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DEMNIJEVSKA



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# Likovna galerija Kulturnog centra Beograda

21. VI — 7. VII 1982.

## EVGENIA DEMNIEVSKA

Savremena kretanja

Sveska br. 156

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Više od punih deset godina prošlo je od jedne sasvim nekonvencionalne izložbe koja će ostati zapamćena kao početak nove umetničke prakse u Beogradu posle 1970. — to je izložba **Drangularijum**, održana juna 1971. u tek otvorenoj Galeriji Studentskog kulturnog centra. Među učesnicima raznih opredeljenja, koji su zbog svojih individualnih razloga tada osetili potrebu da za stalno ili makar za trenutak preispitaju sopstvena polazišta, nalazila se i Evgenia Demnievska: kao i drugi iz njene generacije i ona je tražila izlaz iz okvira nametnutih školovanjem, a kulturne predispozicije i same životne okolnosti usloveli su da taj izlaz nađe na jedan sasvim specifični način. Između 1973—76. Demnievska boravi u Japanu gde studira orijentalno istorijsko slikarstvo, nedugo po povratku prelazi u Pariz gde i danas radi, a na temeljima tih zaista neuobičajenih uslova njenog formiranja i njenog razvoja izgrađeno je jedno umetničko shvatanje koje nosi niz prepoznatljivih karakteristika.

Još od 1974. Demnievska radi slike koje nemaju samo jedno homogeno polje, već se sastoje od više (najčešće od 9 ili 16) delova koji međusobno mogu menjati položaje u okviru celine, čime se otvara mogućnost da se od elemenata jedne iste slike dobije veliki broj različitih vizuelnih situacija. U svom početnom stadijumu slike Demnievske sadrže lako čitljivi figurativni motiv, najčešće izveden sumarnim linearnim crtežom; kada se zatim pristupi permutaciji delova taj se motiv kao celina gubi, ostaju prepoznatljivi samo pojedini fragmenti a neki od tih fragmenata dobijaju, uslovno rečeno, »apstraktni« izgled. Pobuda umetnice da pristupi ovoj operaciji čini se da je sledeća: ona oseća potrebu da pođe od nekog postojećeg, često direktno viđenog motiva no pri tome smatra da motiv nipošto nije presudan za plastički karakter slike. Otuda motiv može biti »razdrobljen«, a da se pri toj operaciji ništa ne izgubi u osećanju plastičkih i materijalnih svojstava koje takva slikana površina poseduje.

No ova zamisao Demnievske ne završava se samo na toj permutaciji elemenata unutar njihovog unapred zadatog broja; slika je koncipirana tako da se može izlagati samo nekoliko njenih delova, a ti delovi mogu opet u galerijskom prostoru da budu postavljeni po različitim sistemima (po horizontali, po vertikali, čak po slobodnom i neregularnom rasporedu). Ukoliko pak iz bilo kojih razloga dođe do gubitka nekog elementa, Demnievska je predvidela mogućnost da se taj deo može nadomes-

titi svojom veoma vernom fotografskom reprodukcijom, tako da celina izgleda slike u osnovi ipak ostaje sačuvana. Otkako je u koncepciju ovog rada ušla mogućnost da neki originalni deo bude zamenjen svojom fotografskom reprodukcijom, otvorila se perspektiva multiplikacije delova, čak i celine slike, a da pri tome ona ipak ne gubi izgled apsolutno veran originalu. Ako se to želi, slika može zahvaljujući primeni ovog fotografskog postupka da bude smanjena ili uvećana, ostajući ipak identična motivu i utisku koji je bio ostvaren na prvobitnom autorskom primerku.

Za shvatanje Demnievske od bitnog je značaja sâm postupak kojima ona obrađuje slikanu površinu. Najčešće je reč o tehnici tempere na platnu ili papiru, taj je papir skoro po pravilu izrađen ručno, kao što su i boje dobijene kuvanjem biljaka. Za konture crteža često koristi zlatne listiće, a sama podloga platna ili papira koja tu konturu prima nikada nije prazna već nosi karakter prostora ili materijalizacije nekog predmeta. U svim ovim postupcima sačuvano je nešto od zanatskih pouka koje je Demnievska savladala u toku svojih studija u Japanu, mada kod nje nipošto nije reč o primeni nekih već postojećih i gotovih receptura. Rad na slikarstvu ove vrste relativno je spor, podrazumeva niz primernih crteža i zahteva disciplinu velikog strpljenja pri izvođenju konačnog dela, no nije pri tome namera umetnice da ovim načinom rada po svaku cenu brani tradicionalnu manuelnost slikarstva po uzoru na umetnost Dalekog Istoka. To, uostalom, potvrđuje i činjenica da je Demnievska u poslednjim radovima prihvatila mogućnost tehničke reprodukcije koju donosi upotreba medijuma fotografije, što sve ukazuje na to da ova umetnica svoj postupak bira i sprovodi vodeći pre svega računa o zamisli koju želi da realizuje.

