

REFLEKSIJE

| REFLECTIONS

MIRA BRITKA



FONDACIJA
MIRA BRTKO



Ješa Denegri
Sava Stepanov
Olivera Janković
Selena Andrić

REFLEKSIJE | REFLECTIONS
MIRA BRITKA



МУЗЕЈ ГРАДА
БЕОГРАДА
BELGRADE CITY
MUSEUM



FONDACIJA
MIRA BRITKA

Beograd | Belgrade, 2021

SADRŽAJ | CONTENTS

- Ješa Denegri,
7 MIRA BRTKA I GRUPA ILLUMINATION |
MIRA BRTKA AND ILLUMINATION GROUP
- 14 Pozni enformel | Late Informel
- 32 Op-art | Op Art
- 40 Organska geometrija | Organic Geometry
- 64 Geometrizovana apstrakcija | Geometrized Abstraction
- 80 Radovi na papiru (kombinovane tehnike) | Works on Paper (mixed media)
- Olivera Janković,
101 MIRA BRTKA – UMETNICA KOJA JE VOLELA DA SE MENJA |
MIRA BRTKA – AN ARTIST WHO LOVED TO CHANGE
BELE SLIKE | WHITE PAINTINGS
- 109 Forme presenti
- 150 Lineari | Line
- 164 Forme presenti posle 1990. | Forme presenti after 1990
- 174 VEZENE SLIKE I UMETNOST U TEKSTILU | EMBROIDERY ON CANVAS AND ART IN TEXTILES**
- 179 Radovi sa vezom | Embroidery Works
- 232 MODNI DIZAJN | FASHION DESIGN**
- Sava Stepanov,
239 UMETNOST MIRE BRTKE NAKON RIMSKOG PRELUDIJSKOG PERIODA |
THE ART OF MIRA BRTKA AFTER THE ROMAN PRELUDE PERIOD
- 247 Postmoderni kolaži, objekti i slike | Postmodern Collages, Objects and Paintings
- 274 Geometrizovana apstrakcija | Geometrized Abstraction

- 295 Selena Andrić,
AKTIVZAM | ACTIVISM
- 310 Forme | Forms
- 312 Varijabilno | Variable
- 312 Linearna skulptura | Linear Sculpture
- 318 Metamehanike | Metamechanics
- 334 Čuvari | Guardians
- 344 Spolja – iznutra | Outside – Inside
Odande dovde / odavde donde | From There to Here / From Here to There
- 360 Umetnikov tron | Artist's Throne
- 364 Akumulacije / Crvena skulptura | Accumulations / Red Sculpture
- 383 BIOGRAFIJA | BIOGRAPHY
- 390 SAMOSTALNE IZLOŽBE | SOLO EXHIBITIONS
- 392 GRUPNE IZLOŽBE | GROUP EXHIBITIONS
- 399 NAGRADE I PRIZNANJA | AWARDS AND RECOGNITIONS
- 400 PRIZNANJA I DIPLOME | RECOGNITIONS AND DIPLOMAS
- 401 RADOVI U JAVNIM ZBIRKAMA I PRIVATNIM KOLEKCIJAMA |
ARTWORKS IN PUBLIC AND PRIVATE COLLECTIONS
- 401 SKULPTURE POSTAVLJENE U JAVNOM PROSTORU | PUBLIC SPACE SCULPTURES
- 402 RAD NA FILMU | FILM WORK
- 409 BIBLIOGRAFIJA | BIBLIOGRAPHY

Članovi grupe Illumination, sleva nadesno,
Mira Brtka, Marša Hafif, Paolo Pateli, Milena Čubraković
i Aldo Šmit, Trento, Italija, 1967.

Members of the Illumination group, from left to right:
Mira Brtka, Marcia Hafif, Paolo Patelli, Milena Čubraković
and Aldo Schmid, Trento, 1967



MIRA BRTKA I GRUPA ILLUMINATION | MIRA BRTKA AND ILLUMINATION GROUP

Od samostalnih izložbi u Galeriji savremene umetnosti Vojvodine u Novom Sadu i u Salonu Muzeja savremene umetnosti u Beogradu 1971, preko retrospektive u Muzeju savremene umetnosti Vojvodine u Novom Sadu 2012. nedavne grupne izložbe *Dijalog* u Beogradu i Sremskoj Mitrovici 2019, traje proces uključivanja dela Mire Brtke u kontekst srpske umetnosti druge polovine 20. i početka 21. veka, a da pri tome ne bude zapostavljeno i zaboravljeno njeno prisustvo na italijanskoj umetničkoj sceni na kojoj je delovala u vreme boravka u Rimu od sredine šezdesetih godina.

Brtka je diplomirala na Akademiji za pozorište i film u Beogradu 1955, da bi posle jednogodišnjeg boravka u Pragu 1957. prešla u Rim 1963. gde završava studije slikarstva. Počinje da izlaže 1964. kada priređuje samostalnu izložbu u Galeriji Artiflex i učestvuje na izložbi *Forme presenti* (Brtka, Conte, Čubraković, Franchini, Takahashi) u Galeriji Scorpio 1965. Priključuje se grupi *Illumination* koju 1967. osniva japanski umetnik Nobuya Abe (Nobuya Abe) (1913–1971) i kojoj su pripadali: Milena Čubraković, američka umetnica Marša Hafif (Marcia Hafif) i italijanski slikari Paolo Pateli (Paolo Patelli) i Aldo Šmit (Aldo Schmid). Učestvuje na jedinoj izložbi grupe u Trentu u Galeriji L'Argentario 1967. Posle povratka u Srbiju posvećuje se intenzivnoj umetničkoj aktivnosti, osim na brojnim izložbama u zemlji priređuje samostalne izložbe u Bratislavi 2001, Pragu 2007, Budimpešti 2008.

From solo exhibitions at the Gallery of Contemporary Art of Vojvodina in Novi Sad and Salon of the Museum of Contemporary Art in Belgrade in 1971, through a retrospective at the Museum of Contemporary Art of Vojvodina in Novi Sad in 2012 and the recent group exhibition *Dialogue* in Belgrade and Sremska Mitrovica in 2019 – that is the length of the process of including the works of Mira Brtka into the context of Serbian art of the second half of the 20th and the beginning of the 21st century, without neglecting and forgetting her presence on the Italian art scene on which she operated during her stay in Rome from the mid-1960s onwards.

Brtka graduated from the Academy of Theater and Film in Belgrade in 1955. After a one-year stay in Prague in 1957, she moved to Rome in 1963, where she completed her painting studies. She started exhibiting in 1964 when she organized a solo exhibition at the Artiflex Gallery and participated in the exhibition called *Forme presenti* (Brtka, Conte, Čubraković, Franchini, Takahashi) at the Scorpio Gallery in 1965. She joined the *Illumination group* founded in 1967 by the Japanese artist Nobuya Abe (1913–1971) which also included: Milena Čubraković, American artist Marcia Hafif and Italian painters Paolo Patelli and Aldo Schmid. She participated in the group's only exhibition in Trento at the L'Argentario Gallery in 1967. After returning to Serbia, she dedicated herself to intensive artistic activity. In addition to numerous exhibitions in the country, she organized solo exhibitions in Bratislava in 2001, in Prague in 2007, in Budapest in 2008, in Istanbul in 2009. In Novi Sad, in



Mira Brtka na izložbi *Forme presenti* (Brtka, Conte, Čubraković, Franchini, Takahashi), galerija *Scorpio* (Galleria Scorpio), Rim, 1965. |

Mira Brtka at the exhibition *Forme presenti* (Brtka, Conte, Čubraković, Franchini, Takahashi), *Scorpio* Gallery, Rome, 1965

Istanbulu 2009. U Novom Sadu 2011. osniva Fondaciju Brtka Kresoja u kojoj je 2012. održana izložba *Mira Brtka i grupa Illumination*. Upravo vreme pripadništva ovoj grupi predstavlja početni, ali u problemskom smislu najznačajniji period u formiranju i razvoju slikarstva Brtke, kada nastaje prvi ciklus njenih ranih apstraktnih i monohromnih slika.

Osnovni srodni kontekst ovom poimanju slikarstva obeležavaju na međunarodnoj umetničkoj sceni početkom šezdesetih godina prošlog veka izložbe *Monochrome Malerei* u Leverkusenu 1960, *Oltre l'informale* u San Marinu 1963, *Bianco Bianco* u Rimu i *Weis auf Weis* u Bernu, obe 1964/66, na kojima se najavljuje i uvodi umetnička situacija "posle enformela" kao posledice duhovne klime koja nastupa nakon prethodne etape u znaku filozofije i literature egzistencijalizma, kao i slikarstva apstraktnog ekspresionizma i enformela. Tada počinje i razvija se raspoloženje savremenih konstruktivnih, spiritualnih i meditativnih vizuelnih i oblikovnih tendencija. Koliko su Brtki navedene izložbe mogle da budu direktno poznate, obe održane u Italiji verovatno jesu, danas nije moguće sa punom izvesnošću utvrditi, ali pretpostavka da se njeno tadašnje slikarstvo stilski i idejno uklapa u navedenu atmosferu ukazuje se opravdanom.

2011, she founded the Brtka Kresoja Foundation, which hosted an exhibition called *Mira Brtka and the Illumination group* in 2012. The period of time in which she belonged to this group represents the initial, but also the most significant period in the formation and development of Brtka's painting, when the first series of her early abstract and monochrome paintings was created.

The basic context related to this notion of painting was marked on the international art scene in the early 1960s by exhibitions *Monochrome Malerei* in Leverkusen in 1960, *Oltre l'informale* in San Marino in 1963, *Bianco Bianco* in Rome and *Weis auf Weis* in Bern, both in 1964/66, at which the situation in arts "after informel" was announced and introduced as a consequence of the spiritual climate that had occurred after the previous stage marked by the philosophy and literature of existentialism, as well as that of the abstract expressionism in painting and informel. It was then that the mood of contemporary constructive, spiritual and meditative visual and formative tendencies began and developed. The extent to which the mentioned exhibitions could have been directly familiar to Brtka, and both held in Italy probably were, is not possible to determine with full certainty today, but the assumption that her painting at the time stylistically and ideologically fits into the mentioned atmosphere seems justified.

Under the name *Illumination*, which may denote the meaning of the terms "enlightenment" or "illumination", the renowned Japanese artist based in Rome, Nobuya Abe, gathered an international group of young artists, attracting them with ancient and modern teachings and understanding of life of the Far East. Abe was their spiritual mentor, role model, and "teacher" who wanted to bring the art of painting closer to them as a kind of visual haiku poetry. Hence the summarized forms and pure colors as basic elements of their artistic and symbolic statements about the necessity of the ideal of balance between thought and emotional factors. Unlike other groups that operated in Italy at about the same time under the auspices of the international *New Tendencies* movement, such as *Gruppo N* and *Gruppo T*, adhering to the principle of collective work and using developed technologies, *Illumination* retained the individual authorship positions of its members, who stayed committed to the discipline of painting. The group ceased to exist in 1971 after the death of Abe, the return of Marsha Hafif to



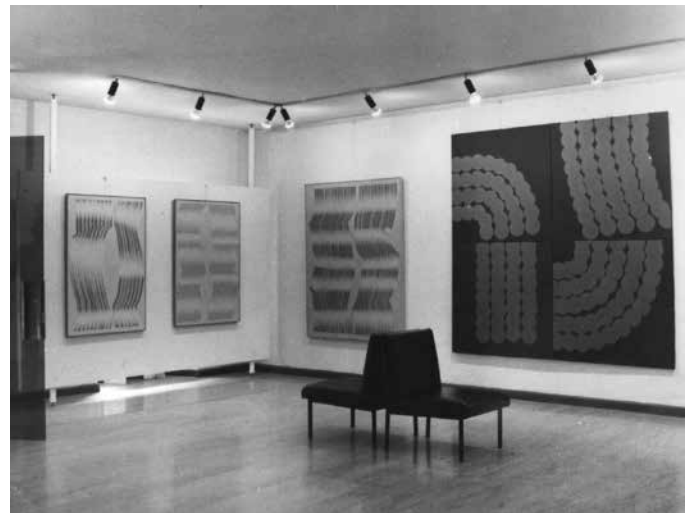
Prva i jedina izložba grupe *Illumination*, održana 1967. godine u Trentu, u Galeriji *L'Argentario* (Galleria d'arte *L'Argentario*), pod nazivom *Gruppo Illumination*
Na fotografijama: Nobuja Abe, Aldo Šmit, Mira Brtka, Marša Hafif, Paolo Pateli

Pod nazivom *Illumination*, koji može da podrazumeva značenja pojmova "prosvetljenje" ili "obasjanje", ugledni japanski umetnik sa boravkom u Rimu Nobuja Abe okuplja internacionalnu grupu mladih umetnica i umetnika privlačeći ih drevnim i savremenim učenjima i životnim shvatanjima Dalekog Istoka. Abe je bio njihov duhovni mentor, uzor i "učitelj" koji je slikarstvo želeo da im približi kao jednu vrstu vizuelne haiku poezije. Otuda sažete forme i čiste boje kao osnovnih elemenata njihovih likovnih i simboličkih izjava o neophodnosti ideala ravnoteže između misaonih i emotivnih faktora. Za razliku od drugih grupa koje su otprilike u isto vreme delovale u Italiji u okrilju međunarodnog pokreta Nove tendencije, kao što su *Gruppo N* i *Gruppo T*, pridržavajući se principa kolektivnog rada i koristeći se razvijenim tehnologijama, *Illumination* zadržava pojedinačne autorske pozicije svojih članova koji ostaju privrženi disciplini slikarstva. Grupa prestaje da postoji 1971. posle smrti Abea, povratka Marše Hafif u Sjedinjene Države i Brtke u Srbiju, ali iako kratkog trajanja predstavlja pojavu vrednog istorijskog mesta u vremenu i sredini svoga delovanja.

Slikarska produkcija Mire Brtke u vreme rimskog boravka započinje 1963. kombinovanim tehnikama na šperpločama u duhu poznog informela, da bi nedugo potom odstranjujući guste naslage materije prešla na monohromne dvodimenzionalne površine sređenih poteza, sa nagoveštajima



The first and only exhibition of the *Illumination* group, held in 1967 in Trento, at the *L'Argentario* Gallery, entitled *Gruppo Illumination*
Photographed: Nobuja Abe, Aldo Schmidt, Mira Brtka, Marsha Hafif, Paolo Patelli



the United States and Brtka to Serbia, but although short-lived, it represents the emergence of a valuable historical place in the time and environment of its activities.

Mira Brtka's painting production during her stay in Rome began in 1963 with combined techniques on plywood in the spirit of late informel, and shortly afterwards, by removing dense deposits of matter, she switched to monochrome two-dimensional surfaces of arranged strokes, with hints of oval shapes in the center of the painted field or total planes devoid of compositional centers.

ILLUMINATION



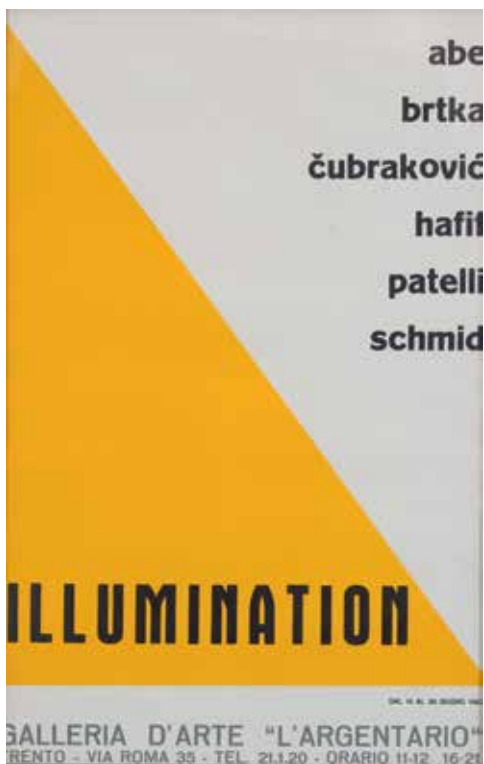
MARCIA HAFIF



ALDO SCHMID



PAOLO PATELLI



MIRA BRTKA



NOBUYA ABE



RIM / ROMA



**MILENA
ČUBRAKOVIĆ**



ovalnih formi u središtu slikanog polja ili pak totalnih ploha lišenih kompozicionih centara. Jedno od amblematskih dela ovog perioda jeste slika *Zamagljeno ogledalo (Lo specchio rugginoso)*, 1964, sa asocijativnom temom i predmetnim motivom, za kojom slede serije crteža olovkama u boji, pastela i flomastera na hartiji *Bez naziva (Senza titolo)* iiii *Konstrukcije (Costruzione)* između 1965-1970, što ukazuje na njihovu doslednu i potpuno apstraktnu strukturu. U 1966. nastaju prve bele slike *Bez naziva* uljem na platnu, kao daleke anticipacije ciklusa belih slika akrilikom nastalih posle dvehiljadite godine. Na izložbi grupe *Illumination* u Trentu 1967. Brtka prikazuje slike u kojima u linearne kompozicione ritmove uvodi boju u čistim i prostranim formama koja dominira u seriji kolaža nastalih 1970. godine. Oblikovni principi ovih kolaža, kao i slika uljem na platnu serija *Blizanci (Twins)*, 1970. i *Situacije (Situation)*, 1971, simetričnih prostornih i kolorističkih rešenja, raznobojnih površina, savijenih umesto pravolinijskih kontura, što za razliku od stroge neokonstruktivističke geometrije ovo slikarstvo uvodi u stilsko područje "organske apstrakcije". Posredi je jedno od središnjih kvalitetnih i problemskih poglavlja u ukupnom slikarskom opusu umetnice, započetom i nastalom u kratkotrajnoj podsticajnoj atmosferi ove male umetničke zajednice okupljene oko Abea, ali sa trajnim posledicama u razumevanju i pri oblikovanju različitih medija u njenoj kasnijoj umetničkoj produkciji.

