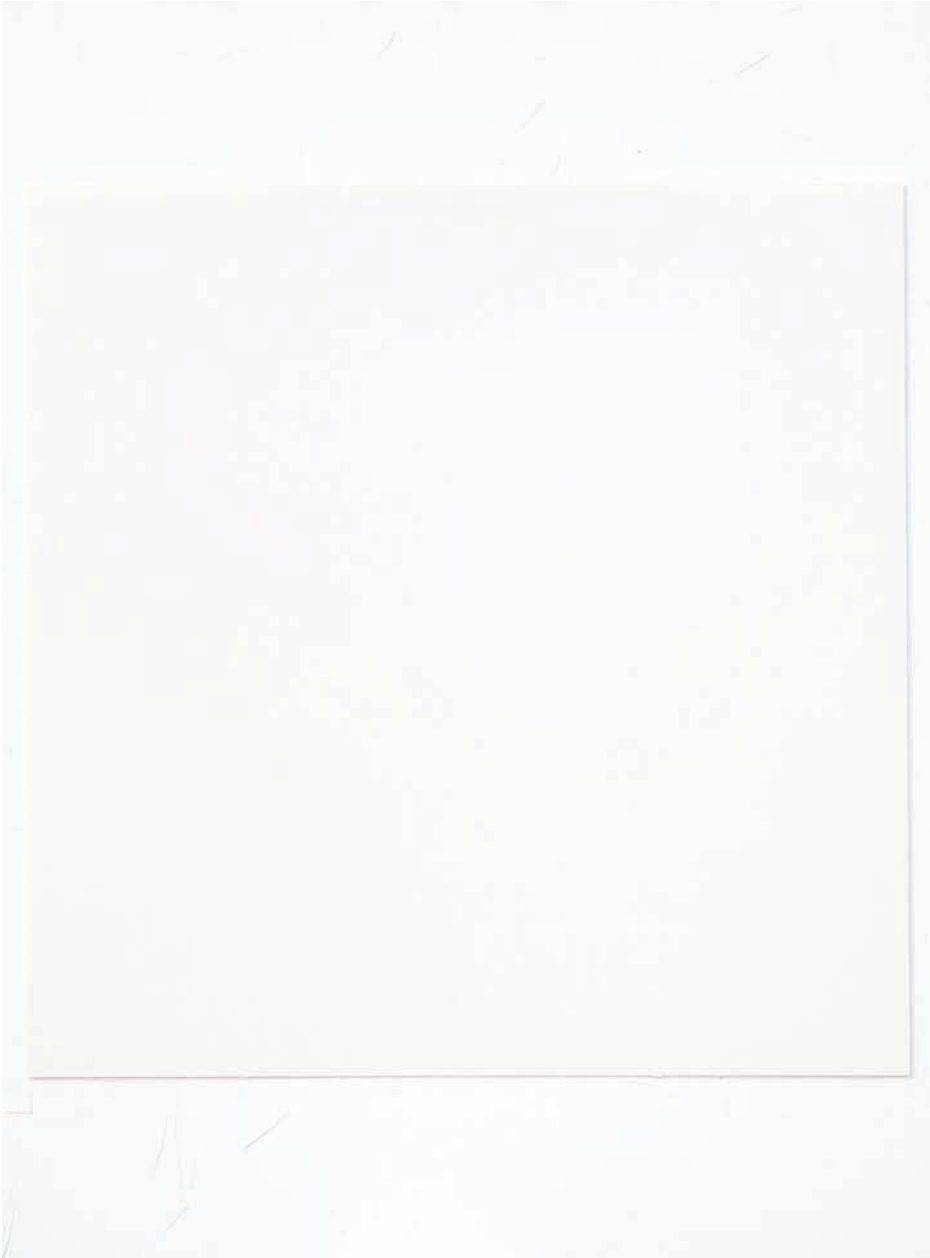


Za jedne posete Sarajevu pre nekoliko godina, u čudesnom Čarlama depou Jusufa Hadžifejzovića u Skenderiji, u gotovo nepreglednom mnoštvu umetničkih dela i izvan umetničkih predmeta, zatekle su me slike meni tada nepoznatog autora za koje sam pomislio da bi im jednako tako odgovarajuće mesto moglo da bude i na čistim zidovima „bele kocke“ nekog za savremenu umetnost visoko specijalizovanog galerijskog prostora.

