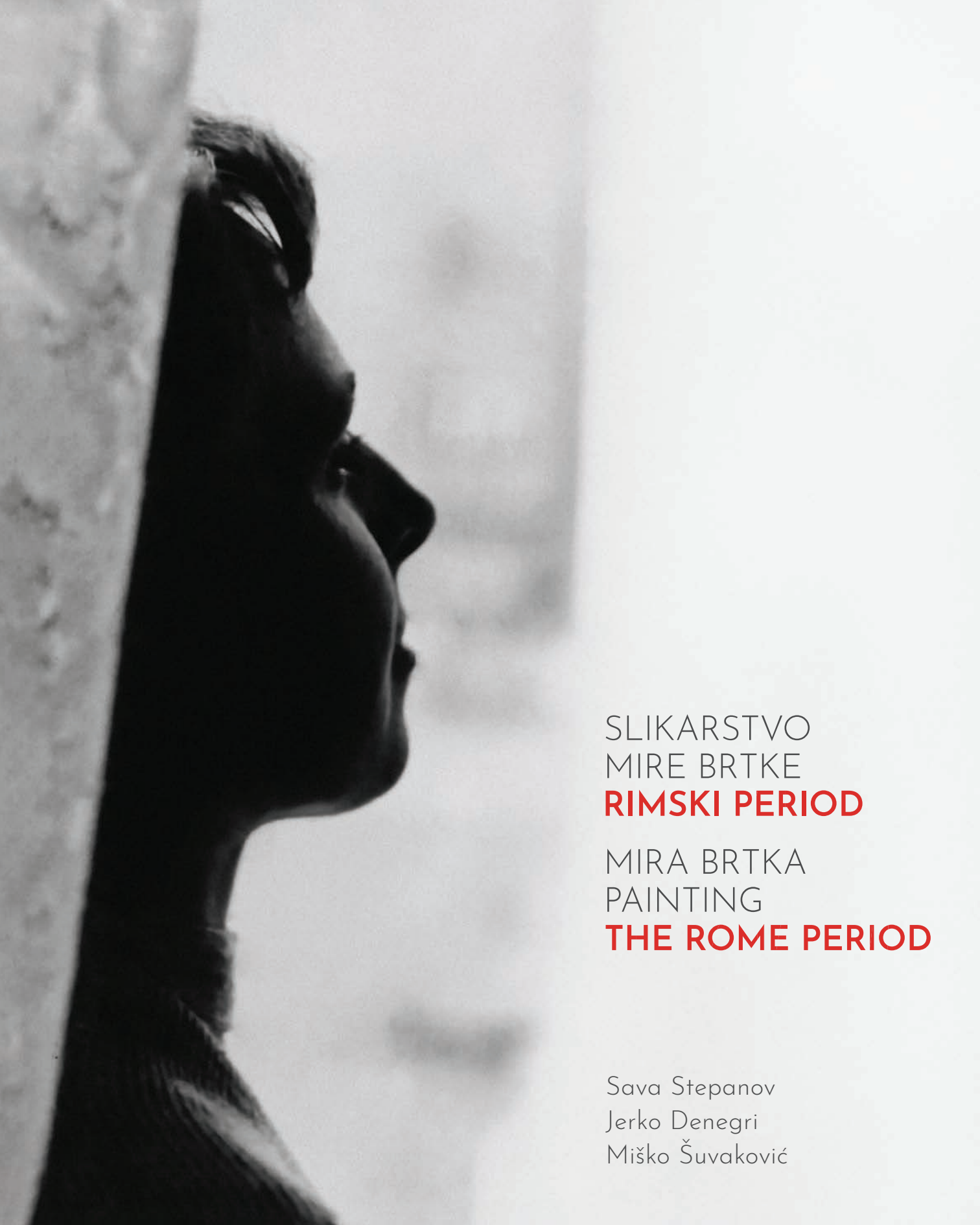




SLIKARSTVO
MIRE BRTKE
RIMSKI PERIOD

MIRA BRTKA
PAINTING
THE ROME PERIOD

Sava Stepanov
Jerko Denegri
Miško Šuvaković

MIRA BRTKA

Rimski period
The Rome Period

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Uvodna reč

Vesna Latinović

Knjigu *Mira Brtka: Rimski period*, koja je svojevremeno planirana i koncipirana zajedno sa umetnicom, Galerija „Bel art” priređuje povodom 90-te godišnjice njenog rođenja. Razlog ovog poduhvata je skoro podrazumevajući: delo Mire Brtke je izuzetno značajno u procesu modernizacije naše savremene likovne umetnosti, pogotovo u doba postsocrealizma i u vremenu javljanja tada izuzetno dragocenih novih tendencija. Iskustvo koje sam stekla tokom saradnje sa Mirom Brtkom na osmišljavanju koncepta, uspostavljanju i vođenju Fondacije Brtka-Kresoja, kao njenoj poslednjoj i najvažnijoj životnoj misiji, za mene je izuzetno dragoceno i obavezujuće.

Tokom ranih šezdesetih godina prošlog veka, za razliku od ovdašnjih slikara slične orijentacije, Brtka je svoj modernistički stav ostvarila u znatno urbanijim okolnostima italijanskog, preciznije – rimskog okruženja. U tom periodu rimska umetnička scena je izuzetno živa i internacionalizovana, na njoj deluje veliki broj danas veoma poznatih umetnika i likovnih

Mira Brtka - a brief introduction

Vesna Latinović

The Bel Art Gallery, Novi Sad, has now published *Mira Brtka: The Rome Period* to mark the 90th anniversary of her birth. The book is a contribution to the memory of this great artist and her importance in the modernisation of fine art in the former Yugoslavia, especially in the age of post-realism and the newly emerged tendencies that contributed so much of value. Working with her on setting up and running her last and most important undertaking, the Brtka-Kresoja Foundation, was for me a precious and lasting experience.

In contrast to similarly inclined artists in her homeland, Brtka's modernism developed in the more urban Italian atmosphere of early 1960s Rome. It was a lively, cosmopolitan scene, teeming with artists and critics whose names have since become bywords, and awash with influential exhibitions and symposia. Throughout the 60s and 70s, Rome was a focal point for international art. In this milieu, Brtka stuck close to the artistic spirit of the times. Her Roman works form a modern-