Osobina koja se odmah uočava na slikama Demnievske jeste vrsta njenog kolorita: to je može se reći, »kolorit bez obojenosti«, sastavljen od belih, sivih i oker nijansi, a odnosi tih nijansi upravo i pridaju radu ove umetnice karakter neke vrlo istančane senzibilnosti. U pitanju je senzibilnost koja želi da slici vrati utisak dekorativnosti u pozitivnom smislu reči: slika je vizuelna mapa, ponuđena čistom i neopterećenom posmatranju, bez posredništva simbola, bez traga ekspresije i bez poteksta koji bi upućivao na sociološka ili ideološka značenja. Shvatanje Demnievske ukazuje se danas kao shvatanje koje u pojedinim elementima koincidira sa estetikom svojstvenom 80-im godinama: heterogenost formi i postupaka, slika bez kompozicionog središta i bez jedinstvene tematske preokupacije, izrazita manuelnost tehnike, oslonac na istorijske, u njenom slučaju čak i na izvanevropske kulturne izvore, već pomenuta dekorativnost slikanog polja, usamljenost društvenog položaja umetnika koji deluje kao jedinka po strani od matica zbiivanja — sve su to karakteristike koje poziciju Demnievske dovede u blizinu danas aktuelne polivalentne umetničke klime početaka 80-ih godina. Važno je primetiti da se Demnievska u tu klimu nije uključila odskora, ona to raspoloženje nosi u sebi još od samih početaka svoga rada i po tome čini jednog od onih pojedinaca kojima je upravo pluralizam umetnosti 80-ih godina doprineo da budu bolje shvaćeni u osobinama svoje posebnosti.

More than ten years have elapsed from one very unconventional exhibition which will be remembered as the beginning of a new artistic practice in Belgrade after 1970. This was the exhibition »Drangularium«, held during June 1971 in the newly opened Gallery of the Student Cultural Centre. Evgenia Demnievska also was present among the variously inclined participants who, permanently or at least for an instant only had felt, because of their individual reasons, an urge to question their standpoints: like others of her generation she was searching a way out from the confines imposed by education. Cultural predispositions and life circumstances led her to find this way-out in a very specific manner. From 1973 till 1976, Demnievska lived in Japan where she was studying traditional oriental painting, and after her return she moved to Paris where she still lives and works. Artistic conception with some recognizable characteristics has grown out on the basis of these really unusual circumstances of her formation and development.

Ever since 1974, Demnievska has made paintings that are not only one unbroken field but consist from several parts (mostly 9 or 16) that can interchange positions inside the wholeness. This opens up the possibility to make from the elements of one and same painting an enormous number of different visual situations. The paintings of Demnievska in their initial state contain one easily recognizable figural motive usually executed by summary linear drawing. By permuting the parts this motive is lost and only particular fragments remain recognizable, and some of these fragments get, so to say, an »abstract« quality. Reasons for this operation seem to be this: the artist feels a need to proceed from some actual, usually, directly seen, motive, but she thinks that it is by no means the most significant for the plastic quality of the picture. Therefore, the motive can be »decomposed« without losing anything during the operation in plastic and material qualities that the painted surface possesses.

The permutation of limited number of elements is not the end of Demnievska's conception: the painting is so conceived that only several of its components can be exhibited, and this components can be displayed in different ways (horizontally, vertically, in free and irregular patterns). Even if some component is lost Demnievska has foreseen a possibility to substitute it

with its exact photographic reproduction, so that the unity of painting's appearance is preserved. Since the possibility to replace an original component with its photographic reproduction has been included in the conception of her work, there opens up a perspective of multiplication of parts and even the whole paintings preserving the appearance absolutely truthful to the original. By this photographic procedure a painting can be made smaller or bigger while still remaining identical to the motive and impression that were realized in the original sample.

The procedure of executing the painted surface is of essential importance for Demnievska's conception. Usually it is the technique of tempera on canvas or paper. Regularly this paper is hand made and likewise pigments are made from various herbs. She often uses golden leaves for the contours of her drawings. Paper or canvas surfaces on which this contour is made are never empty but have a quality of space or texture of some object. These techniques preserve something of the traditional procedures that Demnievska has mastered during her stay in Japan, although she never employs some of the already existing or ready made recipes. The work on this kind of painting is relatively slow presupposes many preparatory drawings, and calls for the discipline of great patience during the final execution. However, it is not Demnievska's purpose to defend the traditional workmanship of painting in the manner of Far East art. This is confirmed by the fact that Demnievska is using a photographic medium in her work accepting the possibility of technical reproduction she chooses and employs her techniques having in mind first of all the ideas she wants to realize.

A feature that is immediately seen in Demnievska's pictures is the kind of colours she uses: so to say »colours without colours« of different shades of white, gray, and ochre and the relations of these shades give her work the quality of some very delicate sensibility. It is a sensibility that desires to give back to the painting an impression of decorativeness in a positive sense of the word: a picture is a visual map offered to a free and unencumbered contemplation without the intermediary of symbols with no traces of expression and no submerged social or ideological meanings. Today, Demnievska's conception manifests itself as a conception that in some of its elements coincides with the aesthetics of the 80's: the heterogeneity of forms and procedures, the picture with no compositional centre and no homogenous thematic preoccupations, the conspicuous workmanship of the technique, a reliance on historical, in this case non European sources, a decorativeness of the painted surface, a lonely social position of the artist who acts as an individual outside of all mainstreams, all these are the characteristics that bring Demnievska's position near the contemporary polyvalent artistic climate of the beginning of 80's.

It is important to realize that Demnievska has not involved her self in this climate only recently, but has had this attitude since the very beginnings of her work which makes her one of the individuals that the pluralism of the 80's has made more easily understood in their individuality.