Danas završen i podvrgnut istorijskoj obradi i valorizaciji, ukupni doprinos Mire Brtke, a posebno njeno rano slikarstvo predstavlja složen i izazovan interpretativni zadatak, tim pre jer za adekvatno sagledavanje njegove geneze valja imati u vidu jedan konkretni kulturni kontekst kao što je pojava grupe *Illumination* na umetničkoj sceni Rima poznih šezdesetih godina prošlog veka. Na temeljima zasnovanim u tom kontekstu i razvijajući se potom samostalno i sve više u sklopu savremene srpske umetnosti, Brtka je izgradila višemedijski opus koji iako podeľjen po zasebnim disciplinama (kao što su slikarstvo, kolaž, skulptura, objekti, instalacije, moda, igrani i animirani film i politički aktivizam) ujedno je objedinjen u neodvojivu celinu samim time što nastaje kao konačni bilans jedne jedinstvene ličnosti u toku njenog plodnog i uzbudljivog života.

One of her emblematic works of this period is the painting called *Blurred Mirror (Lo specchio rugginoso)*, 1964, with an associative theme and subject motif, followed by a series of drawings in colored pencils, pastels and felt-tip pens on paper *Untitled (Senza titolo)* or *Constructions (Costruzione)* between 1965-1970, which indicates their consistent and completely abstract structure. In 1966, her first white paintings, *Untitled* (oil on canvas) were created, as distant anticipations of the cycle of white acrylic paintings created after 2000. At the *Illumination group* exhibition in Trento in 1967, Brtka presented paintings in which she introduced color into linear compositional rhythms in pure and spacious forms, which dominates the series of collages created in 1970. Design principles of these collages, as well as oil paintings from the series *Twins* (1970) and *Situation* (1971), with symmetrical spatial and coloristic solutions, colorful surfaces, bent instead of straight-line contours, which, in contrast to the strict neoconstructivist geometry, leads this art of painting into the stylistic realm of "organic abstraction". It is one of the central chapters regarding the quality and themes in the artist's overall painting opus, initiated and created in the short-lived stimulating atmosphere of this small artistic community gathered around Abe, but with lasting consequences in understanding and shaping various media in her later artistic production.

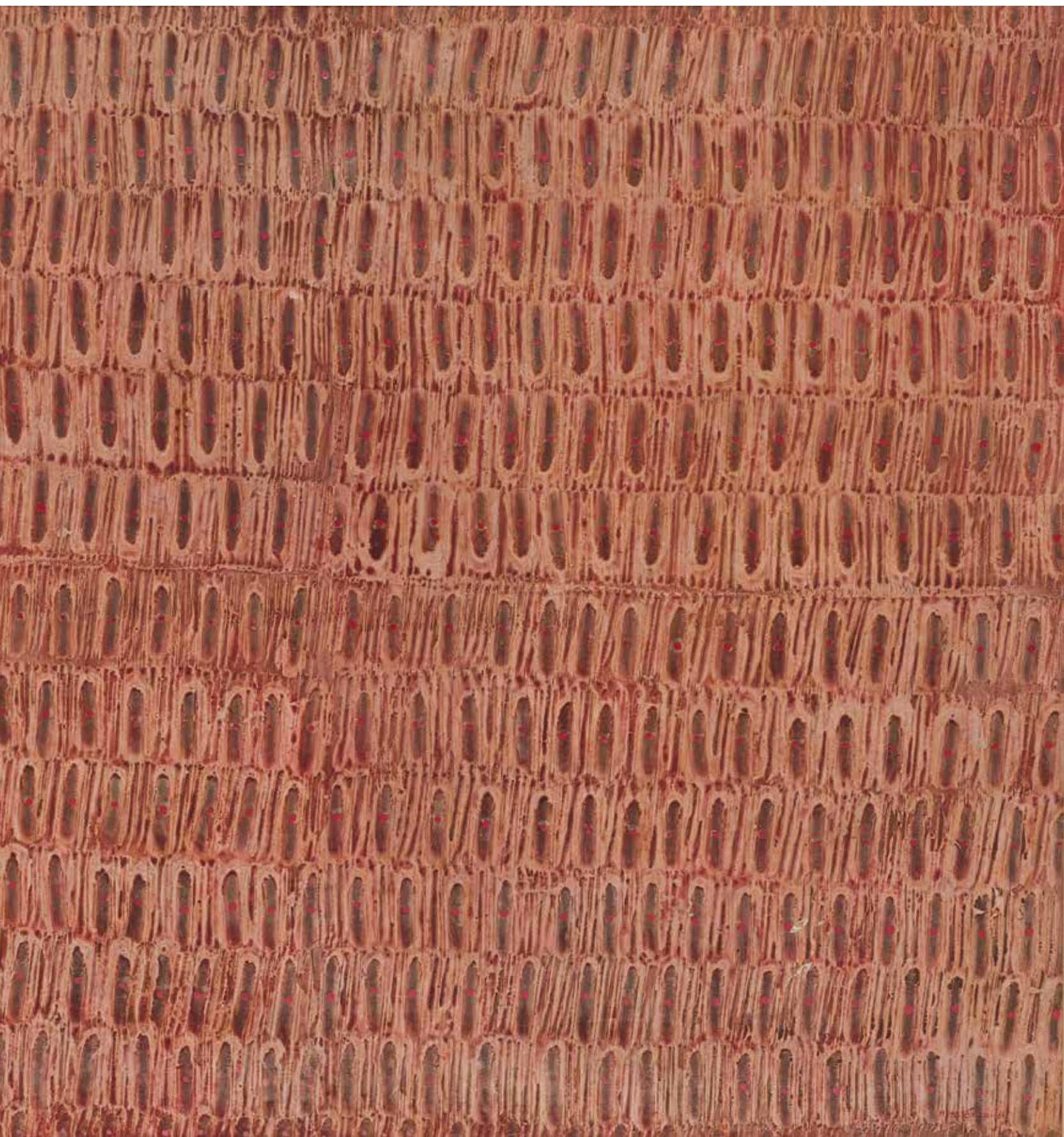
Completed and subjected to historical processing and valorization, the overall contribution of Mira Brtka, and especially her early art, is a complex and challenging interpretative task, particularly since, to adequately understand its genesis, one must keep in mind a specific cultural context such as the emergence of *Illumination* on the art scene in Rome in the late 1960s. On the foundations laid on that context and then by developing independently and increasingly within contemporary Serbian art, Brtka built a multimedia opus which, although divided into separate disciplines (such as painting, collage, sculpture, objects, installations, fashion, feature and animated film and political activism) is at the same time united into an inseparable whole by the very fact that it emerges as the final balance of a single person during her rich and exciting life.



Postavka izložbe Gruppo *Illumination*, Trento, 1967. |
Exhibition Gruppo *Illumination* setting, Trento, 1967

In fila per quattro / U redu za četvoro | Line up for Four, 1964.
ulje na platnu | oil on canvas, 113x146 cm







Il riflesso / Refleksija | Reflection, 1962.
kombinovana tehnika na šperploči | mixed media on plywood, 50x70 cm



| 17

La superficie / Površina | Surface, 1963.
kombinovana tehnika na šperploči | mixed media on plywood, 50x70 cm



Eco dorato / Zlatni eho | Golden Echo, 1963.
kombinovana tehnika na šperploči | mixed media on plywood, 100x80 cm



|19

Esco ghiacciato / Ledeni eho | Icy Echo, 1963.
kombinovana tehnika na šperploči | mixed media on plywood, 50x70 cm



Il paesaggio cinese / Kineski pejzaž | Chinese Landscape, 1963.
kombinovana tehnika na šperploči | mixed media on plywood, 70x50 cm



[21

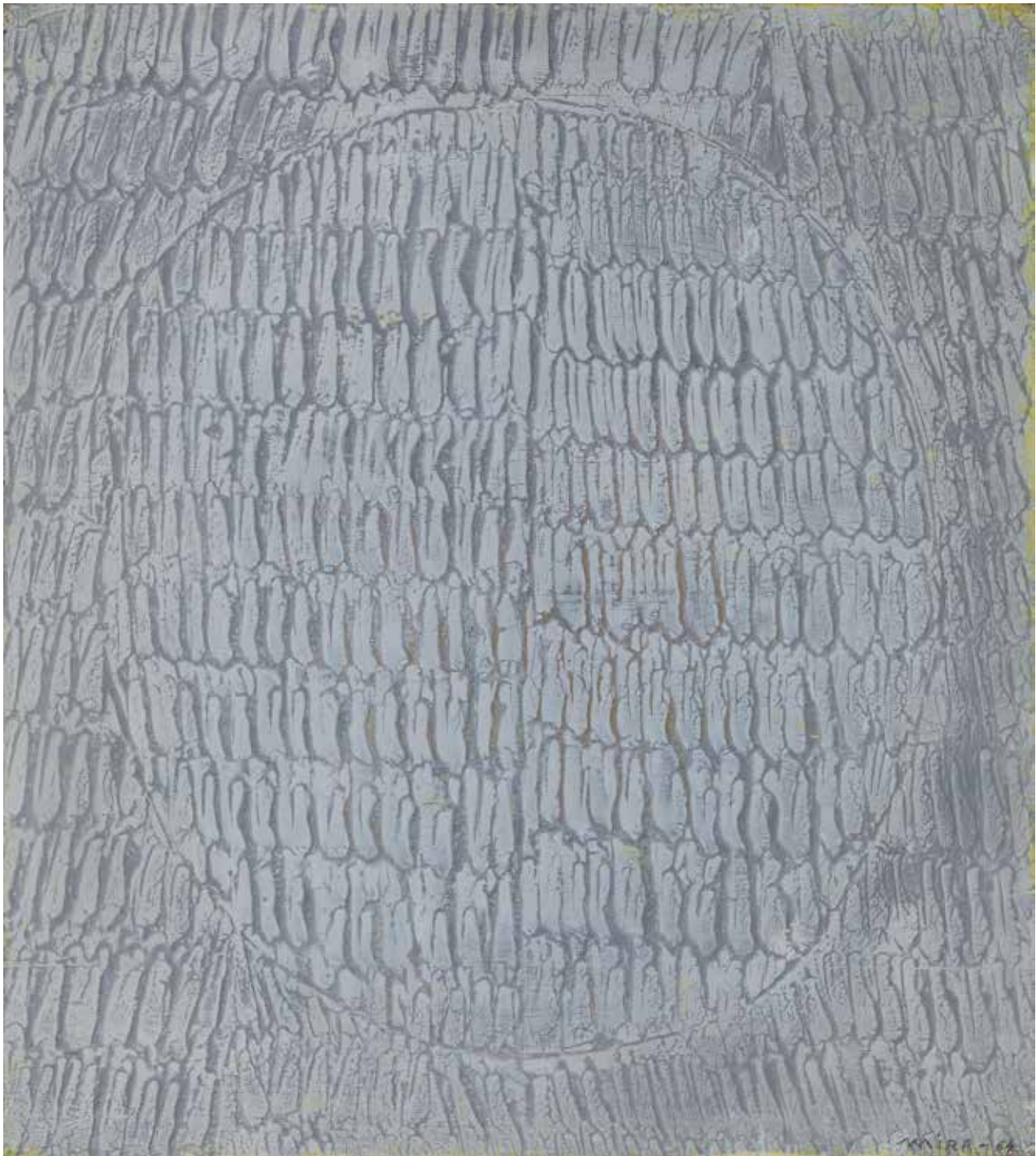
Džem od jagoda | *Strawberry Jam*, 1964.
kombinovana tehnika na šperploči | mixed media on plywood, 100x80 cm



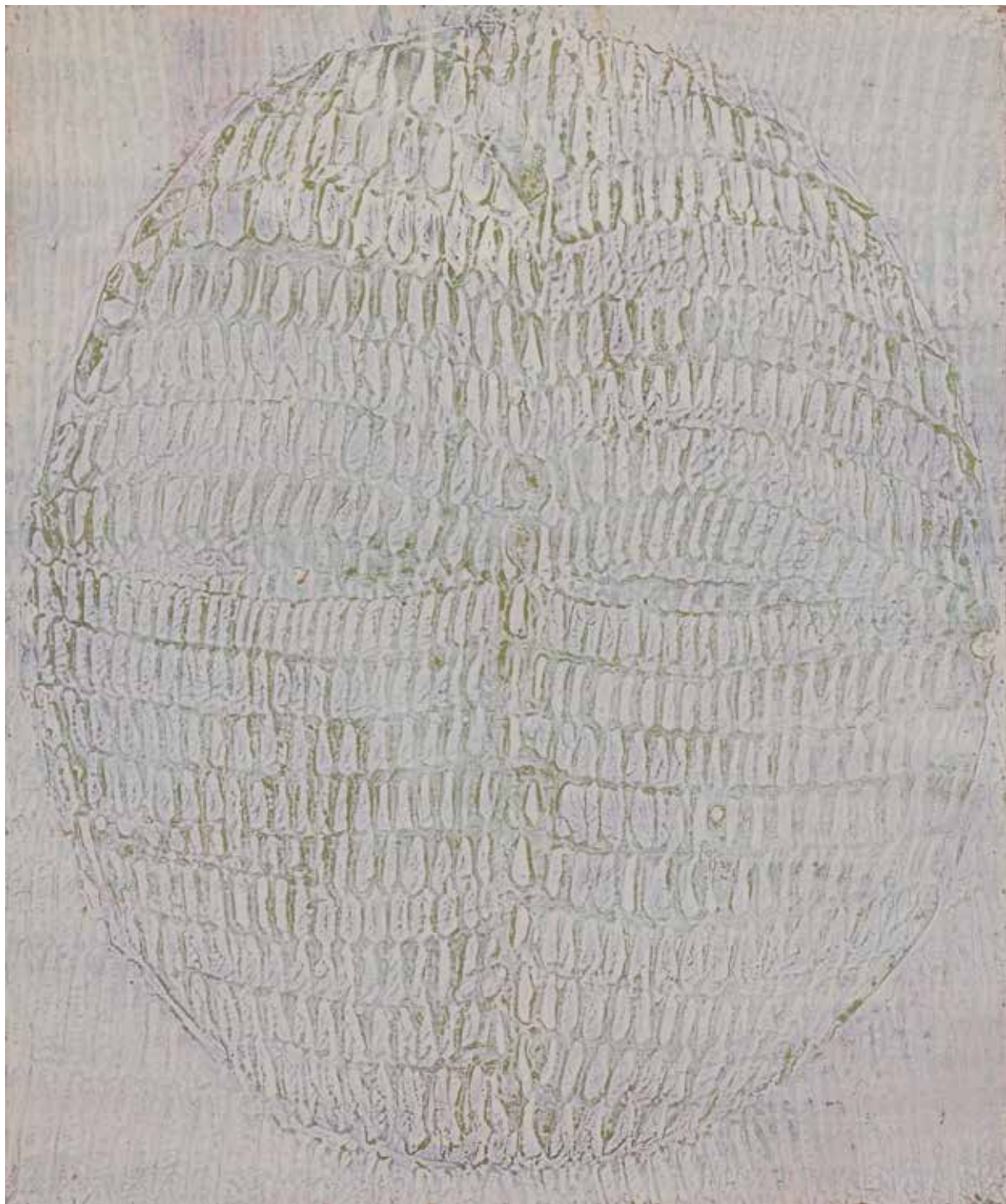
Bez naziva | *Untitled*, 1963.
kombinovana tehnika na platnu |
mixed media on canvas, 37x36 cm