Potom sam saznao da su to slike Slobodana Vidovića, jednog od aktera dinamične savremene banjalučke umetničke scene i učesnika niza izložbi u njegovoj sredini i u regionu, među kojima su poslednje zajednička sa Vesom Soviljem u Novom mestu 2013. i grupna aktuelne umetnosti Bosne i Hercegovine pod nazivom Dekodiranje na Cetinju 2014, a njegova izložba u Galeriji Doma omladine u Beogradu kao da je potvrda te moje nekadašnje slutnje.

U krajnjoj raznolikosti savremene umetnosti, kada se učestalo raspravlja o mogućnostima slike i slikarstva u epohi prevage masovnih medija i njihove primene u umetničke svrhe, evo mladog umetnika koji ustraje da veruje u sliku izvedenu rukom na platnu, a da se on zbog toga ne oseća manje verodostojnim pripadnikom današnjeg vremena u kojemu kao umetnik deluje. Opstanak slikarstva naravno da niti danas nije nepovratno ugrožen, ali pri tome ostaje pitanje kako misliti i raditi manuelnu sliku u većinskoj okolini tehnički proizvedenih pokretnih i statičnih umetničkih predstava? Moguće je, dakle, sliku i dalje raditi rukom na platnu pod uslovom da ona postane dokazom slikareve refleksije o tome šta može da bude i jeste specifični govor slike koja u sebi čuva spoznaje o velikim istorijskim iskustvima modernog slikarstva, kao što su materijalnost boje i organizacija njenih nanosa na podlozi, format slikovnog polja, postavka slike u izlagačkom prostoru, njeno vizuelno i telesno dejstvo na posmatrača, pri čemu i upravo zbog toga slika zadržava svoj znakovni potencijal i ostaje nosilac sopstvenog značenja slike kao autonomnog umetničkog objekta, a da stoga ne mora da se odnosi ni na šta izvan samog jezika slike i medija slikarstva. Ovaj slikar veruje upravo u takve i danas vitalne mogućnosti slike i slikarstva, svakom svojom slikom i njihovom zajedničkom celinom u izlagačkoj postavci tu svoju veru iznosi na videlo.

Ješa Denegri



ZERO 011, 2015.
ulje, platno, pleksiglas | oil, canvas, plexiglass, 200 x 150 cm



ZERO 015, 2015.

ulje, platno, metal, plastika, guma | oil, canvas, metal, plastic, rubber, 200 x 150 cm