kritičara, priređivane su izuzetno značajne izložbe i simpozijumi. Zapravo, Rim je šezdesetih i sedamdesetih godina prošlog veka jedan od najznačajnijih centara svetske umetnosti. U takvom umetničkom miljeu slikarstvo Mire Brtke bilo je veoma blisko tadašnjem duhu evropske umetnosti. U njenom rimskom opusu se radilo o modernističkim tendencijama koje su se pojavile u vremenu postenformela, a koje su imale snažnu podršku modernističkih kritičara na čelu sa Arganom, sa kojim je Mira neposredno sarađivala na veoma važnom *Međunarodnom simpozijumu umetnika, kritičara i istoričara umetnosti* u Verukiju, San Marinu i Riminiju 1965. godine. Na izložbama koje su koncipirali autoritativni italijanski kritičari: Mariza Volpi (Brtka, Gendžaj, Frankini, 1964) i Đuzepe Gat (*Forma presenti*, Brtka, Čubraković, Frankini, Konte, Takahaši, 1965), na bijenlnim izložbama *Pregled likovne umetnosti Rima i Lacija* (1965, 1967), te na izložbi *Grupe Illumination* (1967), slikarstvo Mire Brtke je prepoznato kao osobeno i relevantno u tadašnjem trenutku i okruženju. Kada se iz Rima početkom sedamdesetih godina vratila u Jugoslaviju, Mira Brtka je na našu tadašnju umetničku scenu donela duh nove umetnosti svojim modernim shvatanjem



Vesna Latinović i Mira Brtka, Venecijansko bijenale, 2011 / Vesna Latinović and Mira Brtka, Venice Biennale, 2011

ist opus, arising out of the post-informal and enjoying the full-hearted support of critics such as Giulio Carlo Argan, with whom she collaborated on an *International Symposium of Artists, Critics and Art Historians*, a key event of 1965 in Verruchio, San Marino and Rimini. At exhibitions devised by leading Italian critics such as Marisa Volpi (Brtka, Gencay, Franchini, 1964) and Giuseppe Gatt (*Forme presenti*, Brtka, Čubraković, Franchini, Conte, Takahashi, 1965), two bienni-

slike i njenog smisla. Njena slikarska pozicija je u tom trenutku bila izuzetno zanimljiva: iz Jugoslavije je u Rim otišla kao mlada i već afirmisana filmska autorka. Igrom sudbine, ona u Rimu završava Likovnu akademiju – iako pre toga nije naslikala ni jednu jedinu sliku, a na ovdašnju scenu se vratila kao protagonista novih tendencija koje su bile podsticajne u našem tadašnjem slikarstvu na putu modernizacije.