Eco celeste / Nebeski eho | Heavenly Echo, 1964.
kombinovana tehnika na šperploči | mixed media on plywood, 90x75 cm



Aria nativa / Vazduh domovine | Homeland Air, 1964.
kombinovana tehnika na šperploči | mixed media on plywood, 70x60 cm



|25

Bez naziva | *Untitled*, 1964.
kombinovana tehnika na platnu | mixed media on canvas, 90x75 cm



Escimo / Eskim | Eskimo, 1964.
kombinovana tehnika na šperploči | mixed media on plywood, 107x90 cm



|27

Partirò / Otići ću | I will Leave, 1964.
kombinovana tehnika na platnu | mixed media on canvas, 33x32 cm



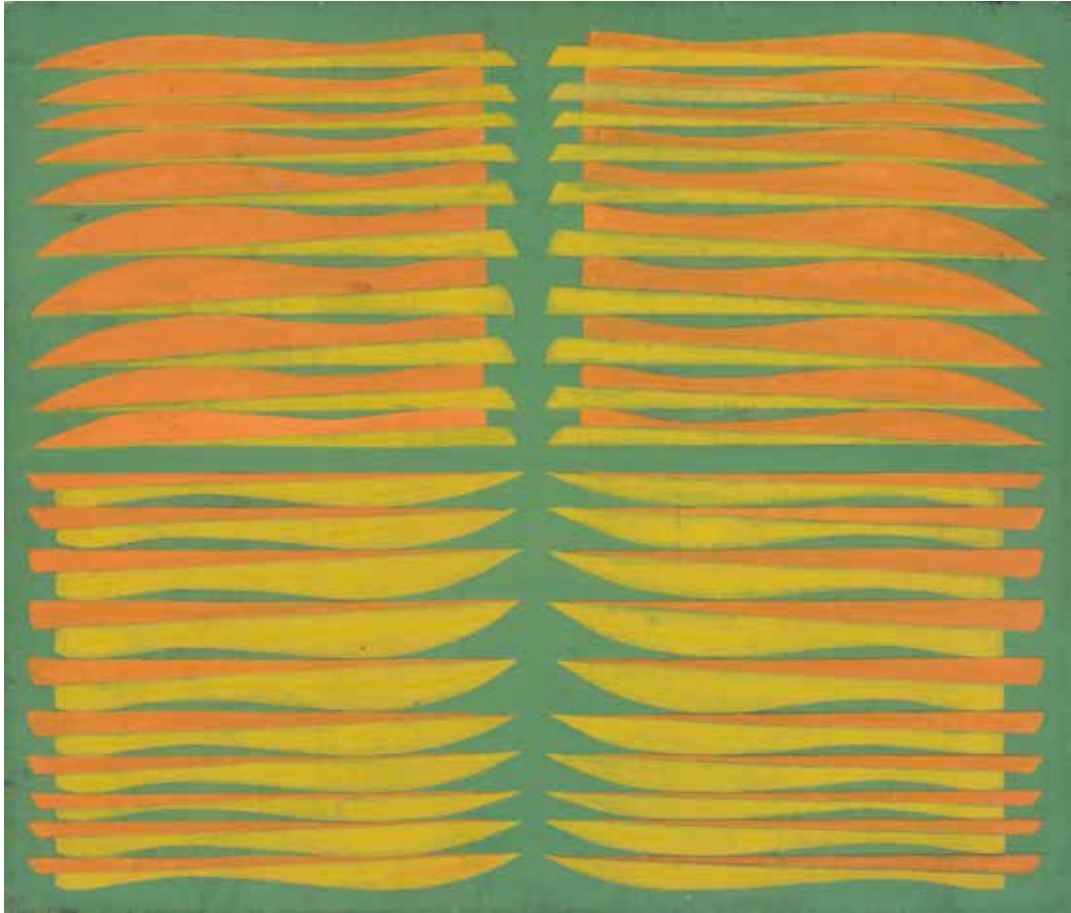
Bez naziva | *Untitled*, 1964.
kombinovana tehnika na platnu | mixed media on canvas, 65x55 cm



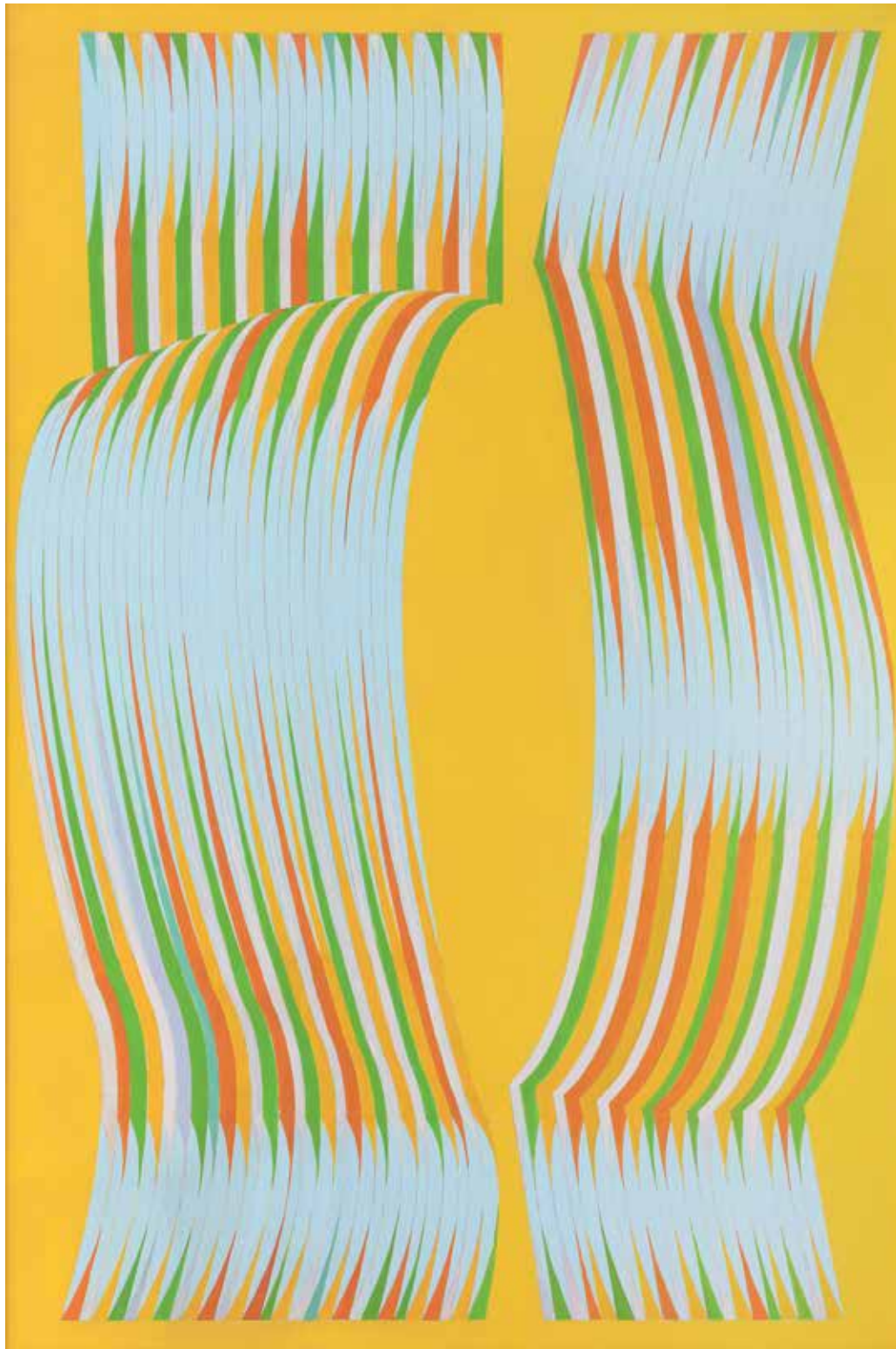
S one strane prozora | *On the Other Side of the Window*, 1964.
marmerna pasta na platnu | marble paste on canvas, 90x75 cm







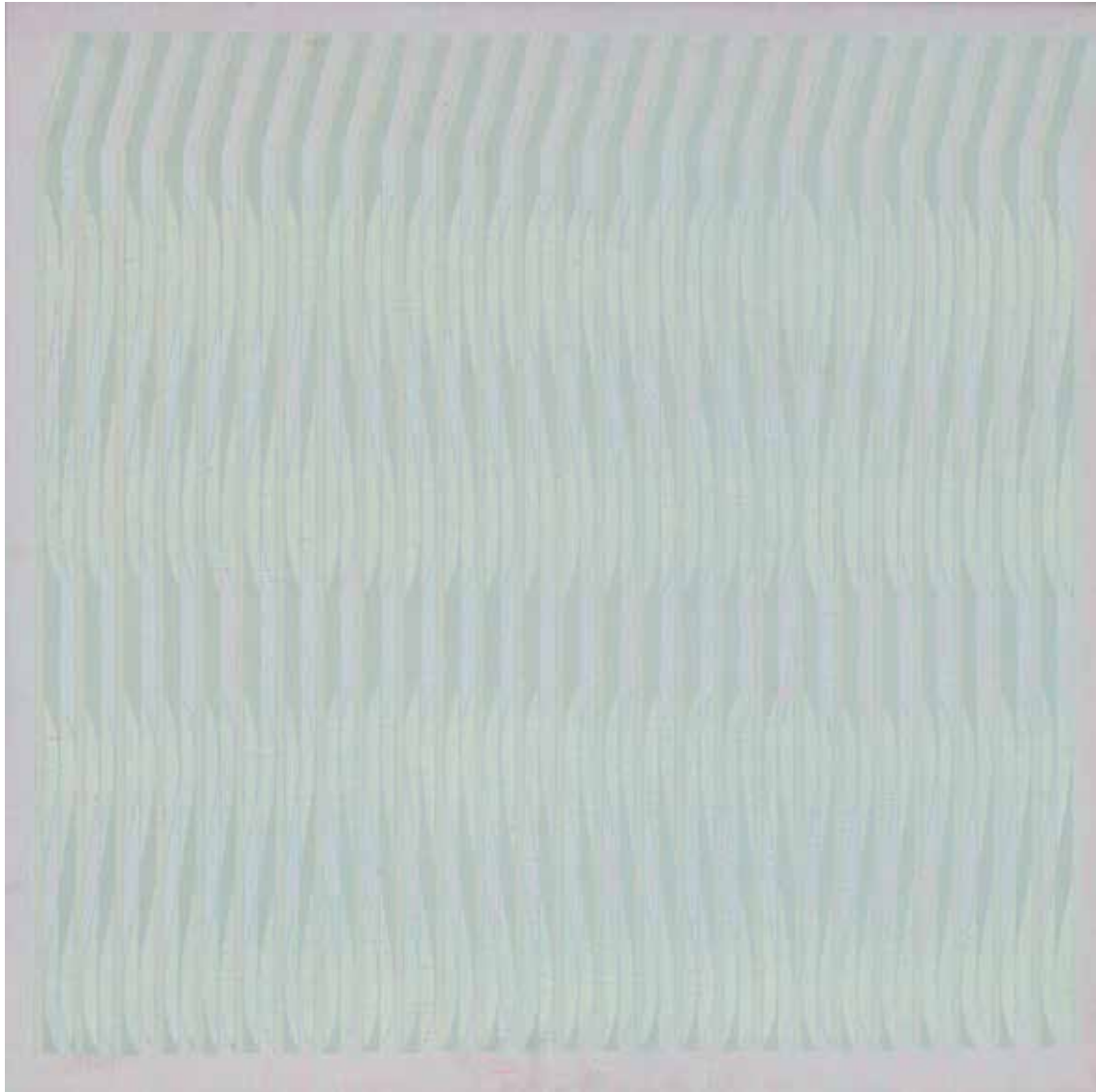
Bez naziva | *Untitled*, 1966.
ulje na dasci | oil on wooden board, 31x45 cm



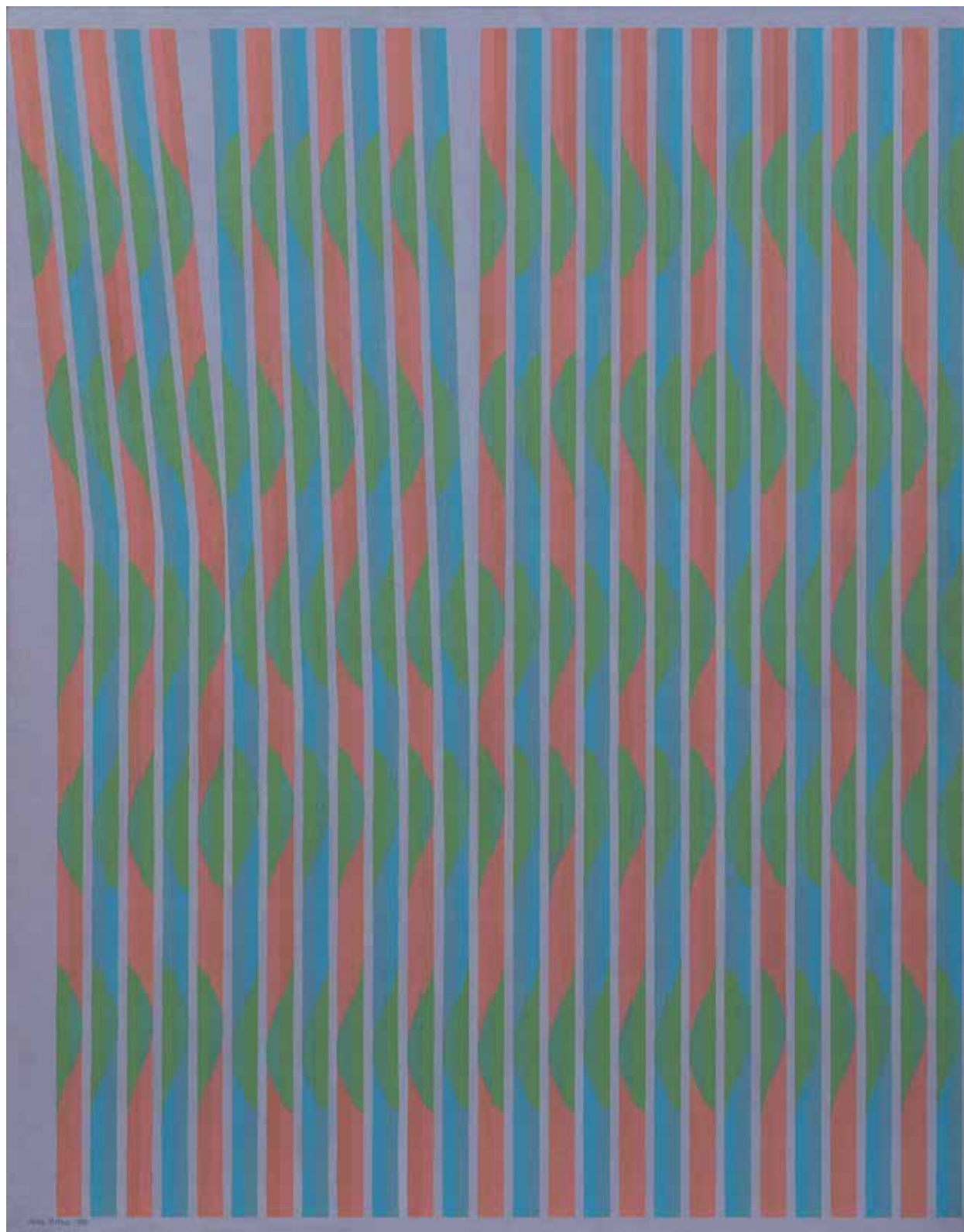
Senza titolo / Bez naziva | Untitled, 1967.
tempera na lesonitu | tempera on hardboard, 120x80 cm