## EVGENIA DEMNIEVSKA

1946. rođena u Skoplju.
1970. diplomirala na Akademiji za likovne umetnosti u Beogradu, u klasi profesora Zorana Petrovića.
1972. završila postdiplomske studije na ALU, u Beogradu, u klasi profesora Zorana Petrovića.
- Od 1973. do 1976. boravila na usavršavanju u Japanu.
1976. magistrirala tehniku slikanja na papiru i svili na Univerzitetu za Lepe umetnosti, u Tokiu, u klasi profesora Yoshihika Yoshide

## Samostalne izložbe:

1972. Skoplje, Galerija DLUM Beograd, Galerija Doma omladine
1973. Valjevo, „Muselimov konak
1975. Osaka (Japan), Imahashi galerija
1977. Beograd, Salon Muzeja savremenih umetnosti
1978. Novi Sad, Galerija Tribine mladih Skoplje, Galerija Centra za informacije i kulturu
1979. Njujork, Galerija Jugoslovenskog kulturnog centra
1980. Ženeva, Galerija »Una« Pariz, Galerija Jugoslovenskog kulturnog centra
1981. Niš, Salon 77 Kragujevac, Mali likovni salon Bitolj, Galerija »Moša Pijade« Beograd, Galerija »Fontana« Pariz, Salon »Fides«
1982. Pariz, Salon »Fides«

## Grupne izložbe i saloni:

1970. Novembarski salon, Beograd  
Izložba »Generacija 1969/1971«, Beograd  
»Drangularijum«, Studentski kulturni centar, Beograd  
Izložba portreta, Tuzla  
Izložba učesnika 8me strumičke kolonije, Strumica, Skoplje
1972. »Mlada generacija«, Muzej Savremenih Umetnosti, Skoplje  
Oktobarski salon, Beograd
1973. Beogradski umetnici, Ljubljana, Maribor
1974. Izložba stipendista japanske vlade, Galerija Isetan, Tokio
1975. Izložba stipendista japanske vlade, Galerija Isetan, Tokio
1976. Izložba diplomskih radova studenata tokiskog univerziteta, Tokiski muzej, Tokio
1977. Bienale mladih, Rijeka  
Oktobarski salon, Beograd  
Peti jugoslovenski trijenale, Beograd
1978. Internacionalna izložba umetnica, Piran Memorijal Nadežde Petrović, Čačak »6×6«, Arandelovac  
Oktobarski salon, Beograd  
Trijenale Jugoslovenskog crteža, Sombor
1979. Učesnici Lipovačke kolonije, Topola, Zrenjanin  
Umetnost u Jugoslaviji, Kluž (Rumunija), Novi Sad  
Bijenale mladih, Rijeka  
»Poklon Crnoj Gori«, Njujork
1980. Dvadeseti Porečki anale, Poreč  
Izložba »Kretanja«, Pariz  
»Beograd, inspiracija umetnika«, Beograd  
Oktobarski salon, Beograd
1981. Salon Monruž, Pariz  
Bijenale mladih, Nikšić  
Oktobarski salon, Beograd  
Jugoslovenska umetnost, Muzej savremenih umetnosti, Skoplje
- Od 1970. redovno učestvuje na ULUS-ovim izložbama i na izložbama »Crtež i sitna plastika«.



## EVGENIA DEMNIEVSKA

## Group exhibitions and Salons:

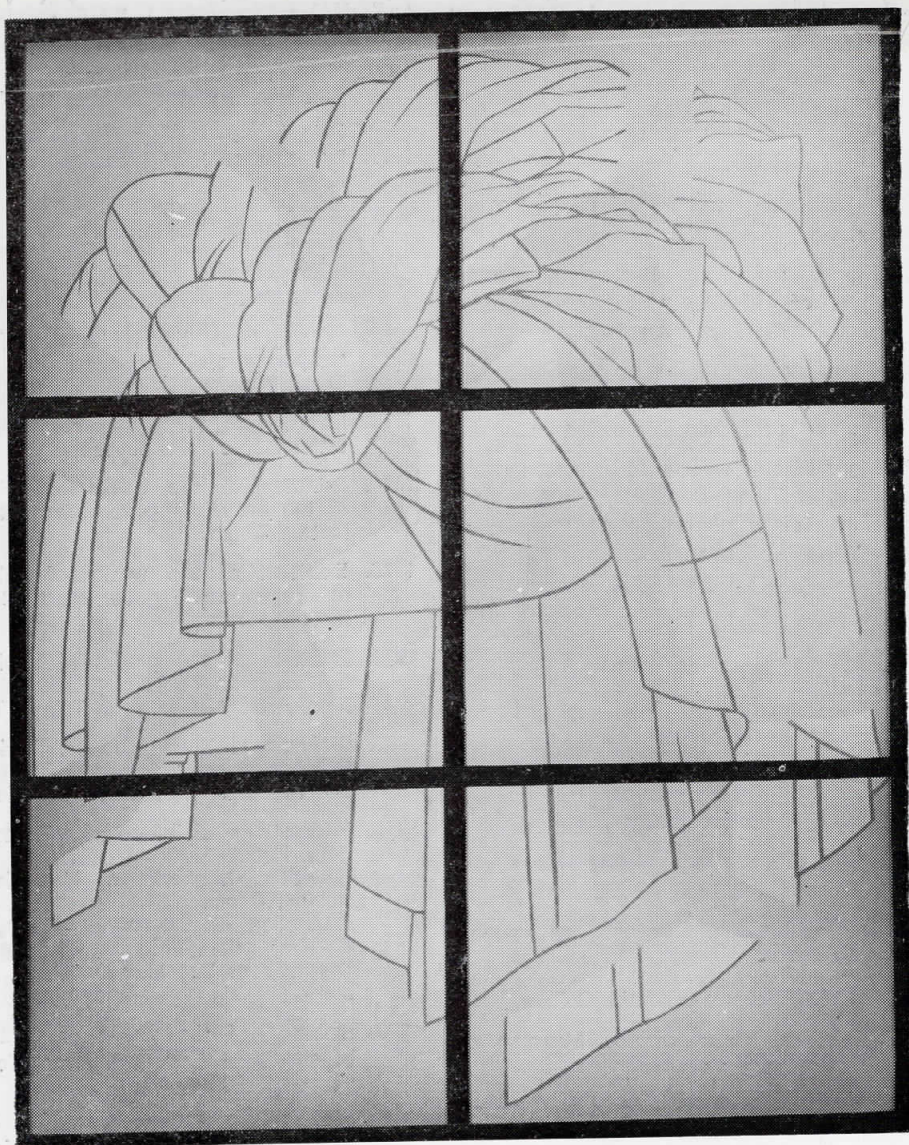
1946. December, 4. born in Skopje, Yugoslavia.
1970. graduated oil painting at the Academy of Fine Arts in Belgrade, under professor Zoran Petrović.
1972. got Master Degree in painting at the Academy of Fine Arts in Belgrade, under professor Zoran Petrović.
1976. got Master Degree in Japanese painting at Tokyo University of Fine Arts in Tokyo, Japan, under professor Yoshihiko Yoshida.