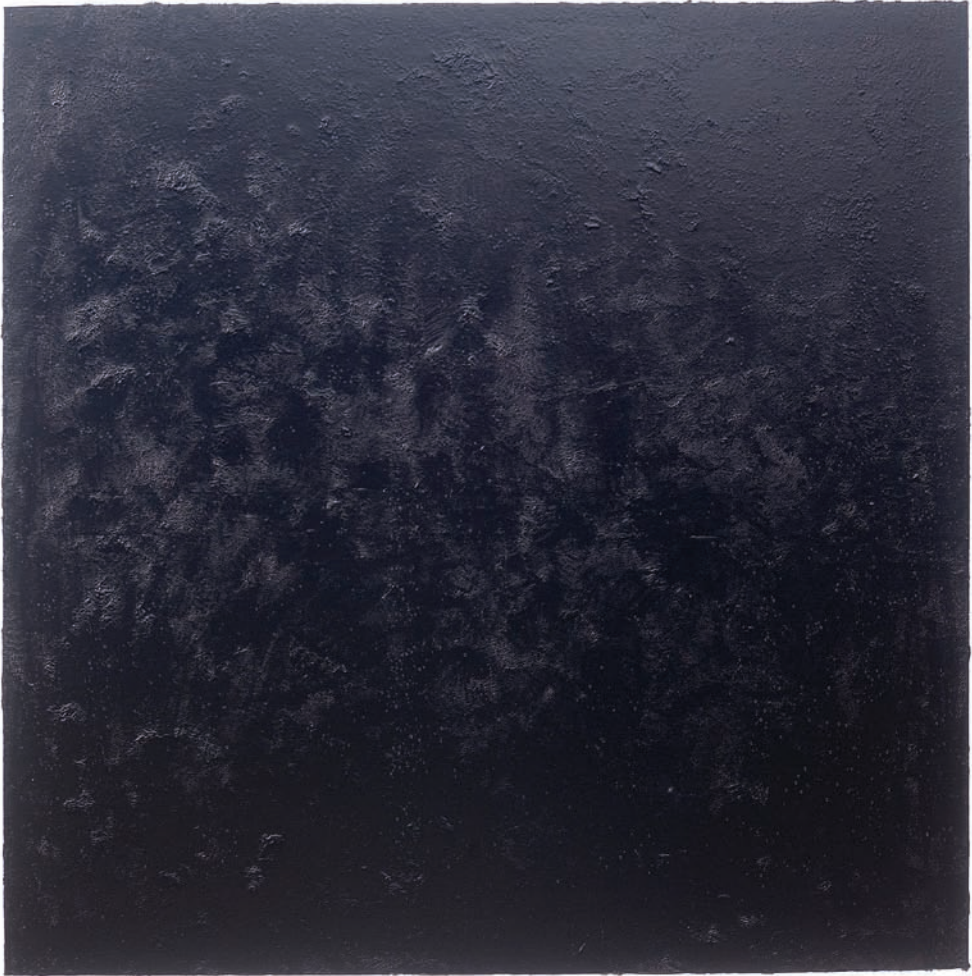
KONCEPT

Novi koncepti bavljenja primarnim slikarstvom; preispitivanje medija i pojma slike na primjeru slika dvaju ciklusa „Vertical Painting“ i „Zero“ Slobodana Vidovića

Od početka svoje slikarske karijere Slobodan Vidović radi u polju konceptualnog, nefiguralnog slikarstva, a kao metodu svojih slikarskih istraživanja koristi rad u serijama. Njegov pristup slikarstvu nije jednostavno recipiranje i oponašanje slikarstva američkog apstraktnog ekspresionizma pedesetih i šezdesetih godina 20. vijeka kako bi se nekome na prvi pogled moglo učiniti. Njegov pristup (tom) slikarstvu je dosta temeljitiji. U posljednje vrijeme slikarstvo kao medij ponovo zapada u krizu identiteta, te se kao samostalna grana umjetnosti ponovo dovodi u pitanje! Vidović svojim pristupom, međutim, opovrgava ovakva stajališta. Njegov slikarski zahvati i iz njih nužno proizašli formalno estetski efekti upućuju na njegov veliki istraživački duh u polju samog medija, a onda i nefigurativnog slikarstva. On samo na prvi pogled prisvaja i oponaša elemente i dostignuća američkog apstraktnog ekspresionizma, te elemente umjetničkih i slikarskih koncepata minimalizma i monokromnog slikarstva. Samo na prvi pogled. On, u stvari, zadire dalje u problematiku tih koncepata slike i nastavlja tamo gdje su umjetnici šesdesetih jednom stali. Metodama analitičkog slikarstva sedamdesetih godina on produbljuje dotične ideje. Bavi se proširenim pojmom slike te njenim mogućim poimanjima. Formalne aspekte dobijene kao rezultat analitičkih eksperimenata on proširuje dajući posmatraču svojih slika dodatnu mogućnost njihovog meditativnog posmatranja (to načinom vezanja boje za podlogu, debljinom namaza, vrstom duktusa, kombinovanjem bojane mase i drugih materijala/predmeta u samom polju slike te na taj način suvremenog kreiranja slika-objekata). Objedinjujući sve nabrojane aspekte u jednu jedinstvenu cjelinu Vidović stvara sliku, sliku-objekat koja sad nosi samo njegov karakteristični rukopis (njegovu karakterističnu ideju).