Bez naziva | *Untitled*, 1965.
ulje na platnu | oil on canvas, 140x80 cm



KX-1, 1966.
ulje na platnu | oil on canvas, 70x70 cm



K 27, 1967.
ulje na platnu kaširano na šperploču | oil on canvas mounted on plywood, 141x110 cm





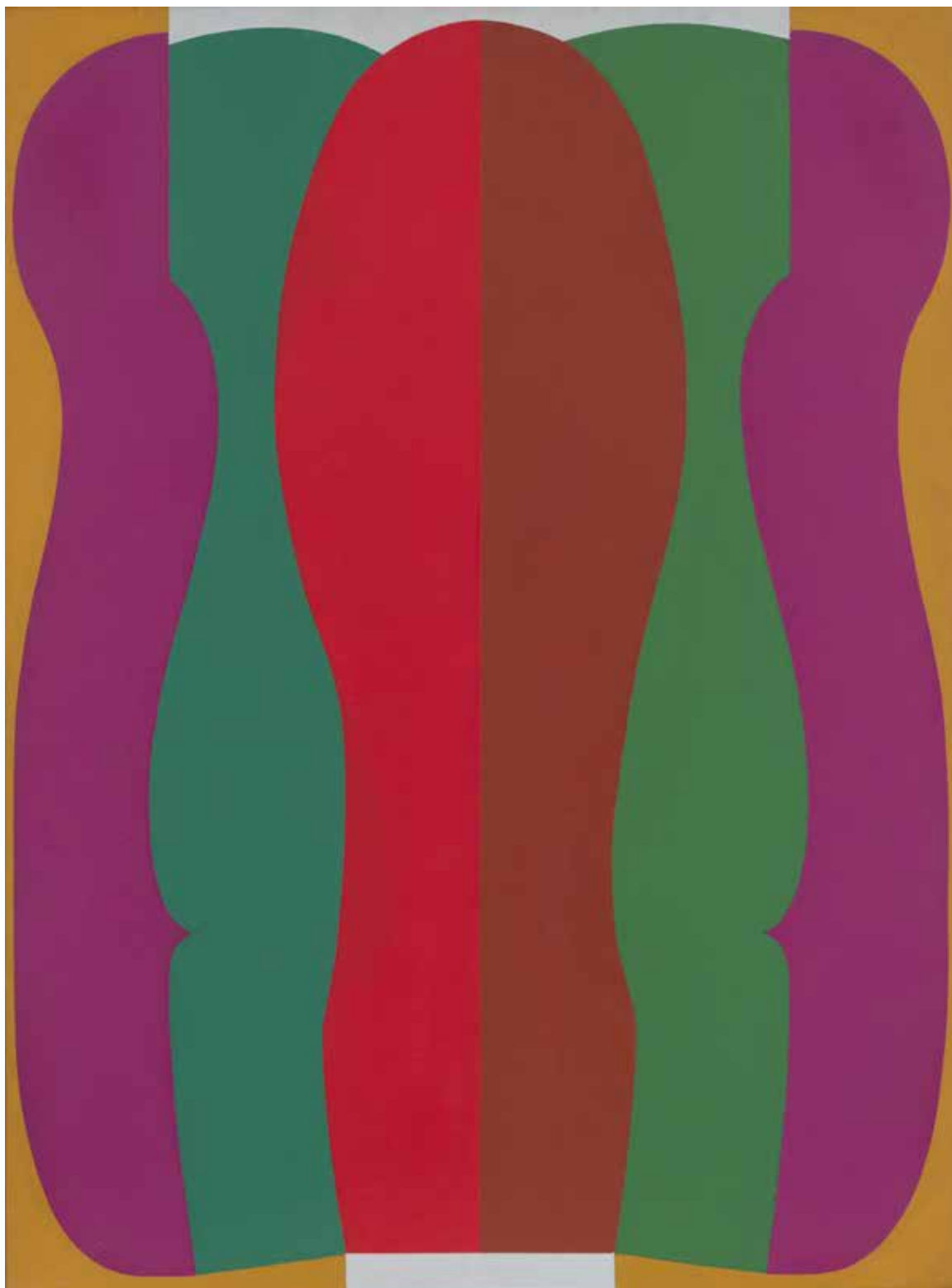




Al-1, 1976.
ulje na platnu | oil on canvas, 90x85 cm



AL, 1970.
ulje na dasci /
oil on wooden board, 192x100 cm



Il Bosco / Šuma | The forest, 1970.
ulje na platnu | oil on canvas, 130x97 cm





Al 2, 1970.
ulje na platnu | oil on canvas, 100x80 cm



AI 7, 1970.
ulje na platnu | oil on canvas, 100x60 cm



Metamorfoza I | *Metamorphosis I*, 1971.
ulje na platnu | oil on canvas, 100x50 cm



Blizanci IV | Twins IV
ulje na platnu | oil on canvas, 100x60 cm



R 0-1, 1970.
ulje na platnu | oil on canvas, 80x90 cm



Blizanci 1 | Twins 1, 1970.
ulje na platnu | oil on canvas, 75x70 cm



Blizanci 2 | Twins 2, 1970.
ulje na platnu | oil on canvas, 75x70 cm



R 0-1, 1970.
ulje na platnu | oil on canvas, 80x90 cm



|51

Bez naziva | *Untitled*, 1971.
ulje na platnu | oil on canvas, 140x140 cm



Situacija 3 | *Situation 3*, 1971.
ulje na platnu | oil on canvas, 90x90 cm



Tripleks 3 | Triplex 3
ulje na platnu | oil on canvas, 98x55 cm



Horizont I | *Horizon I*, 1969.
ulje na platnu | oil on canvas, 140x80 cm



Horizont II | *Horizon II*, 1969.
ulje na platnu | oil on canvas, 140x100 cm



Jedan grob za čitavu večnost | One Grave for All Eternity, 1972.
ulje na platnu | oil on canvas, 65x50 cm



Bosco Blu / Plava šuma | Blue forest, 1970.
ulje na platnu | oil on canvas, 110x140 cm







Bez naziva | Untitled
ulje na platnu | oil on canvas, 55x50 cm



|61

Bez naziva | Untitled
akrilik na platnu | acrylic on canvas, 55x50 cm



Bez naziva | Untitled, 1968-2002.
ulje na platnu | oil on canvas, 65x40 cm



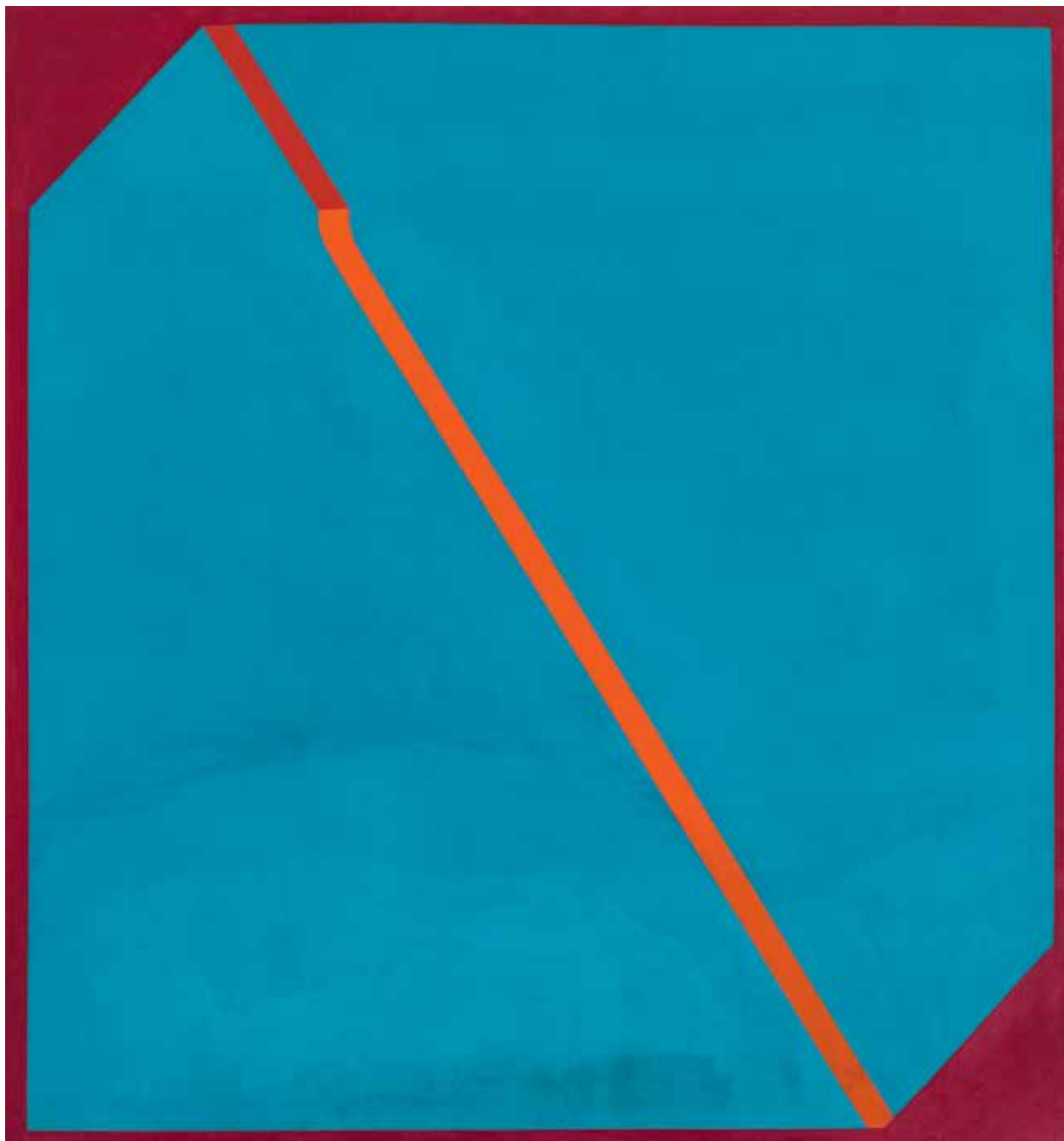
Bez naziva / Untitled, 1968-2002.
ulje na platnu / oil on canvas, 65x40 cm



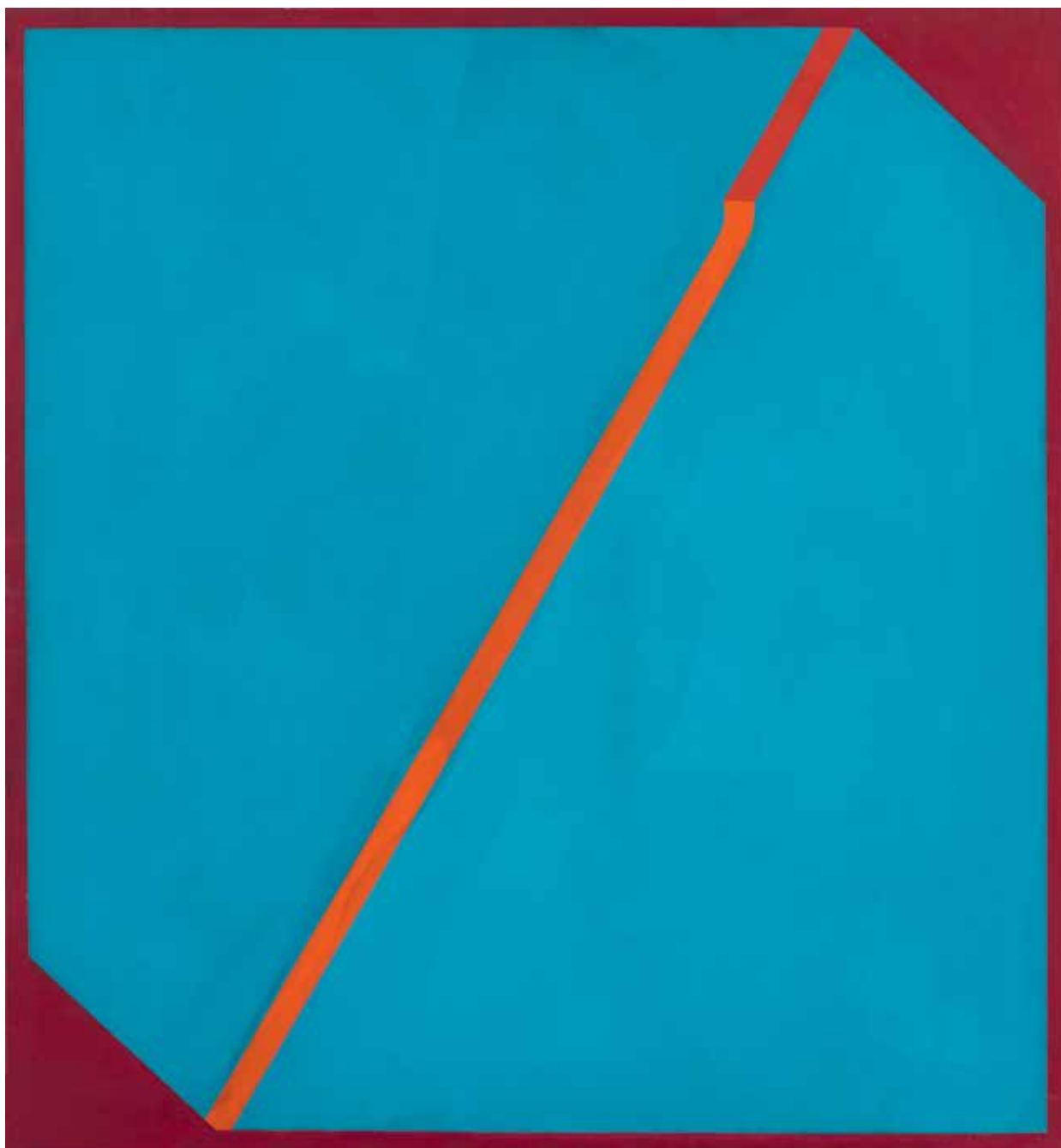
Bez naziva | Untitled, 1968-2002.
ulje na platnu | oil on canvas, 65x40 cm



Bez naziva | Untitled, 1968-2002.
ulje na platnu | oil on canvas, 65x40 cm



Bez naziva | *Untitled*,
akrilik na platnu | acrylic on canvas, 100x93,5 cm



|65

Bez naziva | Untitled,
akrilik na platnu | acrylic on canvas, 100x93,5 cm



Bez naziva | *Untitled*, 1968-2002.
ulje na platnu | oil on canvas, 55x50 cm



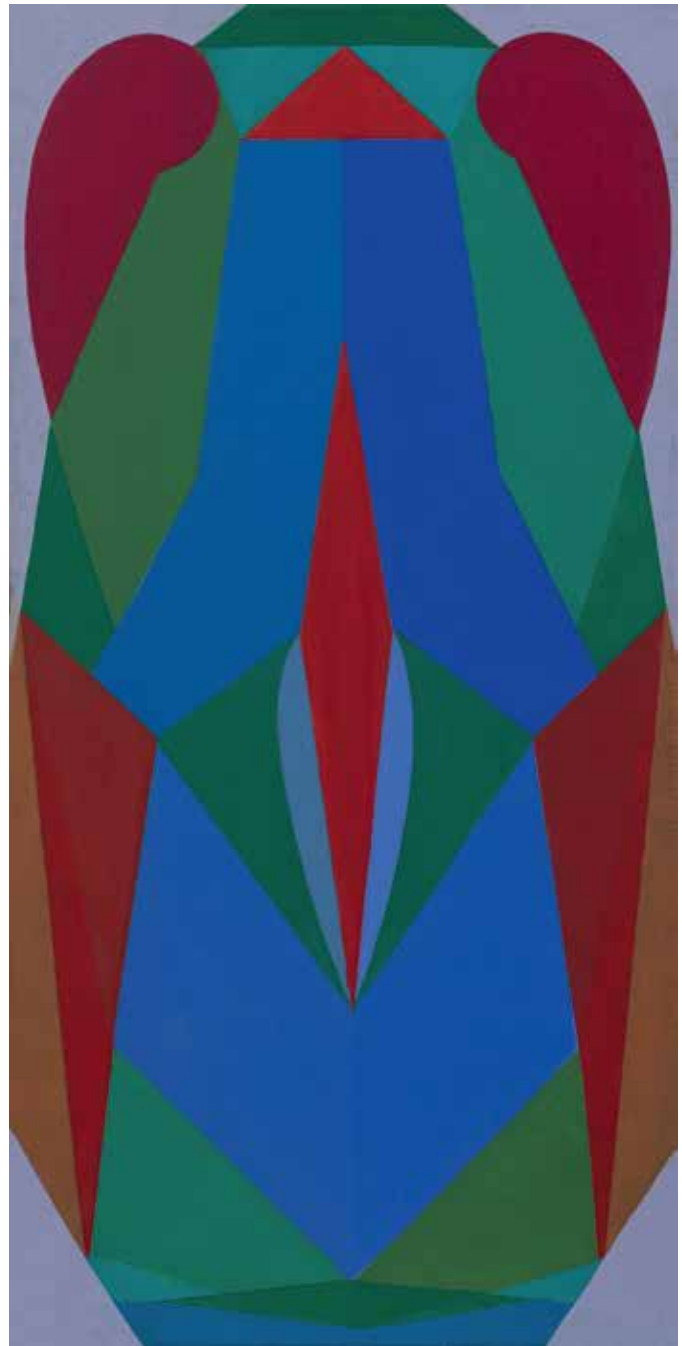
Bez naziva | Untitled, 1968-2002.
ulje na platnu | oli on canvas, 100x80 cm