## One-man shows

1972. Skopje, Gallery DLUM
1972. Belgrade, Gallery of the »Dom omladine«
1973. Valjevo, Gallery of the »Muselimov konak«
1974. Osaka, Japan, Imahashi Gallery
1977. Belgrade, Salon of the Museum of Contemporary Art
1978. Novi Sad, Salon of the »Tribina mladih«
1978. Skopje, Gallery of the Centre for Culture and Information
1979. New York, Gallery of the Yugoslav Press and Cultural Center
1980. Geneva, Gallery »Una«
1980. Paris, Gallery of the Yugoslav Cultural Centre
1981. Niš, Salon 77
1981. Kragujevac, »Mali Likovni Salon«
1981. Bitolj, Gallery »Moša Pijade«
1981. Belgrade, Gallery »Fontana«
1981. Paris, Salon »Fides«
1982. Paris, Salon »Fides«

1970. November salon, Belgrade  
Exhibition »Generation 1969/1971«, Belgrade
1971. Exhibition of New Members of ULUS, Belgrade  
Exhibition »Drangularijum«, Belgrade  
Exhibition of Yugoslav Portraits, Tuzla  
Exhibition of the works of the members of the 8<sup>th</sup> International Workshop in Strumica, Strumica and Skopje
1972. »Young generation«, Museum of Contemporary art, Skopje  
October salon, Belgrade
1973. Exhibition of the works of Belgrade's artists, Ljubljana, Maribor
1974. Exhibition of the works of scholars of the Japanese government, Gallery Isetan, Tokyo
1975. Exhibition of the works of scholars of the Japanese government, Gallery Isetan, Tokyo
1976. Exhibition of the graduated works of the students of Tokyo, University of Fine Arts, Museum of Tokyo, Tokyo
1977. Biennale of Young Artists, Rijeka  
October salon, Belgrade  
5<sup>th</sup> Yugoslav Triennale, Belgrade
1978. International Exhibition of Women Artists, Piran  
Exhibition »Memorial of Nadežda Petrovic«, Cacak  
Exposition »6×6«, Arandjelovac  
October salon, Belgrade  
Triennale of Yugoslav Drawings, Sombor
1979. Exhibition of the works of members of the Workshop in Lipovac, Topola, Zrenjanin  
»Art in Yugoslavia«, Kluz, Novi Sad  
Biennale of Young Artists, Rijeka  
»A gift to Monte Negro«, New York
1980. Exhibition »20<sup>th</sup> Analle, Porec«, Porec  
Exposition »Movements«, Paris  
Exhibition »Belgrade, the inspiration of artists«, Belgrade  
October salon, Belgrade
1981. Salon »Montrouge«, Paris  
Biennale of Young Artists, Niksic  
Salon du October, Belgrade  
Art in Yugoslavia, Museum of Contemporary Art, Skopje

From 1970 regularly participates in the exhibitions of ULUS and in the exhibitions »Drawings and Sculpture«.

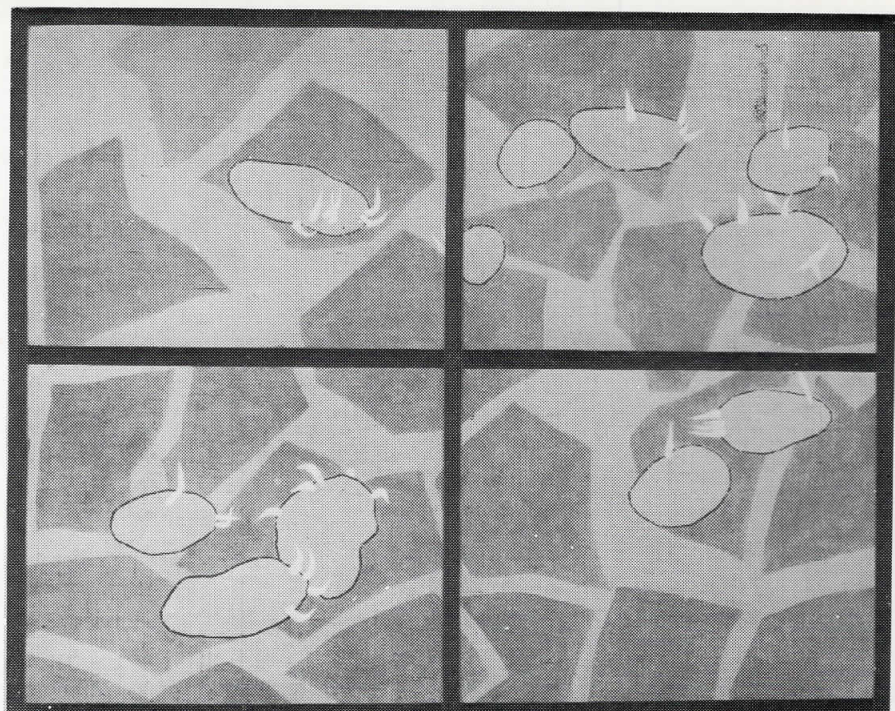


Osnovna pozicija slike »Prekriven predmet« 1981. Ulje na platnu, slika iz 6 delova;  
dimenzija svakog dela je 46×55 cm.