U zadnje vrijeme, nakon jedne duže pauze, u praksi se primjećuju tendencije vraćanja srži samog slikarstva, ponovnog propitivanja medija, te uvođenja monokromija i crne boje kao sredstava postizanja iskaza, odnosno izraza. Mogući razlog za to bi mogao biti i u jednoj primjetnoj zasićenosti - kako publike, tako i jednog broja stručne javnosti - ne samo figurativnim, već i tematski raznoraznim eksperimentisanjima u mediju slikarstva za koje se opredjelio veći broj slikara. Na početku ovakvih novih tendencija Slobodan Vidović je sigurno jedan važan predstavnik tog novog, „postkonceptualnog“ pristupa slikarstvu. Tim prije što se on već od završetka akademije kontinuirano bavi tom slikarskom problematikom i što je u međuvremenu na tom polju postigao zavidne umjetničke rezultate. Rezultate koji - u okvirima samog bavljenja umjetnošću kao takvom - imaju svoj smisao i opravdanje, čak štaviše, jesu uslov njezinog opstanka, a s tim i opstanka slikarstva kao samostalnog umjetničkog medija. Govoreći o slikarstvu Slobodana Vidovića Ješa Denegri, koji je 2014. postavio njegov ciklus „Vertical Painting“ u Beogradu, napominje upravo te aspekte, jer su oni važni za autonomnost umjetnosti u cjelini.

Elio Krivdić



ZERO 007, 2015.
ulje, platno, emajl | oil, canvas, enamel, 200 x 150 cm

During my visit to Sarajevo a few years ago, in Jusuf Hadžifejzović's magnificent Čarlama Depot in Skenderija, in an immense variety of artworks and non-art objects, I was struck by the paintings of an artist previously unfamiliar to me that I thought equally deserving of being placed on the clean walls of a "white cube" of a highly specialized contemporary gallery space.

Then I learnt that the artist in question was Slobodan Vidović, one of the actors of the dynamic Banja Luka art scene and a participant in a number of exhibitions in his own place and in the wider region, the latest of which were the joint exhibition with Veso Sovilj in Novo Mesto in 2013 and the group exhibition of the contemporary art of Bosnia and Herzegovina entitled Decoding in Cetinje in 2014; his exhibition in the Belgrade Youth Centre Gallery seems to be but a confirmation of my former impression.

In an extraordinary diversity of contemporary art, when the possibilities of painting are often under discussion in an era dominated by the mass media and their use for artistic purposes, here is a young artist who continues to believe in handmade painting on canvas without feeling like a less typical representative of his time. Of course, the survival of painting is not irreversibly threatened today, but the question remains of how to think and work on a handmade painting in an environment in which technically produced moving and static artistic representations prevail. Therefore, it is still possible to make a painting by hand on canvas provided that it becomes proof of the artist's reflection of what can be and what is the specific speech of a painting which keeps in itself the knowledge of the great historical experiences of modern painting, such as the materiality of paint and the organization of its layers on the surface, the format of the image field, the setting of the painting in the exhibition space, its visual and physical effects on the viewers; and right because of that the painting retains its sign potential and remains the bearer of its own meaning as an autonomous art object, without having to refer to anything beyond the language of the painting itself and the medium of painting as such. The painter believes in these still vital possibilities of painting, showing his belief with each of his paintings and with all of them as a whole in the exhibition setting.