Poznanstvo i saradnju sa Mirom Brtkom sam započela posle 2000. godine, kada sam učestvovala u formiranju Galerije i Fondacije Brtka-Kresoja (Petrovaradin, 2010) i obavljala funkciju direktorke Fondacije. Jednostavna, komunikativna, uvek spremna na razgovore o umetnosti, ali i na one obične „ženske priče“, odavala je utisak samosvesne, dostojanstvene žene uverene u opravdanost vlastite umetničke misije, koja je uporno nastojala da i pored preživljene i propaćene lične tragedije – svet učini lepšim, boljim, podnošljivijim. Susreti sa njom su mi u svojoj svojoj neobičnosti, vremenom postajali dragoceni zbog novih saznanja koja je nenametljivo, gotovo uzgred otkrivala. Njeno životno i umetničko iskustvo je bilo veoma bogato i puno zanimljivih detalja, često pravih kurioziteta. Zahvalju-

als, the *Review of Fine Arts of Rome and Lazio* (1965, 1967) and the Illumination group exhibition of 1967, Brtka's painting was recognized as distinct, attuned to the times and her environment. With her modern vision of painting and the meaning it conveyed, her return from Rome in the early 70s breathed new life into Yugoslav art. Her position as a painter at this juncture was an interesting one: she had left Yugoslavia for Rome as a young woman already acclaimed as a film maker. As luck would have it, she had then graduated from the Rome Art Academy, having never painted a single picture prior to enrolment, only to return home as an exponent of the new tendencies which were to inspire the modernisation of Yugoslav painting.

We began working together after 2000 when I helped set up the Brtka-Kresoja Gallery and Foundation in Petrovaradin (2010) of which I became director. Simple, communicative, always ready to discuss art or simply enjoy a chat, she gave the impression of a confident, dignified woman, convinced of the rightness of her artistic mission - pursued in the face of great personal tragedy - to make the world a better place, more beautiful, more bearable.

jući svom talentu, šarmu, ambicijama i požrtvovanom radu, imala je priliku za neposredno druženje sa velikim svetskim glumcima, rediteljima, likovnim umetnicima. O tim susretima i poznanstvima ona je retko govorila, iako se radilo o stvaralocima izuzetne reputacije. Saradivala je i poznavala slavne glumice (Silvana Mangano, Klaudija Kardinale, Marina Vladi, Irena Papas, Milena Dravić, Neda Arnerić), glumce (Vittorio Gassman, Orson Vels, Ričard Barton, Ljuba Tadić, Bata Živojinović, Boris Dvornik, Ljubiša Samardžić), reditelje (Federiko Felini, Mikelandelo Antonioni, Đulio Đanini, Emanuel Luzati, Rože Vadim, Paolo Pietrandeli, Ričard Torp, Pjetro Đermi, Alberto Latuada, Otokar Vavra, Sergej Bondarčuk), naravno i likovne umetnike (Nobuja Abe, Marša Hafif, Aleksander Kalder, Saj Tvombli, Emilio Vedova, Pjero Doracio, Mikelandelo Pistoletto) i kritičare (Đulio Karlo Argan, Gat, Mariza Volpi). Zahvaljujući Mirinoj skromnosti, o njenim susretima sa velikanima svetske kulture i umetnosti saznavali smo često u neočekivanim, sasvim slučajnim i neobičnim situacijama. U tom smislu je veoma ilustrativna anegdota iz Venecije kada smo sa Mirom Brtkom, Sava Stepanov i ja učestvovali na 54. *Bijenalu* u