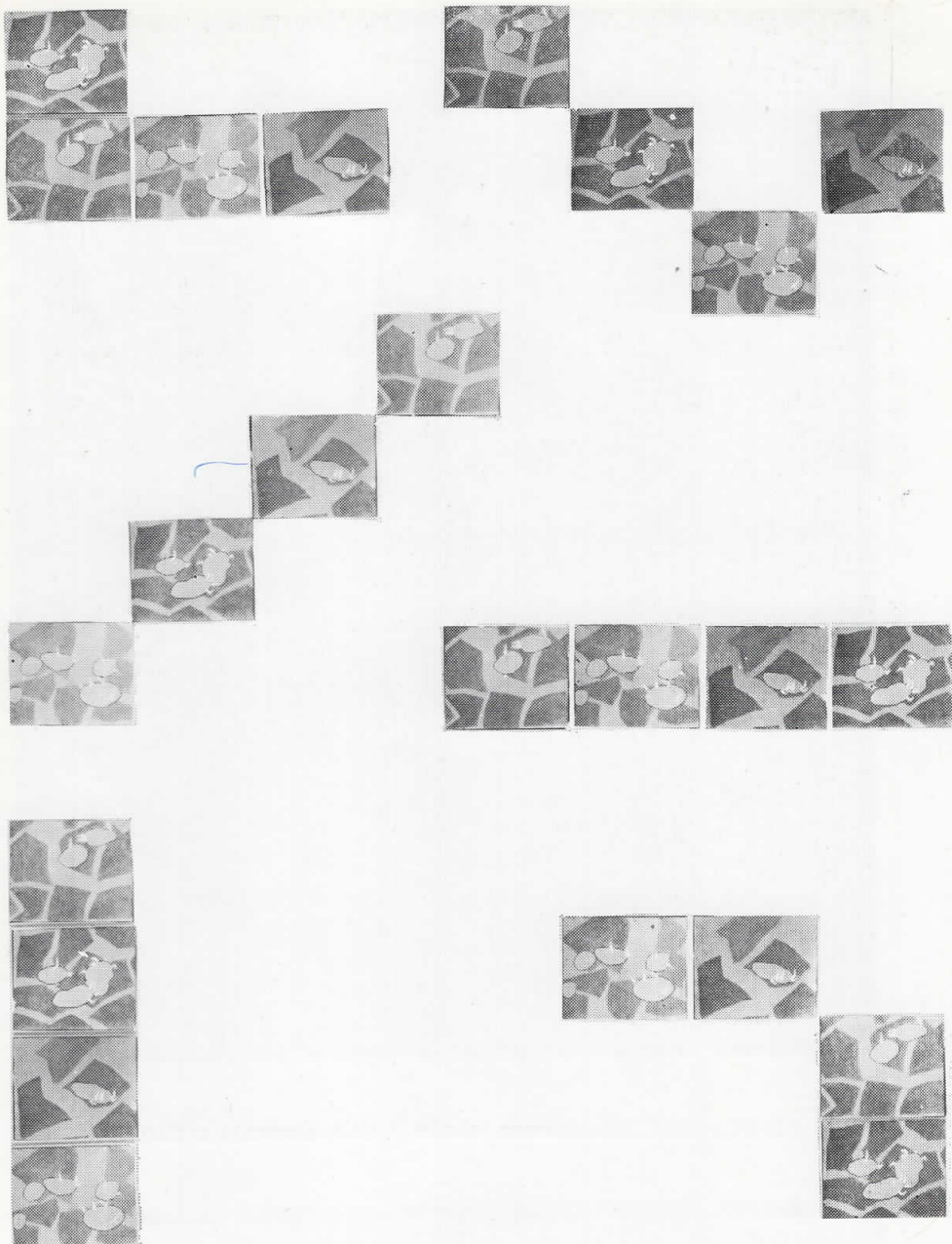


Jedna od varijanti slike »Prekriven predmet«.