Ješa Denegri

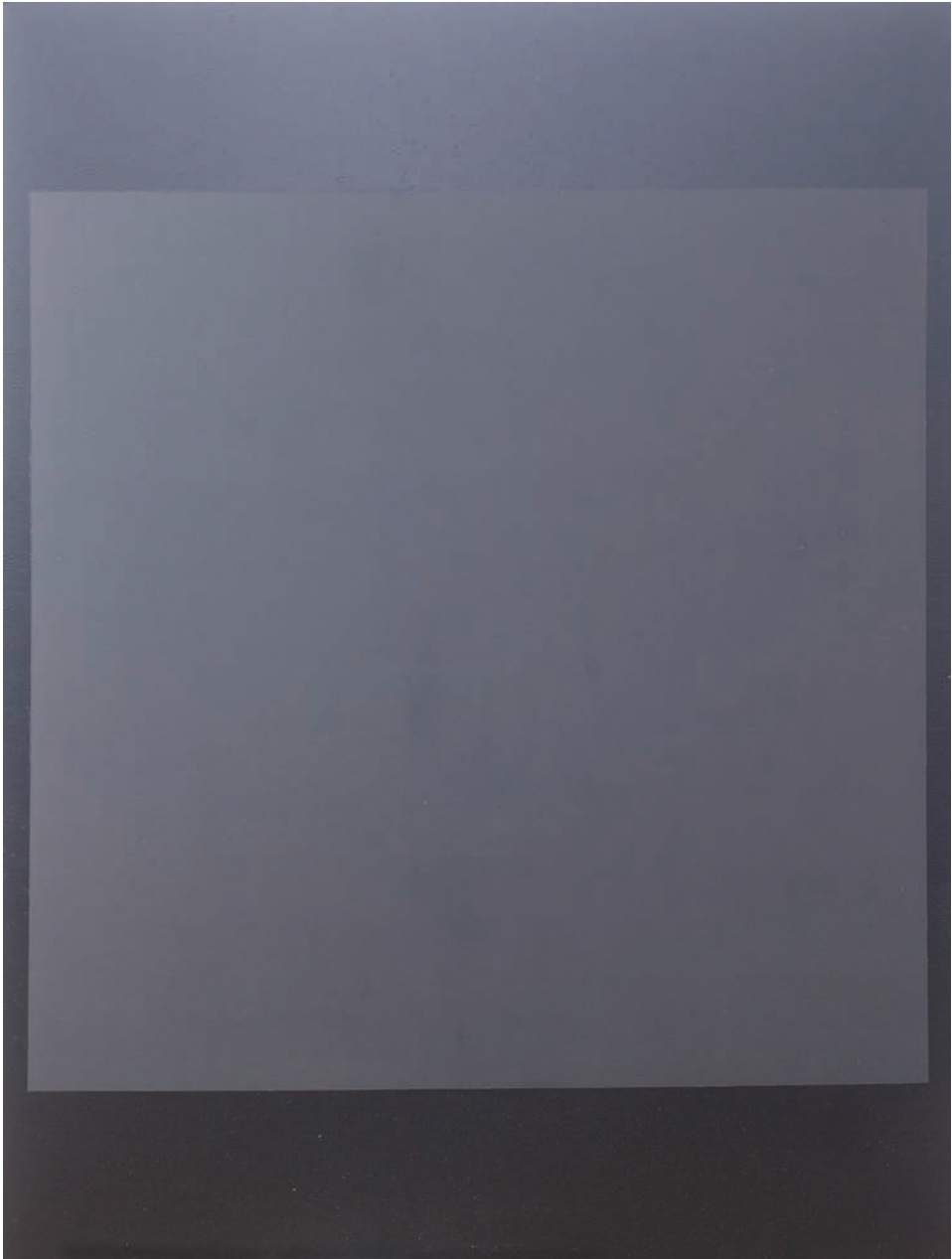
THE CONCEPT

New concepts of practising primary painting; re-examining the medium and the notion of painting on the example of Slobodan Vidović's works from his two series: "Vertical Painting" and "Zero"