Bez naziva | *Untitled*, 1968-2002.
ulje na platnu | oli on canvas, 60x55 cm



Bez naziva | Untitled,
ulje na platnu | oli on canvas, 90x45 cm



Bez naziva | Untitled,
ulje na platnu | oli on canvas, 90x45 cm



Bez naziva | Untitled,
ulje na platnu | oli on canvas, 90x45 cm



Bez naziva | Untitled,
ulje na platnu | oli on canvas, 90x45 cm



Bez naziva | Untitled,
ulje na platnu | oli on canvas, 90x45 cm



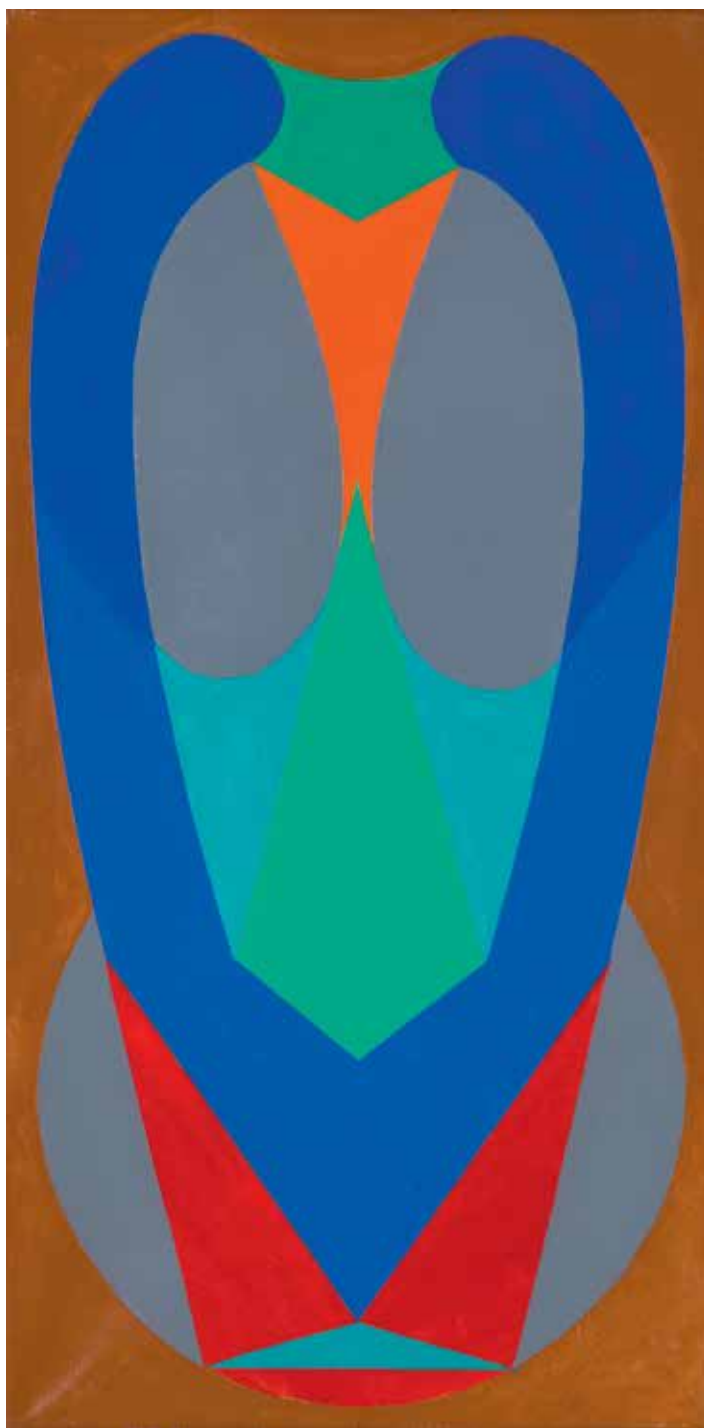
Bez naziva | Untitled,
ulje na platnu | oli on canvas, 90x45 cm



DNK 10, 2000.
ulje na platnu | oli on canvas, 60x50 cm



Forma IV | Form IV,
ulje na platnu | oli on canvas, 60x35 cm



Bez naziva | Untitled,
ulje na platnu | oli on canvas, 90x45 cm

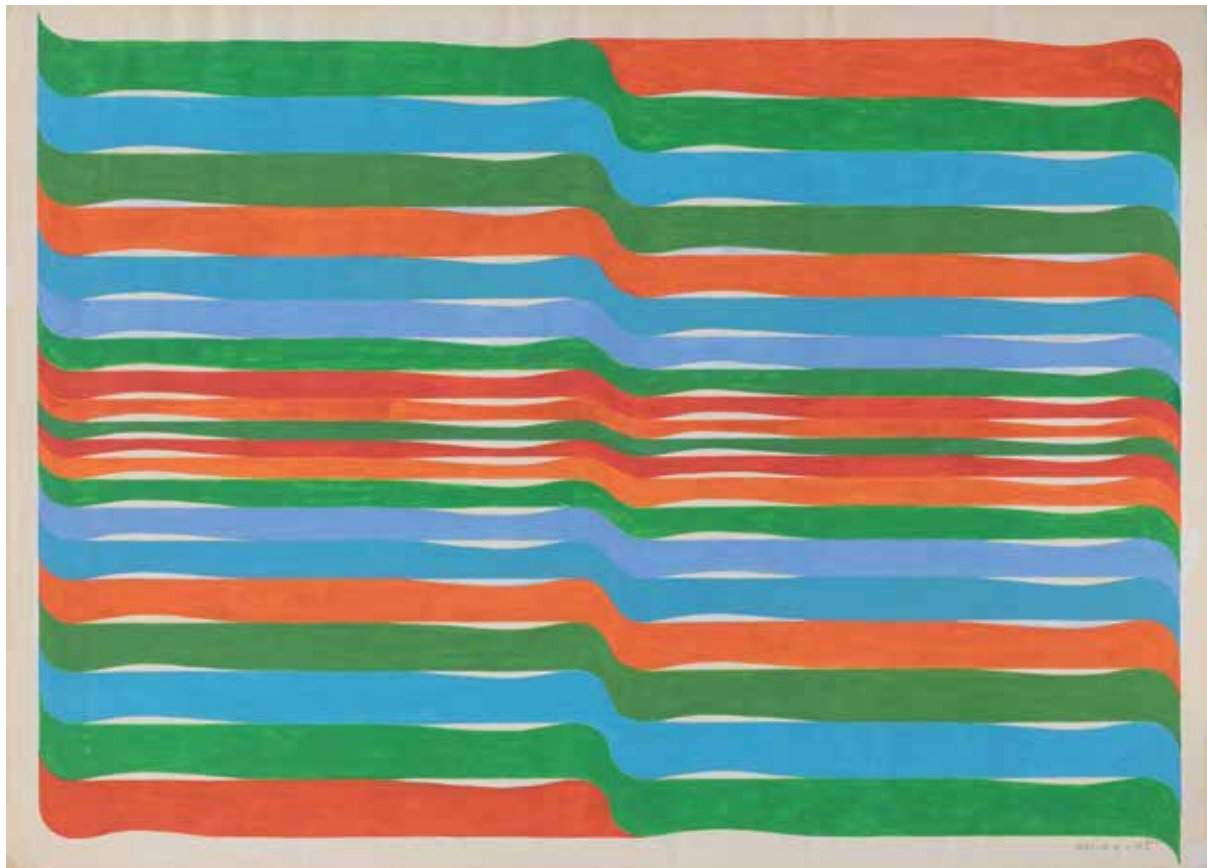


Duplex I, 1970.
ulje na platnu | oli on canvas, 80x70 cm





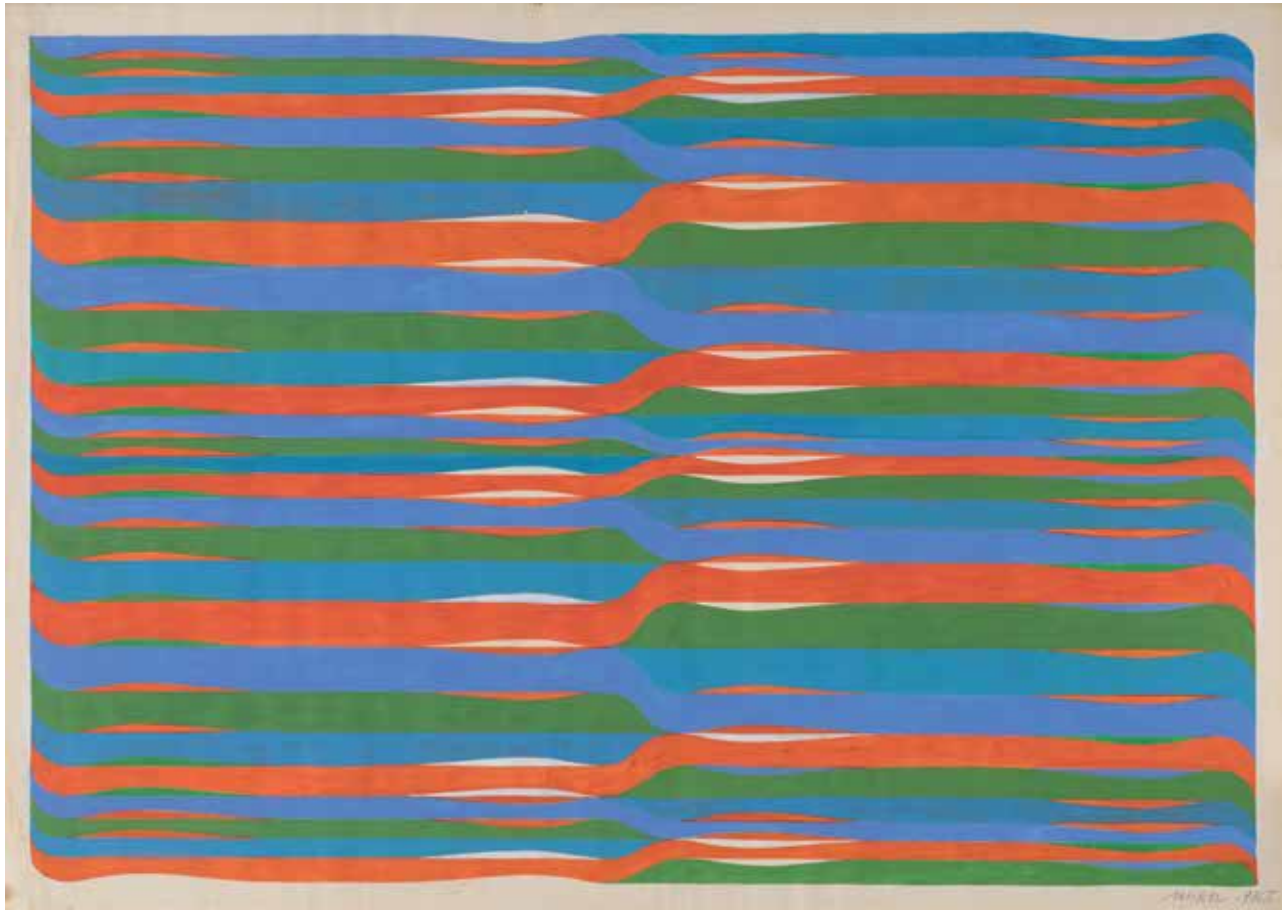




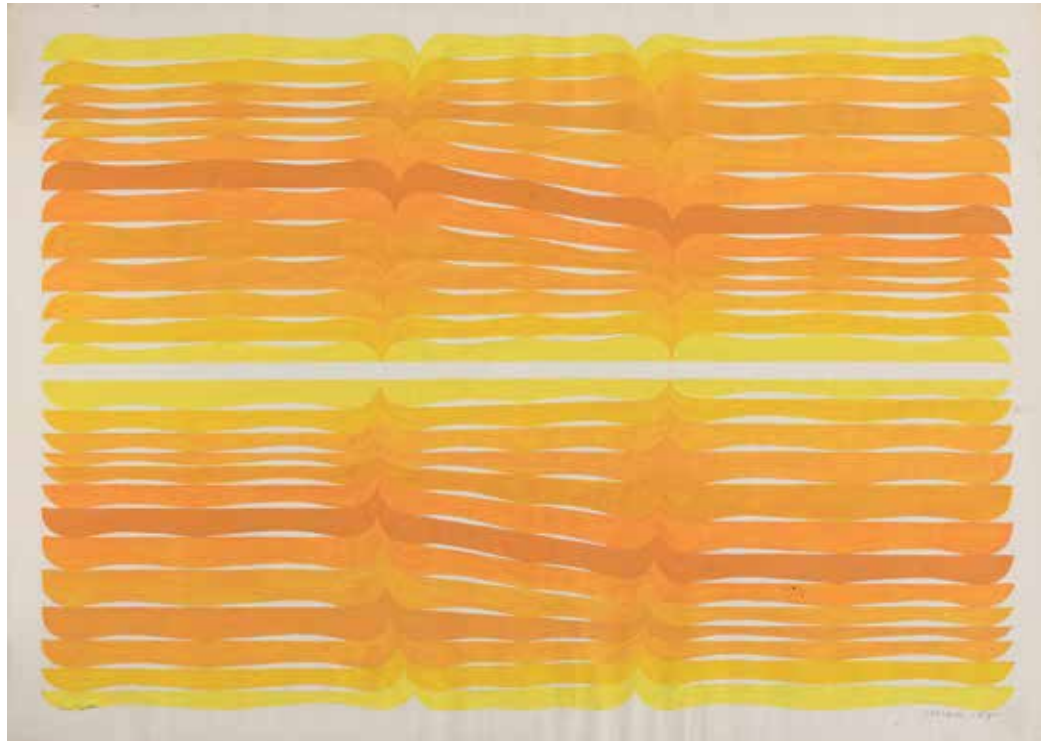
Bez naziva | *Untitled*, 1965.
akril na kartonu | acrylic on cardboard, 50x70 cm



Bez naziva | *Untitled*, 1964.
akril i olovke u boji na papiru | acrylic and colored pencil on paper, 2 x 50x70 cm



Bez naziva | *Untitled*, 1965.
akril na kartonu | acrylic on cardboard, 50x70 cm



Bez naziva | Untitled, 1965.
flomaster na papiru | felt pen on paper, 50x70 cm



Bez naziva | Untitled, 1965.
kombinovana tehnika (pastel, olovke u boji, flomaster) na papiru |
mixed media (pastel, coloured pencil, felt pen) on paper, 50x70 cm