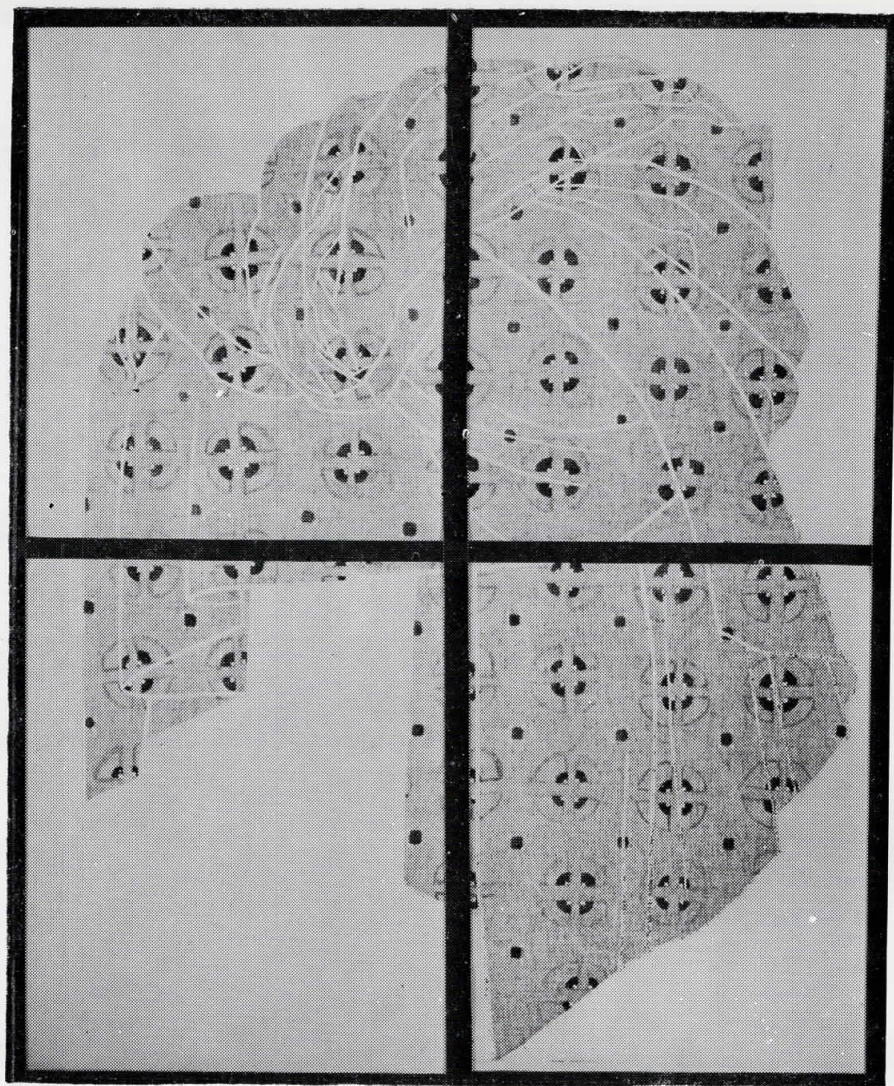
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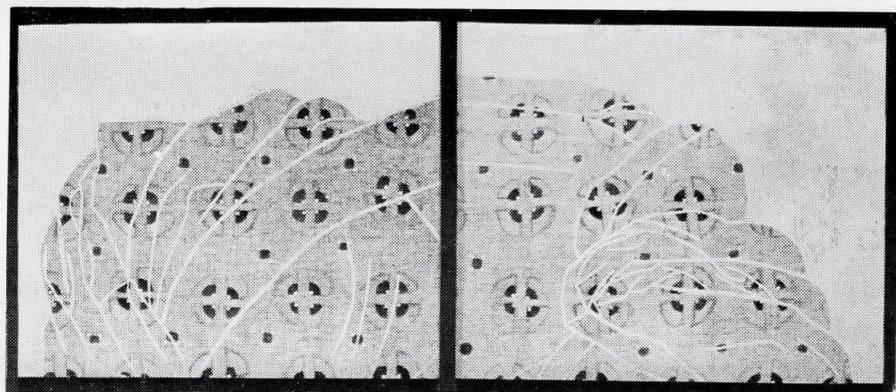
»Klijanje krompira« 1981. Tempera na platnu, 4 dela, dimenzija svakog dela je 46×55 cm.