Since the very beginning of his career as a painter, Slobodan Vidović has been working in the field of conceptual, non-figural painting, the method of his artistic research being work in series. His approach to painting is not a mere acceptance and mirroring of American abstract expressionism from the 1950s and 1960s, as one might get the impression at first glance. His approach to (that kind of) painting is far more thorough. Lately, painting as a medium has been faced with an identity crisis again, being once again called into question as an independent branch of art! Vidović, however, contradicts such views with his approach. His painting endeavours and their ensuing formal and aesthetic effects reveal his great investigative spirit in the field of this medium, along with non-figural painting. It is only at first sight that he seems to embrace and emulate the elements and achievements of American abstract expressionism, as well as the elements of artistic concepts of minimalism and monochrome painting. Only at first sight. In fact, he delves deeper into the concepts of painting and continues where the artists of the 1960s once stopped. Applying the methods of analytical painting of the 1970s, he deepens the ideas in question. He deals with the extended concept of painting and its possible interpretations. He extends the formal aspects created as a result of analytical experiments, offering the viewers of his paintings an additional possibility of their meditative observation (through the specific way of binding paint to the surface, the thickness of the coat of paint, the type of brushwork, the combining of the coloured masses with other materials/objects in the painting itself and, therefore, the modern creation of paintings-objects). Combining all of these aspects into a unified whole, Vidović creates a painting, a painting-object which now carries only his own characteristic style (his characteristic idea).

In recent times, after a long break, in practice, there have been tendencies of returning to the core of painting itself, of re-examining the medium, and of introducing the monochrome and the black colour as a means of making a statement, or expressing something. A possible reason for this might be the fact that both the wider audience and part of the professional public have been visibly saturated with not only figuratively but also thematically varied experiments in the medium of painting that a large number of painters have opted for. At the beginning of these new trends, Slobodan Vidović is undoubtedly an important representative of the new, "post-conceptual" approach to painting, especially in the light of the fact that he has continuously been using this artistic approach ever since his graduation and has achieved enviable artistic results in the field – results which, in the framework of art itself, have their own meaning and justification, and, what's more, are a condition of its survival, and therefore the survival of painting as an independent art medium. It is precisely these aspects that Ješa Denegri, who curated Slobodan Vidović's series "Vertical Painting" in Belgrade in 2014, emphasizes while speaking about his painting, as these aspects are of importance for the autonomy of art in general.

Elio Krivdić



ZERO 004, 2015.
ulje, platno, emajl | oil, canvas, enamel, 200 x 150 cm



Slobodan Vidović rođen 22.02.1974. godine u Bosanskoj Gradišci. Osnovnu i srednju školu završio je u Banja Luci. Diplomirao je na Akademiji umjetnosti u Banja Luci 2002. godine u klasi profesora Ratka Lalića, odsjek slikarstvo.

Dobitnik je Aprilske nagrade grada mladima 2005. godine i prve nagrade Studenata BiH u Sarajevu 2000. godine (Galerija MAK, u organizaciji MKCK).

Predsjednik je Udruženja Likovnih umjetnika Republike Srpske /ULURS/ od 2007. do 2009. godine.

Član je upravnog odbora Muzeja savremene umjetnosti Republike Srpske od 2012. do 2016. godine.

Učesnik je više izložbi i rezidencijalnih projekata u zemlji i inostranstvu.

Završio je postdiplomske studije na Akademiji umjetnosti Banja Luka u klasi profesora Vese Sovilja.

Zaposlen je u Kulturnom centru - Banski dvor /urednik programa/ i kao profesor /docent/ na visokoj školi BLC Banja Luka.

Born on 22 February 1974 in Bosanska Gradiška.

Graduated in 2002 from the Academy of Arts, Banja Luka, under Professor Ratko Lalić, Painting Department.

Received April Youth Award of the city of Banja Luka, 2005, and First prize of Students from Bosnia and Herzegovina, Sarajevo, 2000 (Mak Gallery, under the auspices of ICRC).

2007–2009 – President of the Association of Visual Artists of the Republic of Srpska.

2012–2016 – Member of the Management Board of the Museum of Contemporary Art of the Republic of Srpska.

Participated in several exhibitions and residential projects in the country and abroad.

Obtained an MA degree from the Academy of Arts, Banja Luka, studying in the class of Professor Veso Sovilj.