Bez naziva | *Untitled*, 1970.
kolaž | collage, 70x50 cm



Bez naziva | *Untitled*, 1970.
kolaž | collage, 70x50 cm



Bez naziva | Untitled, 1970.
kolaž | collage, 70x50 cm



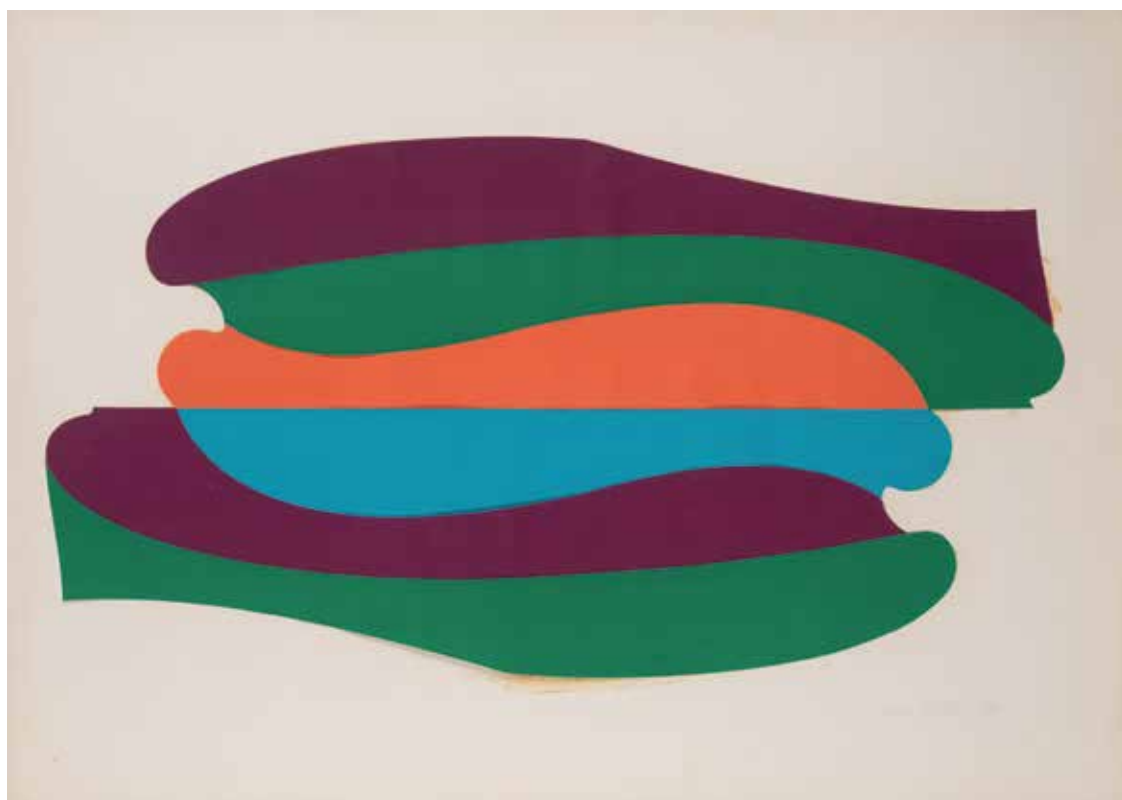
Bez naziva | Untitled, 1970.
kolaž | collage, 70x50 cm



Bez naziva | Untitled, 1970.
kolaž | collage, 70x50 cm



Bez naziva | *Untitled*, 1970.
kolaž | collage, 70x50 cm



Bez naziva | *Untitled*, 1970.
kolaž | collage, 50x70 cm



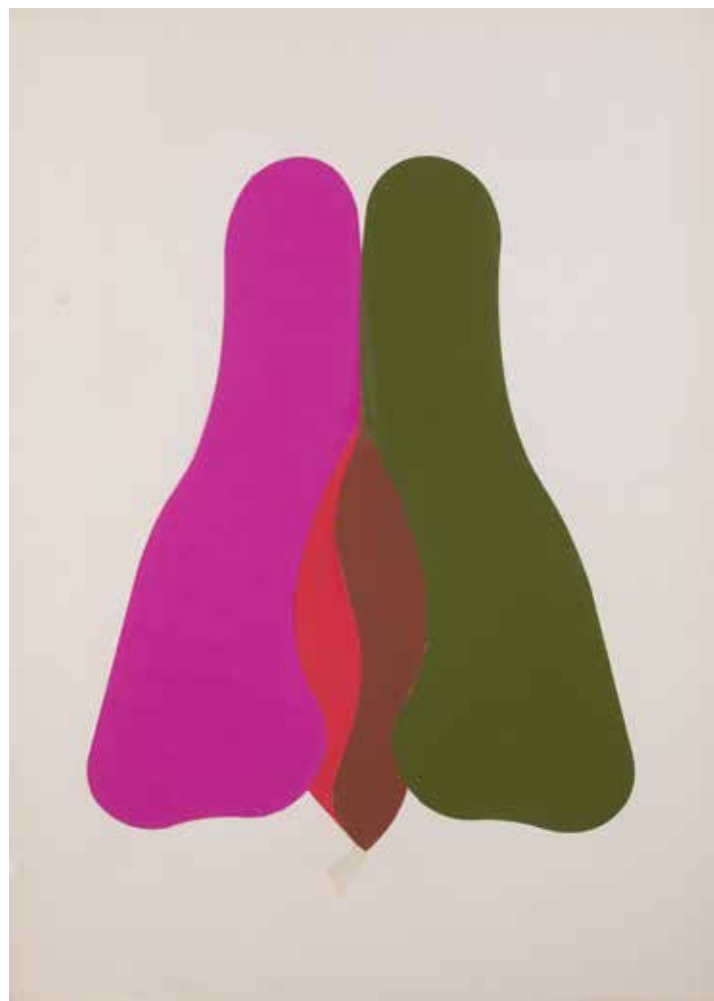
Bez naziva | Untitled, 1970.
kolaž | collage, 70x50 cm



Bez naziva | Untitled, 1970.
kolaž | collage, 70x50 cm

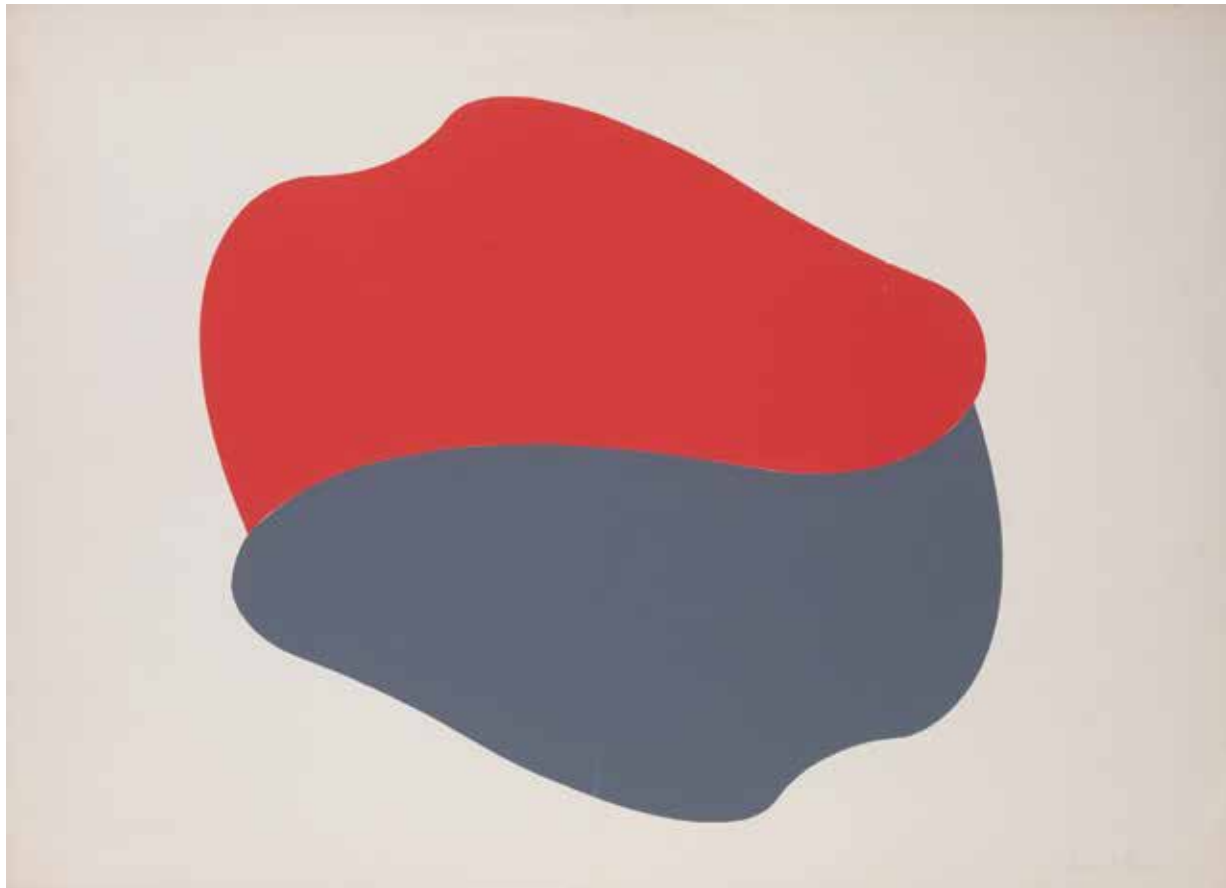


Forma | *Form*, 1970.
kolaž | collage, 70x50 cm



Bez naziva | *Untitled*
kolaž | collage, 70x50 cm





Polje E | Field E
kolaž | collage, 50x70 cm



Priča A | Tale A, 1969.
kolaž | collage, 70x50 cm



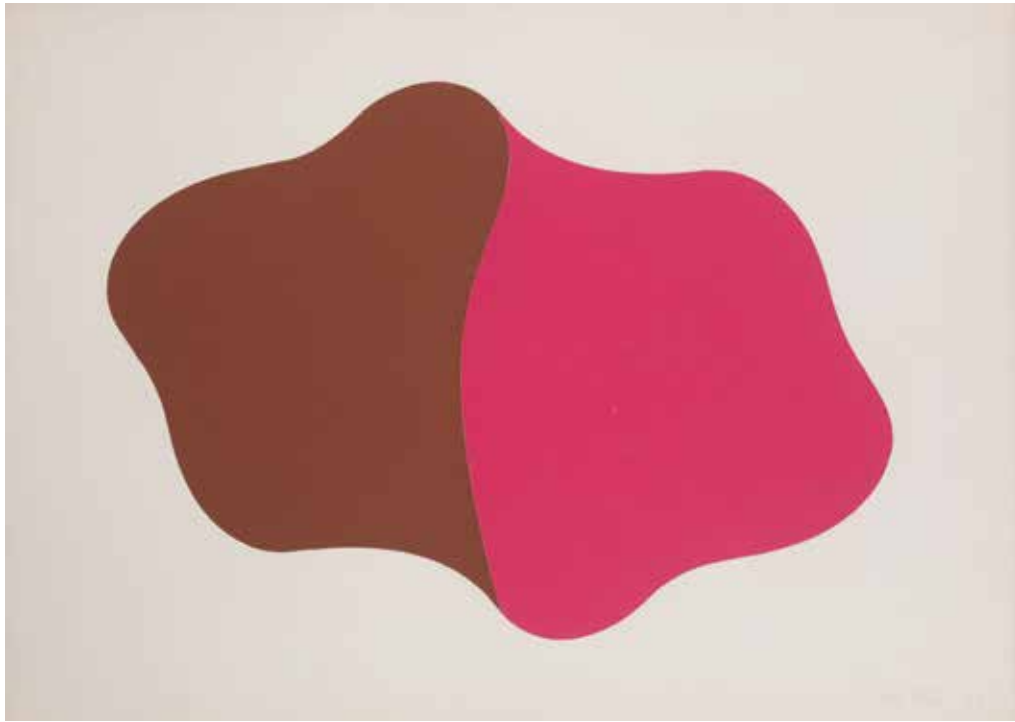
Bez naziva | Untitled.
kolaž | collage, 70x50 cm



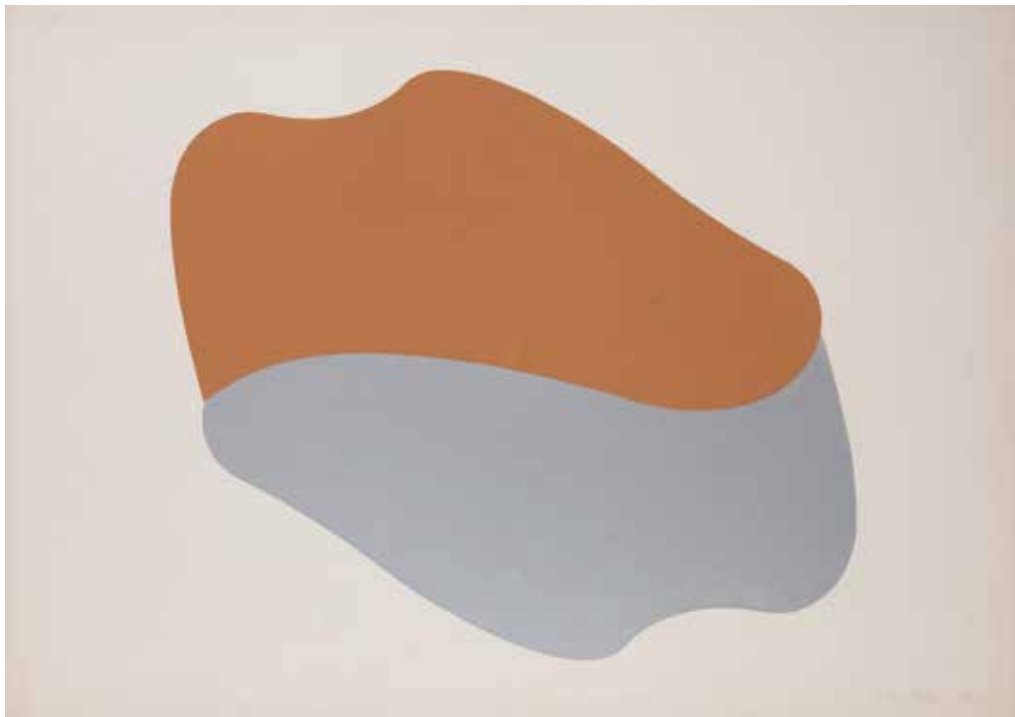
Polje F | *Field F*, 1970.
kolaž | collage, 70x50 cm



Polje H | *Field H*, 1970.
kolaž | collage, 70x50 cm



Polje B | Field B
kolaž | collage, 50x70 cm



Polje E | Field E
kolaž | collage, 50x70 cm



Costruzione turchese / Tirkizna konstrukcija | Turquoise construction, 1967.
akrilik na kartonu | acrylic on cardboard, 74x54 cm



Costruzione d'oro / Zlatna konstrukcija | Gold construction, 1967.
akrilik na kartonu | acrylic on cardboard, 70x50 cm







MIRA BRTKA – UMETNICA KOJA JE VOLELA DA SE MENJA | MIRA BRTKA – AN ARTIST WHO LOVED TO CHANGE

BELE SLIKE

Posle završene Akademije za pozorišnu i filmsku umetnost - odsek filmske režije, u Beogradu 1955. Godine, Mira Brtko je 1959. otišla u Rim kako bi se usavršavala u radu na filmu. Tamo je, međutim, upisala Akademiju lepih umetnosti na kojoj je diplomirala 1963. i potom ostala da živi u tom gradu sve do 1970. kada se vratila u zemlju. Kratko vreme se posvetila umetnosti poznog enformela i istraživanju pojedinih neslikarskih materijala, pre svega mermerne paste, kao i evokativnim potencijalima reljefno oslikane površine. Već od 1964. nastaju, međutim, delikatno izvedeni radovi veoma svetlog kolorita na kojima se ponavljaju sitni, plošni oblici i evociraju nematerijalne vrednosti poput refleksija svetlosti ili u geometrizovanu mrežu uhvaćene atmosfere. Tada će nastati i prve *Bele slike* kao vrhunac svođenja izražajnih sredstava sve dok nisu ostali samo bela ploha i bela linija na njoj. *Bele slike* su izlagane 1965. na izložbi *Forme presenti* u galeriji *Scorpio* u Rimu, na kojoj su učestvovali i Antonio Franchini (Franchini Antonio), Bruno Conte (Conte Bruno) Šu Takahaši (Takahashi Shu) i Milena Čubraković. Autor izložbe bio je likovni kritičar Đuzepe Gat (Gatt Giuseppe) koji je kao ključno pitanje koje se postavlja izložbom istakao nastojanje umetnika da daju formu nečemu tako nematerijalnom kao što je svetlost. U vezi sa tim napisao je da plastične lineane forme koncipirane u reljefu zarobljavaju svetlost i objektivizuju

WHITE PAINTINGS

After graduating from the Academy of Theatre and Film Art - Department of Film Directing in Belgrade in 1955, Mira Brtko went to Rome in 1959 in order to improve her work on the film. However, she enrolled in the Accademia di belle arti di Roma there, she graduated in 1963 and stayed living in that city until 1970, when she returned to the country. For a short period of time she dedicated herself to the late Art Informel and to the study of certain non-painting materials, mainly marble paste, as well as to the evocative potentials of the relief painted surface. But as early as in 1964, delicately performed works of very bright colour were created, in which small, flat forms were repeated and intangible values such as light reflections or the atmosphere captured in a geometrized network were evoked. The first *White Paintings* will appear at that time as the acme of the reduction of the means of expression, until only the white surface and the white line on it remain. The *White Paintings* were exhibited in 1965 at the *Forme presenti* exhibition in the Scorpio Gallery in Rome, in which Franchini Antonio, Conte Bruno, Takahashi Shu and Milena Čubraković also took part. The author of the exhibition was the art critic Gatt Giuseppe who pointed out the effort of the artists to give form to something as intangible as light as a key question posed by the exhibition. In this regard, he wrote that plastic linear forms designed in relief capture light and objectify it so that the painting becomes "an object of light or, rather a light-object".