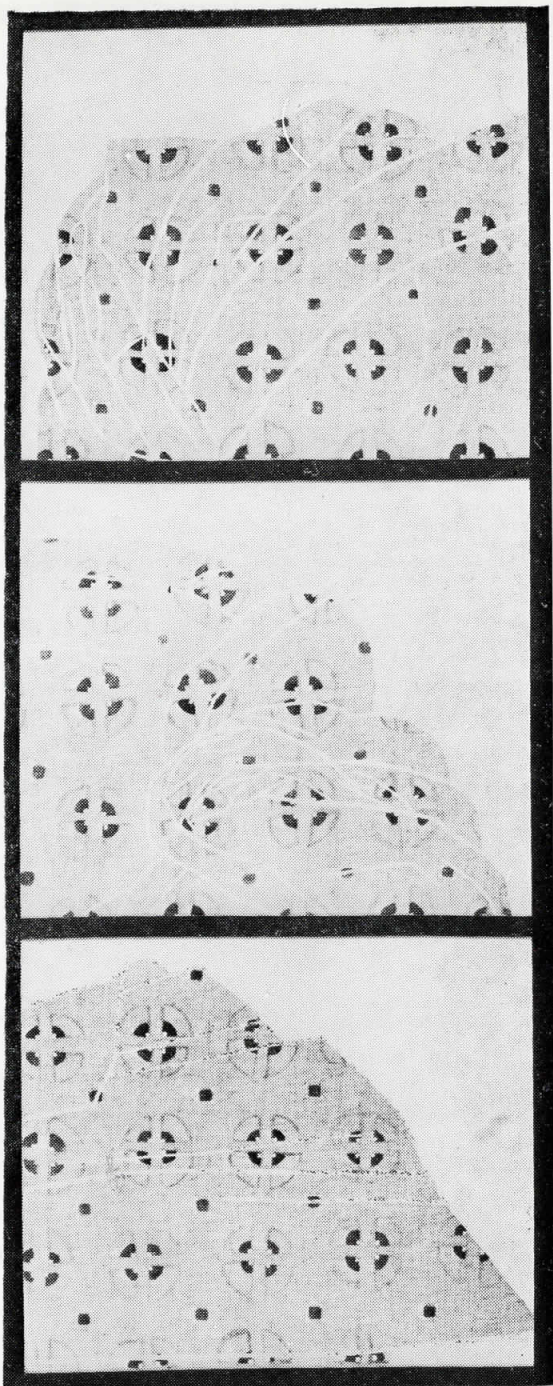


Različiti oblici slike »Klijanje krompira«

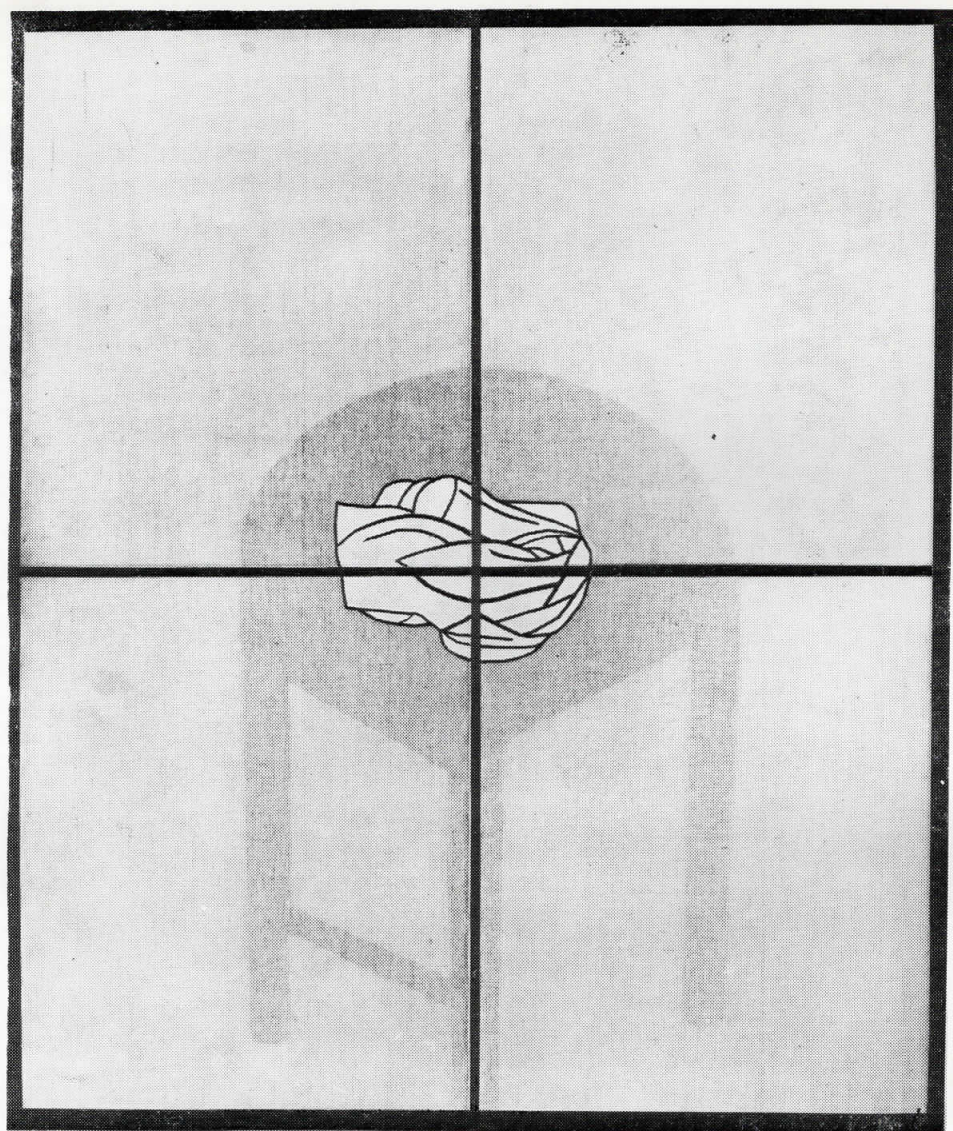


»Svečana draperija« 1981. Kombinovana tehnika, 4 dela, dimenzija svakog 46×55 cm.