Employed as the editor of the program at the “Banski Dvor” Cultural Centre and as Assistant Professor at the BLC Banja Luka College.

Samostalne izložbe | Solo Exhibition:

2017. Banja Luka, Kastel, Kamena kuća / u progresu

2017. Gradiška / Rathaus / Vijećnica

2016. Majami, Florida / Art Basel Miami Week / Spectrum Art Show / USA

2014. Galerija Doma omladine, Beograd / VERTICAL PAINTING

2013. Kulturni centar Janez Trdina, Novo Mesto / Slovenija

2011. CE KA CHARLAMA, KSC Skenderija, Sarajevo; Galerija 96 Prijedor

2009. Galerija 73 Beograd; Banski dvor-Kulturni centar Banja Luka;
City hall Chicago, USA

2008. Barrington, Illinois, USA Hilligoss Galleriess, Chicago, USA

2007. Barrington, Illinois, USA. City hall, Chicago, USA

2006. Hilligoss Galleries, Chicago, Illinois, USA
Studio of Long Grove, Illinois Chicago



Fotografije sa izložbe ZERO / RATHAUS – GRADIŠKA , BiH, april 2017. | Foto | Photo: Slobodan Vidović

Muzej Savremene umjetnosti, Banja Luka

2005. Galerija IPC, Sarajevo

Galerija Doma kulture Laktaši

2004. Banski dvor-Kulturni centar, Banja Luka Zavičajni muzej, Novi Grad

Kolektivne izložbe | Group Exhibition:

2014. /DOB/ Galerija Doma omladine Beograda i Kuća legata / „Mogu biti gadno strpljiv“, Beograd

2014. Dekodiranja/Decoding, Savremena umjetnost Bosne i Hercegovine, Narodni Muzej Crne Gore, Crnogorska galerija umjetnosti *Miodrag Dado Đurić*, Cetinje

2012. Rezidencijalni projekat „Cite International des Arts“, Pariz, Francuska

2011. Marin Galerija, Umag, Hrvatska – Umjetnici Banja Luke

2010. Chicago, Artist Month, Cook Country, Chicago, USA

2009. ULURS, revijalna izložba, Muzej Savremene umjetnosti Republike Srpske, Banja Luka

2007. Internacionalni art simpozijum, Galerie Saint Jacques Saint Quentin, France

2006. Continental breakfast, PROTOK Collective, MSURS Banja Luka

2004. The Ivano Project, Muzej 25. Maj, Beograd

The Ivano Project, Novi Sad

2003. La Communaute Artistique La Citadelle, Ambasada Srbije, Ambasada Crne Gore, Paris, Francuska

2002. Internacionalni bijenalni festival portreta, Tuzla

2001. Internacionalno bijenale minijature Gornji Milanovac, Srbija

2000. Galerija MAK, Sarajevo – MKCK / I Nagrada BiH

Kontakt | Kontakt:

Ul Save Mrkalja 9

78 000 Banja Luka / Republika Srpska / Bosna i Hercegovina

tel. | mob. | 00387 65 611 144

home | 00387 51 211 321

fax: | office | 00387 51 300 686

mail: | bobanvidovic@yahoo.com



ZERO 014, 2015.

ulje, platno, pleksiglas, metal, plastika | oil, canvas, plexiglass, metal, plastic, 200 x 150 cm

Naslovna strana | Cover page:

ZERO 002, 2014.

ulje, platno | oil, canvas, 200 x 150 cm

Izdavač | Publisher: Narodni muzej Crne Gore | National Museum of Montenegro

Za izdavača | For the Publisher: Vjera Borozan

Kustos izložbe | Curator of the Exhibition: Mirjana Dabović Pejović

Tekst | Text: Ješa Denegri, Elio Krivdić | Prevod | Translation: Olivera Kusovac

Fotografija | Photography: Drago Vejnović

Grafičko oblikovanje | Design and prepress: Branka Radunović

Štampa | Print: DPC – Podgorica | Tiraž | Circulation: 300

Cetinje, septembar | oktobar | September | October 2017.