As time went on, meetings with her, always off-beat, became valuable for the casual way she would reveal things. Her life and her experience of art were full of fascinating details, and there were often curious gems to relate. Thanks to her talent, charm, ambition and sheer hard work, she had had the opportunity to rub shoulders with famous actors, directors and artists. She rarely spoke of them, though these were people of great reputation. She had known and worked with stars such as Silvana Mangano, Claudia Cardinale, Marina Vlady, Irena Papas, Milena Dravić and Neda Arnerić, actors Vittorio Gassman, Orson Wells, Richard Burton, Ljuba Tadić, Bata Živojinović, Boris Dvornik and Ljubiša Samardžić, directors Federico Fellini, Michelangelo Antonioni, Giulio Gianini, Emanuele Luzzati, Roger Vadim, Paolo Pietrangeli, Emanuel Luzati, Paolo Pietrandeli, Richard Thorpe, Pietro Germi, Alberto Lattuada, Otokar Vavra and Sergei Bondarchuk. And then of course there were the artists: Nobuya Abe, Marcia Hafif, Alexander Calder, Cy Twombly, Emilio Vedova, Piero Dorazio, Michelangelo Pistoletto and the critics Argan, Gatt and Marisa Volpi. Reticent as she was, we only found out about these encounters accidental-

Veneciji 2011. godine u projektu španske umetnice Dore Garsije *L'Inadeguato, Lo Inadecuado, The Inadequate* (Neadekvatno). Tokom tih venecijanskih dana, između ostalog posetili smo i Muzej „Pegi Gugenhajm“. U jednoj od izložbenih sala sa stropa je visila velika Kalderova instalacija. Sava Stepanov, oduševljen izloženim radom velikog američkog umetnika, skoro egzaltirano je uzviknuo: „Miro, ima li nešto bolje od ovog Kaldera, kako je tu sve uravnoteženo, to je čitava vasiona!“ Mira je na to, nekako usputno, odgovorila: „Ah, Savo, ja ga nikad nisam volela – on je u razgovoru znao da bude tako dosadan!“ Sava začuđen upita: „Pa Vi ste poznavali Kaldera?!“. Mira je kratko odgovorila: „Da.“ i nehajno odmahnuvši rukom, nastavila da posmatra muzejske eksponate.

Mirina umetnička karijera je započela neuobičajeno i odvijala se na mahove. Njena aktivna i značajna prisutnost na likovnoj sceni, ostvarena tokom šezdesetih u Rimu i ranih sedamdesetih godina po povratku u Jugoslaviju, često je prekidana. Uzroka tih prekida je bilo više: kolebanje između filma i slikarstva, zasnivanje porodice i posvećenost porodičnom životu, izgradnja ateljea u Staroj Pazovi, a naročito ju je potresla i omela velika



Murilo Mendes, portugalski pesnik, Mira Brtko i Hans Rihter, član Dade, Rim, 1964 / Portuguese poet Murilo Mendes with Mira Brtko and dadaist Hans Richter, Rome, 1964

ly, sometimes in unexpected or unusual ways. Brtko, Sava Stepanov and I attended the 54th Venice Biennale in 2011 as part of a project by the Spanish artist Dora Garcia, *L'Inadeguato/Inadeguado/Inadequate*. In our spare time we visited the Peggy Guggenheim Museum. One of the rooms had a large Calder installation hanging from the ceiling. Enraptured by the work of this great American artist, Sava Stepanov exclaimed: "Mira, what could be better than this Calder! The way it's all in balance, it's the entire universe!" To which Mira laconically replied: "Ah, Sava, I never liked him. He liked to drink, and then he was boring." "You knew Calder?" Sava asked, surprised. "Yes," she said shortly, and with a dismissive wave went on looking at the exhibits.