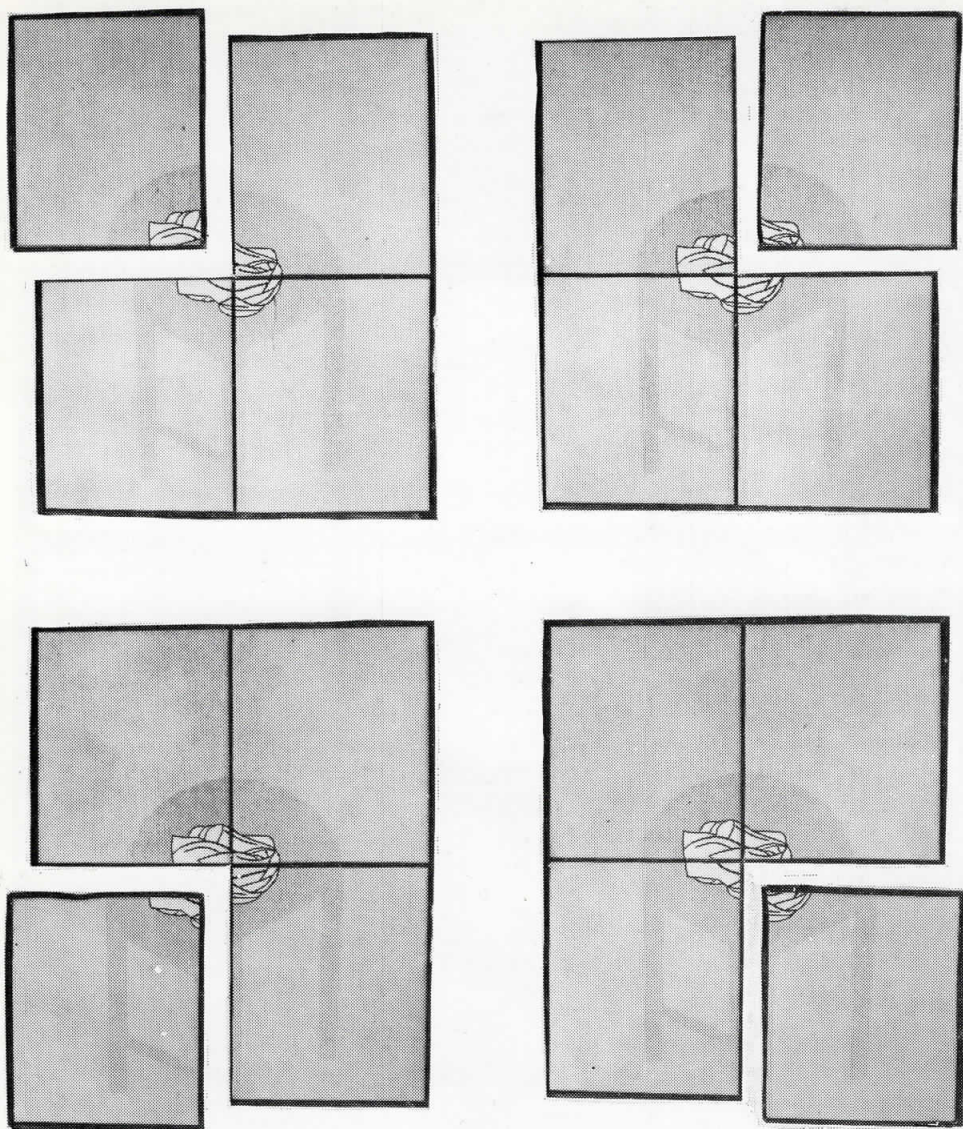


Slika može da se deli, smanjujući dimenzije i menjajući oblik

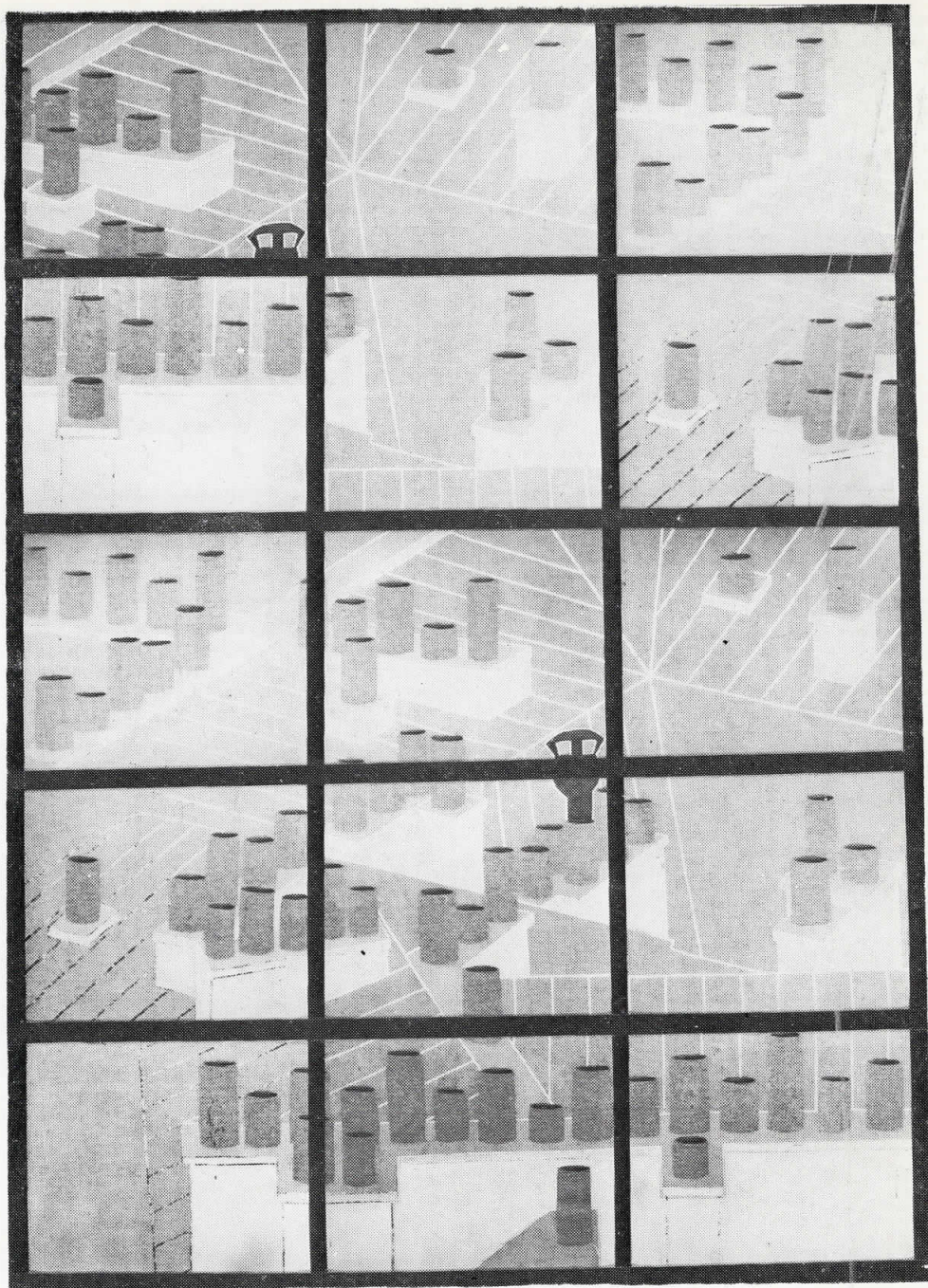


»Krpica« 1981. Kombinovana tehnika; 4 dela, dimenzija svakog 46×55 cm.





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Uvećana slika »Krovovi« 1981. Kombinovana tehnika, 9 delova, dimenzija svakog 46×55 cm.

Slika može da poveća dimenzije ukoliko se elementi slike pojavljuju više puta preko foto-grafskih reprodukcija u boji.