Bez naziva | Untitled
mermerna pasta na platnu | marble paste on canvas, 50x50
cm

These early works by Mira Brtka were created in the circle of friends who collaborated or even worked together for several years in the studio of the Japanese artist Nobuya Abe in Rome. Two years later, in 1967, some of them formed the first group *Illumination* and exhibited together at an exhibition in Trento. Nobuya Abe, who lived in Italy at that time and was the informal leader of the group, was engaged in some kind of organic abstraction. He believed that the study of the relationship between surface, light, colour and space on the canvas must rely on both modern research and philosophical ideas of spiritual perfection in terms of the awakened consciousness that radiates light around. His artistic credo was best formulated in the exhibition catalogue of Trento when he wrote that for contemporary artists, colour should no longer imitate nature, but should be light itself - the light of the human spirit separated from the rest of nature. In that sense, the term *illumination* in the group name was connected with *illumination* as a painting or revival of medieval manuscripts and with enlightenment as a person's inner illumination.

Mira Brtka's *White Paintings* created in that intellectual and artistic environment bring the greatest possible rigour to the concept in her painting at the time. She used a canvas surface coated with a thin layer of white paint and relief, parallel, also white lines drawn on it with marble paste. The lines were perfectly correct because they were not drawn freehand, but using a specially constructed stylus with a funnel through which the paste was applied with the help of a template. There were no brushstrokes in the paintings, there was no texture or randomness, but there was still discrete dynamics created by the arrangement of lines and the relationship between the smoothly painted surface, the relief line and the shadow it cast on the canvas, which depended on the degree of illumination and the observer movements. The surface of the canvas is thus transformed into a void in which three-dimensional lines build relief lattice structures as a trace of a certain desire or event. As the lines never intersect, do not close and do not build closed shapes, it was not about the representation of the objective world but about the will to create a new reality on the canvas, complete and open to change at the same time. It is certain that it was not easy to create a painting with such limited resources as a white line on a white surface, and that such precise work required a certain preparation and then great concentration and complete dedication.

102 | je tako da slika postaje "objekat svetlosti ili, bolje rečeno, svetlost-objekat".

Ta rana dela Mire Brtke nastala su u krugu prijatelja koji su nekoliko godina saradivali ili čak i radili zajedno u ateljeu japanskog umetnika Nobuja Abea u Rimu. Pojedini od njih će dve godine kasnije, 1967, formirati i grupu *Illuminacion* i zajedno izlagati na izložbi u Trentu. Nobuja Abe, koji je u to vreme živeo u Italiji i bio neformalni vođa grupe, sam se bavio nekom vrstom organske apstrakcije. Smatrao je da se istraživanje relacija između površine, svetlosti, boje i prostora na slikarskom platnu mora oslanjati kako na savremena istraživanja tako i na filozofske ideje o duhovnom usavršavanju u smislu probuđene svesti koja isijava svetlost oko sebe. Svoj umetnički kredo najbolje je formulisao u katalogu izložbe u Trentu kada je napisao da za savremene umetnike boja ne treba više da oponaša prirodu već treba da bude sama svetlost – svetlost ljudskog duha odvojena od ostatka prirode. U tom smislu je i pojam *illumination* u nazivu grupe vezivao i uz iluminaciju kao oslikavanje ili oživljavanje srednjovekovnih rukopisnih

knjiga i uz prosvetljenje kao čovekovo unutrašnje obasjavanje.

Bele slike Mire Brtke nastale u tom intelektualnom i umetničkom okruženju donose najveću moguću strogost koncepta u njeno tadašnje slikarstvo. Koristila je površinu platna premazanu tankim slojem bele boje i na njoj mermernom pastom povučene reljefne, paralelne, isto tako bele linije. Linije su bile savršeno pravilne jer nisu povučene slobodnom rukom nego pomoću posebno konstruisane pisaljke sa levkom preko kojeg je pasta aplicirana uz pomoć šablona. Na slikama nije bilo poteza četkom, nije bilo teksture ni slučajnosti ali je ipak postojala diskretna dinamika koju je stvarao kako raspored linija tako i odnos između glatko oslikane površine, reljefne linije i senke koju je ona bacala na platno a koja je zavisila od stepena osvetljenosti i kretanja posmatrača. Ploha platna je na taj način preobražena u prazninu na kojoj trodimenzionalne linije grade reljefne rešetkaste strukture kao trag određenog htenja ili događaja. Kako se linije nikada ne ukrštaju, ne zatvaraju ine grade zatvorene oblike, nije bilo reči o reprezentaciji objektivnog sveta nego o volji da se na platnu stvori nova realnost, istovremeno i celovita i otvorena za promenu. Sigurno je da nije bilo lako stvoriti sliku sa tako ograničenim sredstvima kao što je bela linija na beloj plohi i da je tako precizan rad tražio izvesnu pripremu a zatim veliku koncentraciju i potpunu posvećenost. Ali upravo u krajnjoj pročišćenosti vizuelnog iskaza bila je i suština tog koncepta u kom se polazilo od pretpostavke da je umetnost potrebno osloboditi svega naučenog, svih prethodnih znanja, skinuti već iskorišćene i preživle kulturološke slojeve koje nameću sredina ili istorija umetnosti, da bi se vratilo na same izvore i započelo nešto sasvim novo. *Bele slike* Mire Brtke iz 60-ih godina nazvane su *Konstrukcijama* i označene rimskim brojevima koji su se odnosili na redosled nastanka.

Krajnja svedenost sredstava i jedva vidljiv pokret koji je još uvek bio daleko od ideja kinetičke umetnosti, povezuju te slike sa tada aktuelnim istraživanjima na međunarodnoj umetničkoj sceni koja se tiču opažanja, intuicije, meditacije ili umetnosti kao transcencije pojavne stvarnosti. Njihovo



Bez naziva | Untitled
mermerna pasta na platnu | marble paste on canvas, 50x50 cm

But just in the ultimate purity of visual expression there was the essence of the concept, which was based on the assumption that art need to be free from all learned, all previous knowledge, one should remove already used and surviving cultural layers imposed by the environment or art history in order to return to sources themselves and start something completely new. Mira Brtka's *White Paintings* from the 1960s were called *Construction* and marked with Roman numerals that referred to the order of creation.

The ultimate reduction of means and the barely visible movement that was still far from the ideas of kinetic art, link these paintings with the then current research on the international art scene concerning perception, intuition, meditation or art as a transcendence of emergent reality. Their significance should first be sought in the experiences of heroic avant-garde from the beginning of the century, in the works of Malevich Kasimir who believed in the world as indivisible unity and the search for the fourth dimension as well as in painting by Mondrian Piet who gave up real world representation in order to present the idea of the stable cosmic principles which are behind the deceptive appearance. Both of them aspired to a

značenje najpre bi trebalo tražiti u iskustvima herojskih avangardi sa početka veka, u delima Kazimira Maljeviča (Malevich Kasimir) koji je verovao u svet kao nedeljivo jedinstvo i potragu za četvrtom dimenzijom kao i u slikarstvu Pita Mondrijana (Mondrian Piet) koji je odustao od reprezentacije realnog sveta kako bi u slici prezentovao ideju o stabilnim kosmičkim principima koji stoje iza varljive pojavnosti. Obojica su težili nadindividualnoj, neekspresivnoj umetnosti koja otkriva metafizičke ili kosmičke aspekte postojanja. Ta idealistička vizija slikarstva je šezdesetih godina ponovo postala aktuelna pod uticajem estetike praznine i filozofskih ideja Dalekog istoka o potrebi za suočavanjem sa nesavršenošću, nedaćama i nelagodnom svakodnevnog života putem pročišćenja i duhovne discipline. Te su ideje bile veoma uticajne među mladim ljudima i delili su ih kako Mira Brtka tako i brojni drugi umetnici u Evropi i Americi. U Italiji se, na primer, takvoj umetnosti posvećuje Enrico Castellani (Castellani Enrico), na kratko i Pjero Manconi (Manzoni Piero), koji koriste nepravilnu reljefnu rešetku radi stvaranja slika na kojima se minimalnim razlikama tona ili debljine bojenog sloja stvara unutrašnji ritam slike kao svetlosnog objekta. Obojica su bili inspirisani delom Iva Klajna (Klein Yves) koji je zen budizam izučavao u Japanu i kasnije postao poznat instructor borilačkih veština u Francuskoj. Iako su tako organizovane slike na prvi pogled izgledale kao i pojedina dela umetnosti nazvane konstruktivizam, neoplastičizam, objektivizam, razlikovalo ih je polazište umetnika: dok su objektivističke umetničke struje bile usmerene na materijalističko istraživanje osnovnih elemenata slikarstva: plohe, boje, razmera platna, gustine namaza, teksture i slično, njihova je umetnost bila inspirisana potrebom za jednostavnošću, skromnošću i etičkim promišljanjem pre svega ličnih, egzistencijalnih pitanja u filozofiji i umetnosti. Slično su i članovi grupe Zero u Nemačkoj svoj rad definisali kao zonu tišine i otvaranje mogućnosti za novi početak. Posebno je Ginter Uker (Uecker Guenter) za blago reljefne monohromne površine kojima je istraživao potencijale svetlosti, prostora i vremena ili kretanja gledaoca da bi stvorio iluziju krajnje suptilnog pokreta na platnu, inspiraciju nalazio u dalekoistočnim kulturama i mističkom idealizmu. Za razliku od scientističkog pristupa ili

supra-individual, non-expressive art that reveals metaphysical or cosmic aspects of existence. This idealistic vision of painting became current again in the 1960s under the influence of the aesthetics of emptiness and philosophical ideas of the Far East about the need to deal with imperfections, adversities and the discomfort of everyday life through purification and spiritual discipline. These ideas were very influential among young people and were shared by Mira Brtka and many other artists in Europe and America. In Italy, for example, Castellani Enrico, even Manzoni Piero for a short time, dedicate himself to such art, using an irregular relief grid to create paintings in which minimal differences in the tone or thickness of the coloured layer create the inner rhythm of the image as light object. Both were inspired by the work of Klein Yves, who studied Zen Buddhism in Japan and later became a well-known martial arts instructor in France. Although paintings organized in such a way looked like certain works of art called constructivism, neoplasticism, objectivism at first glance, they were distinguished by the artist's starting point: while objectivist artistic currents were focused on materialistic research of basic elements of painting: surfaces, colours, canvas size, spread density, textures and the like, their art was inspired by the need for simplicity, modesty and ethical reflection primarily on personal, existential issues in philosophy and art. Similarly, members of the Zero group in Germany defined their work as a zone of silence and opening opportunities for a new beginning. Especially, Uecker Guenter, sought inspiration for his slightly relief monochrome surfaces with which he explored the potentials of light, space and time or the movement of the viewer to create the illusion of an extremely subtle movement on canvas in Far Eastern cultures and mystical idealism. Unlike the scientist approach or activist engagement, he, as well as the artists close to him, manifested resistance to egocentric consumer culture that neglects intuition and all-encompassing by giving up subjectivism and minimizing the means of expression. Although this was not the attitude of activist art that believed in the artist's obligation to participate actively in changes of social reality, this approach emerged as an expression of resistance to consumerism and the egocentrism of Western civilization, but confronted them with confidence in the spiritual potential of art.

The need for a purifying experience was shared by artists in America such as Agnes Martin, who dealt with grid

aktivističkog angažmana, otpor prema egocentričnoj potrošačkoj kulturi koja zanemaruje intitivnost i svekoliku povezanost, on je, kao i njemu bliski umetnici, manifestovao odustajanjem od subjektivizma i svođenjem na minimum izražajnih sredstava. Mada to nije bio stav aktivističke umetnosti koja je verovala u obavezu umetnika da aktivno učestvuje u promenama društvene stvarnosti, i taj je pristup nastajao kao izraz otpora prema konsumerizmu potrošačkog društva i egocentrizmu zapadne civilizacije ali se sa njima suočavao poverenjem u spiritualni potencijal umetnosti.

Potrebu za pročišćujućim iskustvom delili su i umetnici u Americi kao Agnes Martin koja se bavila mrežastim strukturama koje zamagljuje površinu slike ili i Ed Rajnhard (Reinhardt Ad) sa geometrijskim oblicima koji se među sobom minimalno razlikuju u tonalitetu kako bi sugerisali nematerijalne vrednosti poput praznine beskrajnog prostora, ali i iskustva budnosti i meditacije ili odricanja od prirode i ega. Iako su ih pojedini kritičari smatrali minimalistima a drugi apstraktnim ekspresionistima, oni su se i od jednog i od drugog pravca razlikovali upravo duhovnošću inspirisanom zen budizmom. Kao i brojni drugi umetnici u svetu težili su krajnjoj redukciji slike kako bi se posle ekspresivnosti enformela i gestualne apstrakcije, usmerenih na snažno ispoljavanje individualnosti i subjektivizma, umetnost vratila vrednostima tihovanja i meditacije ili idejama prema kojima i ono što je najmanje opazljivo sadrži u sebi sve što postoji. Odbijali su ne samo komercijalizaciju umetnosti nego i njene veze sa modernom tehnologijom i na tehnologiji zasnovanom progresu.

Kada je reč o ranim *Belim slikama* Mire Brtke trebalo bi, ipak, reći da u 60-im godinama nije bilo mnogo *Belih slika* kao i da njene *Bele slike* nisu uvek bile isključivo bele nego su ponekad bile tonirane ili su linije na njima neznatno naglašene diskretnom obojenošću. To ne umanjuje strogost ili čistoću koncepta u kom kretanje linearnih formacija unutar potencijalno beskrajne plošnine platforma formira otvorene strukture kojima se na krajnje suptilan način saopštavaju određena misao, emocija i pogled na svet.



Korica kataloga samostalne izložbe Mire Brtke, galerija "Zuzka Medvedová", Bački Petrovac, 2010. | Mira Brtka's solo exhibition catalogue cover, "Zuzka Medvedová" Gallery, Bački Petrovac, 2010

structures that blur the surface of the painting, or Ad Reinhardt with geometric shapes minimally different in tonality to suggest intangible values such as the emptiness of infinite space, but also experiences of wakefulness and meditation or renunciation of nature and ego. Although some critics considered them minimalists and others abstract expressionists, they differed from both directions precisely in their spirituality inspired by Zen Buddhism. Like many other artists in the world, they sought for the ultimate reduction of the painting so that, after the expressiveness of informal and gestural abstraction aimed at strong expression of individuality and subjectivism, art returned to the values of silence and meditation or ideas according to which even the least noticeable contains everything which exists. They rejected not only the commercialization of art but also its connection with modern technology and technology based on progress.

When it comes to Mira Brtka's early *White Paintings*, it should be said, however, that in the 60's there were not many *White Paintings* and that her white paintings were not always exclusively white but were sometimes tinted or the lines on them were slightly accentuated with dis-



Septembar | September
mermerna pasta na platnu | marble paste on canvas, 60x60 cm

106 |

Mira Brtko će po povratku u Srbiju 1970. godine promeniti način rada i posvetiće se umetnosti koja bi se mogla označiti kao organska apstrakcija ili umetnost oštih ivica. Nastajace slike i kolaži živih boja bilo organskih bilo geometrizovanih oblika koji stvaraju utisak prostorne dvosmislenosti zbog protivrečnosti u položaju ivica oblika koji se udvajaju ili preklapaju stvarajući zamke za pogled, vizuelne zagonetke. Na njima se istražuje neizvesnost viđenja, nestalnost opažanja, zbunjujući odnosi punog i praznog, ravnog i voluminoznog, konkavnog i koveksnog. To posebno dolazi do izražaja na kolažima čiji su oblici isečeni iz živo obojenog papira jer oni imaju i izvesnu debljinu u odnosu na plohu na koju su postavljeni. Uklapanjem jedne vizuelne jedinice u drugu i dvosmislenošću njihovog položaja ti radovi podsećaju na vizuelne ideje Nobuđe Abea o kome je umetnica i mnogo godina posle njegove smrti 1971. u Rimu, govorila sa velikim poštovanjem kao o svom učitelju.