Otvaranje izložbe *Mira Brtka i grupa Illumination*, Fondacija Brtka-Kresoja, Petrovaradin, 2012 / Opening of the *Mira Brtka and the Illumination Group* exhibition at the Brtka-Kresoja Foundation, Petrovaradin, 2012

lična tragedija koja ju je pogodila kada su joj u helikopterskoj nesreći 1996. godine zajedno poginuli sin Miloš-Stefan i suprug Dragan Kresoja. Od velikog šoka i traume Mira se spasavala ponovnom povratku slikarstvu i radu u ateljeu. Nastavila je životni put tako što se oslanjala na fundamentalna dela iz svog „rimskog perioda“. Upravo zbog toga je prva postavka u galeriji Fondacije „Brtka-Kresoja“ bila izložba *Mira Brtka i grupa Illumination* (2012), na kojoj smo prikazali Mirinu zbirku radova svih članova ove rimske internacionalne grupe (Nobuya Abe, Paolo Pateli, Aldo Šmid, Marša Hafif, Milena Čubraković), a potom 2013. godine izložba *Odande - dovde*, koju su zajedno koncipirali Lučano Trina, Karmelo Romeo i Mira Brtka, kojom je

Mira's artistic career had an unusual beginning and progressed in a series of stops and starts. Her active and meaningful presence on the Rome art scene during the 1960s and after her return to Yugoslavia in the early 70s, suffered frequent interruptions. The reasons were many: vacillation between film and painting, starting a family and all that that entailed, the construction of a studio in Stara Pazova... But the personal tragedy that shook her life to its foundations was the helicopter crash in 1996 that took the lives of her only son, Miloš-Stefan, and husband, Dragan Kresoja. Mira's road to salvation from trauma was to turn again to painting and work in the studio. She continued by leaning on fundamental works from her Rome period. Thus the first exhibition held at the gallery of the Brtka-Kresoja Foundation was *Mira Brtka and the Illumination Group* (2012), at which we showed her collection of works of all the members of this international Roman group: Nobuya Abe, Paolo Pатели, Aldo Schmid, Marcia Hafif, Milena Čubraković and of course her own. This was followed in 2013 by *From There to Here*, a joint effort by Luciano Trina, Carmelo Romeo and Brtka presenting her many decades of collaboration with

prezentovana i potvrđena višedecenijska saradnja naše umetnice sa internacionalnom grupom *Biro za preventivnu imaginaciju*, osnovanom u Rimu 1973 godine. U ovoj asocijaciji su bili aktivni i neki nezaobilazni akteri novije svetske istorije umetnosti, poput Bojsa, Grupe *Art Language*, Kristoa, Burena, Kunelisa, Merza, Klementea, Pistoleta, Košuta, Manconija i drugih.

Danas se sa izuzetnim ponosom i pijetetom sećam susreta sa velikom umetnicom i veoma sam ponosna što smo, tokom poslednje dve decenije njenog životnog veka, intenzivno sarađivale. Galerija „Bel art” je priredila nekoliko samostalnih izložbi Mire Brtke u Novom Sadu, Pještanima (Slovačka), Istambul i Budimpešti, te je izlagala na većem broju značajnih grupnih izložbi kod nas i u nekoliko evropskih gradova (Pariz, Beč, Ženeva, Norič, Budimpešta). Zajedno smo osnovali Fondaciju Brtka-Kresoja, producirali smo njen film *DNK umetnika*, sniman kod nas, u Rimu i Istanbulu. Film je posvećen prijateljstvu i saradnji Mire Brtke sa turskom slikarkom Gendžaj Kasapči, sa kojom je bila izuzetno bliska još od rimskih dana pa sve do kraja života. Treća članica ovog rimskog prijateljstva bila je slikarka Milena Čubraković, koja

the international *Bureau for Preventive Imagination*, founded in Rome in 1973. This association included key actors of recent art history such as Beuys, the Art Language Group, Christo, Buren, Kounellis, Merz, Clement, Pistoletta, Kosuth, Manzoni and others.

Today, I recall our meetings with enormous affection and pride for having had the privilege of working closely with this great artist during the last two decades of her life. The Bel Art Gallery arranged several solo exhibitions in Novi Sad, Piješt'any (Slovakia), Istanbul and Budapest and showed her works at many major group exhibitions at home and abroad (Paris, Vienna, Geneva, Norwich, Budapest). Together we founded the Brtka-Kresoja Foundation and produced her film: *DNA of an Artist*. Shot here, in Rome and in Istanbul, it portrayed her collaboration with the Turkish painter Gencay Kasapçi, an intimate friendship that lasted from their time in Rome to the end of their lives. The third member of the trio was the painter Milena Čubraković, to whom Brtka left the bulk of her paintings to be distributed to museums and galleries after her death.

Mira Brtka's artistic and personal destiny, her inexhaustible energy and cour-



Gendžaj Kasapči i Mira Brtka, Istanbul, 2012 / Gencay Kasapçi with Mira Brtka in Istanbul, 2012

je Miri Brtki poverila fond svojih slika da ih, posle njene smrti, podeli relevantnim muzejskim i galerijskim institucijama.

Umetnička i lična sudbina Mire Brtke, neiscrpna energija, hrabrost, visoki dometi koje je ravnopravno postizala u filmu, likovnoj umetnosti i modi, posebno njena snaga, upornost i posvećenost nakon velike lične tragedije ostaju kao svetionik i putokaz za život dostojan čoveka. U ovom trenutku Galerija „Bel art“ objavljuje knjigu *Mira Brtka: Rimski period*, sa tekstovima Save Stepanova, Ješe Denegrija i Miška Šuvakovića, izuzetnih poznavaca umetničinog opusa. Knjiga predstavlja pokušaj rasvetljavanja brojnih zanimljivih činjenica o umetnici čije je učešće u tokovima jugoslovenske, srpske i vojvođanske umetnosti tokom prelomnih

age, the heights she attained in film, the arts and fashion, and in particular her strength, determination and dedication following great personal tragedy stand like a beacon, a signpost pointing to a life worthy of a human being.

Mira Brtka: the Rome Period, is now published by the Bel Art Gallery with contributions by Sava Stepanov, Ješa Denegri and Miška Šuvaković, all connoisseurs par excellence of her work. The book is an attempt to bring to light many facts relating to the artist, whose entry into the course of Yugoslav, Serbian and Vojvodina art at the turning point of the 1960s was both unusual and easily identifiable. All three authors endeavour from various angles to define her place and role in Italian and Yugoslav art. Denegri neatly defines the context from which Brtka emerged and highlights the fundamental qualities of her forms of expression; Sava Stepanov gives a chronological account of her painterly and conceptual ideas, revealing details of her personality from the viewpoint of years of acquaintance and collaboration, while Miško Šuvaković analyses the principle features of her art from the Rome period and towards the end of her life.

šezdesetih godina minolog veka bila veoma zanimljiva i specifična. Sva tri autora nastoje da iz različitih uglova sagledaju mesto i ulogu Mire Brtke u tokovima italijanske i naše umetnosti. U tom smislu Denegri precizno definiše kontekst u kojem se javlja Mira Brtka i ukazuje na osnovne kvalifikative njenog izraza; Sava Stepanov hronološki prati genezu njenih slikarskih i konceptualnih ideja, otkrivajući detalje o umetničkoj ličnosti iz pozicije dugogodišnjeg poznanika i saradnika Mire Brtke; dok Miško Šuvaković analizira glavne punktove njene umetnosti iz rimskog perioda kao i završnog perioda njene umetnosti. Uverena sam da će knjiga *Mira Brtka: Rimski period* doprineti boljem poznavanju jednog izuzetno dragocenog umetničkog opusa. Mira Brtka to zaslužuje. Jer, kako to zaključuje Ješa Denegri: „Biti u toku sa informacijama ili, što je još bitnije, biti u dijalogu i delokrugu svih tih krupnih previranja na međunarodnoj umetničkoj sceni istorijskog trenutka, kao što je to bila Mira Brtka, odaje stepen kulturnih referenci koje zajedno sa učešćem u grupi *Illumination* čine u njenom opusu jedno, danas sa stanovišta zaslužene istorijske revalorizacije, jedinstveno i vrlo vredno problemsko poglavlje.”

I am convinced that this book will contribute to a better knowledge of an exceptionally valuable artistic opus. Mira Brtka has earned this. As Ješa Denegri concludes: “Being informed of what was going on or, more importantly, actually involved in these momentous upheavals on the international artistic scene as Mira Brtka was, reveals the range of her cultural references, apart from her membership of the *Illumination* group. Looking back from today’s perspective and the historic reappraisal she so richly deserves, it is clear that her work opens up a unique and challenging chapter of enormous value.”