Tokom sledećih nekoliko decenija Mira Brtko će se sa izuzetnim uspehom ogledati i u drugim umetničkim tehnikama: od tekstilnog kolaža, vezanih

crete colouration. This does not diminish the rigour or the purity of the concept in which the movement of linear formations within the potentially infinite plane of the canvas forms open structures that communicate a certain thought, emotion and view of the world in an extremely subtle way.

Upon her return to Serbia in 1970, Mira Brtko will change the way she works and will dedicate herself to art that could be described as organic abstraction or art of "hard-edges". Images and collages of vivid colors of either organic or geometric shapes will be created, giving the impression of spatial ambiguity due to contradictions in the position of the edges of shapes that double or overlap, creating traps for sight, visual puzzles. They explore the uncertainty of seeing, the instability of perception, the confusing relations of full and empty, flat and voluminous, concave and convex. This is especially evident in collages whose shapes are cut from brightly coloured paper because they also have a certain thickness in relation to the surface on which they are placed. By fitting one visual unit into another and by the ambiguity of their position, these works are reminiscent of the visual ideas of Nobuya Abe, about whom the artist spoke with great respect as her teacher many years after his death in Rome in 1971.

Over the next few decades, Mira Brtko will be extremely successful in other artistic techniques: from textile collage, embroidered work, fashion design, to metal, welded sculpture in which she achieved exceptional results. And then, after 2000, she returns to *White Paintings*. They were similar to the early *White Paintings* in the general structure, which sought to dematerialize the painted surface with white canvas and parallel relief white lines as forces whose movement has a logic known only to itself. The paintings are now called *White Shadows* to highlight their most delicate or least material aspect. They were preceded, however, by a dozen works called *Linea I, II, III...* created between 1994 and 1996 as a reaction to the lush, one can even say neo-baroque art to which the artist indulged in the nineties in paintings and works, embroidered with rich tiny abstract forms and painted with vivid, almost psychedelic colour. The paintings called *Linea* were much more relaxed in relation to the strictness of the concept of *White Paintings* from the 60's, both because the line on them was drawn spontaneously and because the artist used discreet color or

radova, modnog dizajna, do metalne, varene sculpture u kojoj je postigla izuzetne rezultate. A onda će se, posle 2000. godine, ponovo vratiti *Belim slikama*. One su bile slične ranim *Belim slikama* po generalnoj strukturi kojom se težilo dematerijalizaciji slikane površine belinom platna i paralelnim reljefnim belim linijama kao silnicama čije kretanje ima samo sebi znanu logiku. Slike su sada nazvane *Bele senke* kako bi se istakao njihov najdelikatniji ili najmanje materijalan aspekt. Prethodilo im je, međutim, desetak radova nazvanih *Linea I, II, III...* nastalih između 1994. i 1996. godine kao reakcija na bujnu, može se čak reći neobaroknu umetnost kojoj se umetnica prepustila devedesetih godina na slikama i radovima vezom bogatim sitnim apstraktnim oblicima i obojenim živim, gotovo psihodeličnim koloritom. Slike nazvane *Linea* su u odnosu na strogost koncepta *Belih slika* iz 60-ih bile znatno opuštenije već i zato što je linija na njima povučena spontano kao i zato što je umetnica koristila diskretan kolorit ili sive tonove kao senke koje bi trebalo da sugerišu iluziju reljefa u plošni platna. Za razliku od trodimenzionalne linije i realnog plitkog reljefa koju je ona stvarala na površini, tu se radilo o sugestiji, o naslikanom efektu ili iluziji reljefnosti. Slike čak podsećaju na nabore tkanina, na zgužvane bele čaršave ili oblike objekata koji su nekako iščileli i od kojih su ostali samo neprepoznatljivi svetlotamni tragovi. Poigravanje svetlošću i senkom radi stvaranja utiska trodimenzionalnosti na ravnoj plohi slikarskog platna je na nekoliko asamblaža čak doslovno preobraženo u reljef. U tim slučajevima je na površinu platna fiksirano drugo platno natopljeno u razređenu belu boju i postavljeno tako da formira guste nabore. Na taj način izbegnut je svaki iluzionizam i slika je postala u reljefu izveden objekat. Ti radovi su, međutim, izazivali reminiscencije na nabore u slikarstvu zrelog baroka ili čak na religiozni zanos evociran uzvitlanošću draperije na figurama koje se energično kreću u beskrajnim nebeskim prostorima. Zato će se umetnica formirana na postulatima modernizma i njegove reduktivnosti kao i na spiritualnim poukama Nobuya Abea, vrlo brzo vratiti strogom konceptu belih slika iz 60-ih godina i filozofskim stavima o umetničkom prostoru kao reprezentaciji praznine koja je izvor, oblik i suština svega što postoji. Među slikama nastalim posle

gray tones as shadows that should suggest the illusion of relief on the surface of the canvas. Unlike the three-dimensional line and the real shallow relief that it created on the surface, it was a suggestion, a painted effect or the illusion of relief. The paintings even resemble folds of fabric, of crumpled white sheets or shapes of objects that have somehow disappeared and of which only unrecognizable light-dark traces remain. Playing with light and shadow in order to create the impression of three-dimensionality on the flat surface of the painting canvas was literally transformed into a relief in several assemblages. In these cases, a second cloth soaked in diluted white paint is fixed to the surface of the canvas and placed so as to form dense folds. In that way, every illusionism was avoided and the painting became an object made in relief. These works, however, provoked reminiscences of the folds in the painting of the mature Baroque or even of the religious ecstasy evoked by the curvature of the drapery on the figures that move energetically in the endless celestial spaces. That is why the artist formed on the postulates of modernism and its reductivity, as well as on the spiritual teachings of Nobuya Abe, will soon return to the strict concept of *White Paintings* from the 60s and philosophical views on art space as a representation of emptiness which is the source, form and essence of everything that exists. However, among the paintings created after 2000, there are a few of them in gold or silver tones, because at that time the artist had the need to look for the roots of spirituality that is not the privilege of one culture or one civilization in her environment. Monochrome gold and silver paintings that repeat the structure of *White Paintings* remind us of golden backgrounds of Byzantine mosaics or silver fittings on icons that have the same meaning in these works as whiteness in Taoism, which is to evoke all-encompassing space as religious but also as abstract philosophical category.

After 2000, Mira Brtko will make a small series of "black paintings", in fact the lines cut by a professional machine in black acrylic that imitate the arrangement of lines in her *White Paintings*. If the production of *White Paintings*, which in that period included several dozen works, led to a certain saturation, their monotony literally solidifies in these black works as in its opposite, a kind of inverse copy in a reduced format. It is not a matter of elaborating a certain concept, but of an inversion in which not only white becomes black, but also what was raised on the surface becomes concave or even pierced and emp-

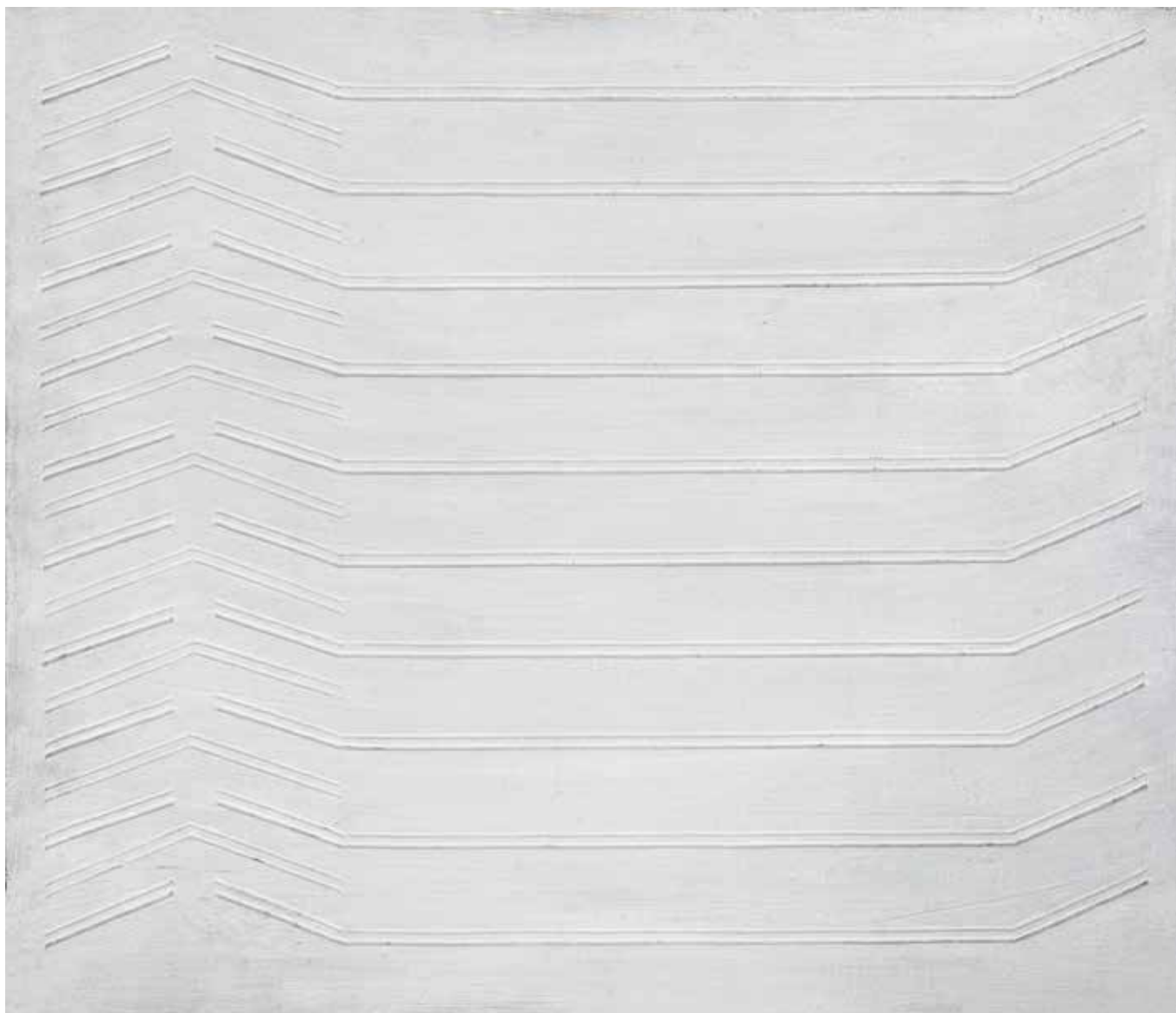
dvehiljadite biće, međutim, i nekoliko onih izvedenih u zlatnom ili srebrnom tonu jer je umetnica u tom trenutku imala potrebu da korene duhovnosti koja nije privilegija jedne kulture ili jedne civilizacije potraži i u svom okruženju. Monohromne zlatne i srebrne slike koje ponavljaju strukturu belih slika podsećaju, naime, na zlatne pozadine vizantijskih mozaika ili srebrni okov na ikonama koji na tim delima imaju isti smisao kao i belina u taoizmu a to je da evociraju sveobuhvatan prostor kao religioznu ali i kao apstraktnu filozofsku kategoriju.

Posle 2000- te godine Mira Brtka će uraditi i malu seriju "crnih slika", zapravo u crnom kliritu profesionalnom mašinom izrezanih linija koje oponašaju raspored linija na njenim *Belim slikama*. Ako je produkcija *Belih slika* koja je u tom periodu uključivala nekoliko destina radova dovela do izvesnog zasićenja, njihova se monotonija doslovno skrućuje u tim crnim radovima kao u svojoj suprotnosti, nekoj vrsti inverzne kopije u smanjenom formatu. Nije reč o razradi određenog koncepta nego o inverziji u kojoj ne samo da *belo* postaje *crno* nego i *iono* što je bilo uzdugnuto na površini postaje udubljeno ili čak probijeno i prazno kao što je i, ranije uz šablon povučena linija koja je ipak podrazumevala mogućnost greške, tu postala mašinski izveden rez. Ta bi se promena mogla shvatiti u kontekstu ideja Valtera Benjamina (Benjamin Walter) o sudbini slike u doba mehaničke reprodukcije pri čemu bi *Bele slike* predstavljale predložak koji se sa crnim kliritima ponavlja u potencijalno beskonačnim serijama. Ili se možda radi o labudovoj pesmi belih slika, nekoj vrsti grafičkog dizajna u kom su kapsulirane sve njihove osobine: igra punog i praznog, dubine i površine ili opažajna dvosmislenost kao tema koja je trajno fascinirala umetnicu. Zato nije neobično da je upravo jedan od radova u crnom kliritu poslužio kao logo za posthumno otvorenu Fondaciju Mire Brtke u Beogradu.



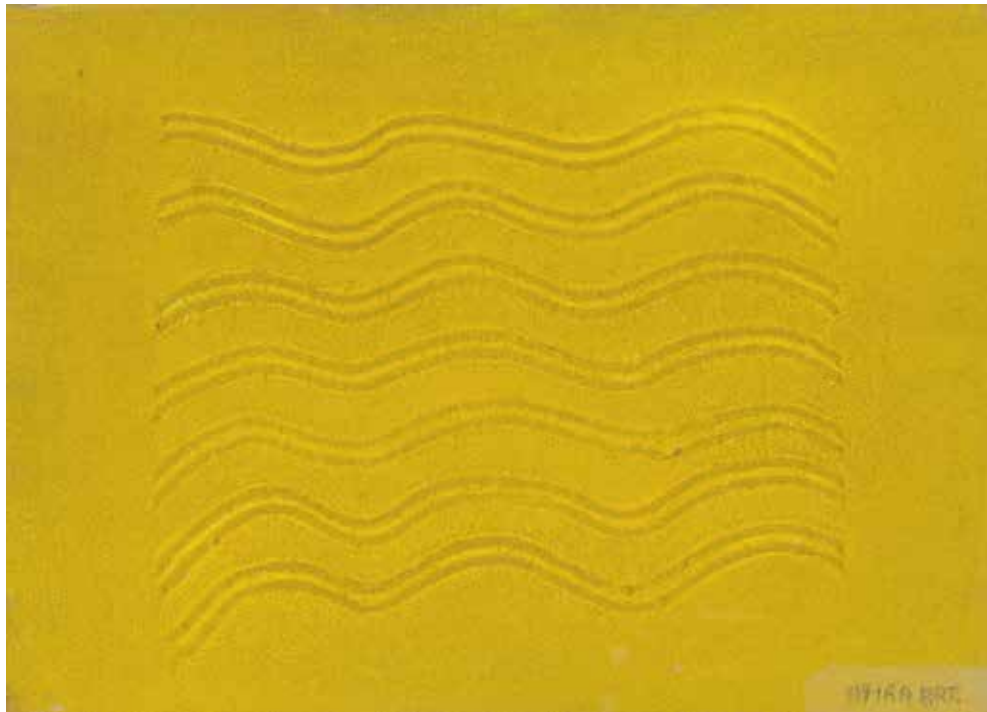
Bez naziva | Untitled
mermerna pasta na platnu | marble paste on canvas, 70x60 cm

ty, just as the line previously drawn along the template, which implied the possibility of error, there became a machine-made cut. This change could be understood in the context of Benjamin Walter's ideas about the fate of the painting in the age of mechanical reproduction, with *White Paintings* representing a template that is repeated with black acrylic in potentially infinite series. Or maybe it's a swan song of white paintings, a kind of graphic design in which all their features are encapsulated: a game of full and empty, depth and surface, or perceptual ambiguity as a topic that permanently fascinated the artist. That is why it is not unusual that one of the works in black acrylic served as a logo for the posthumously opened Mira Brtka Foundation in Belgrade.



Superficie bianca / Bela površina | White Surface, 1965.
marmerna pasta na platnu | marble paste on canvas, 60x70 cm

110|



Forme presenti, 1965.
akrilik na platnu | acrylic on canvas, 25x35 cm



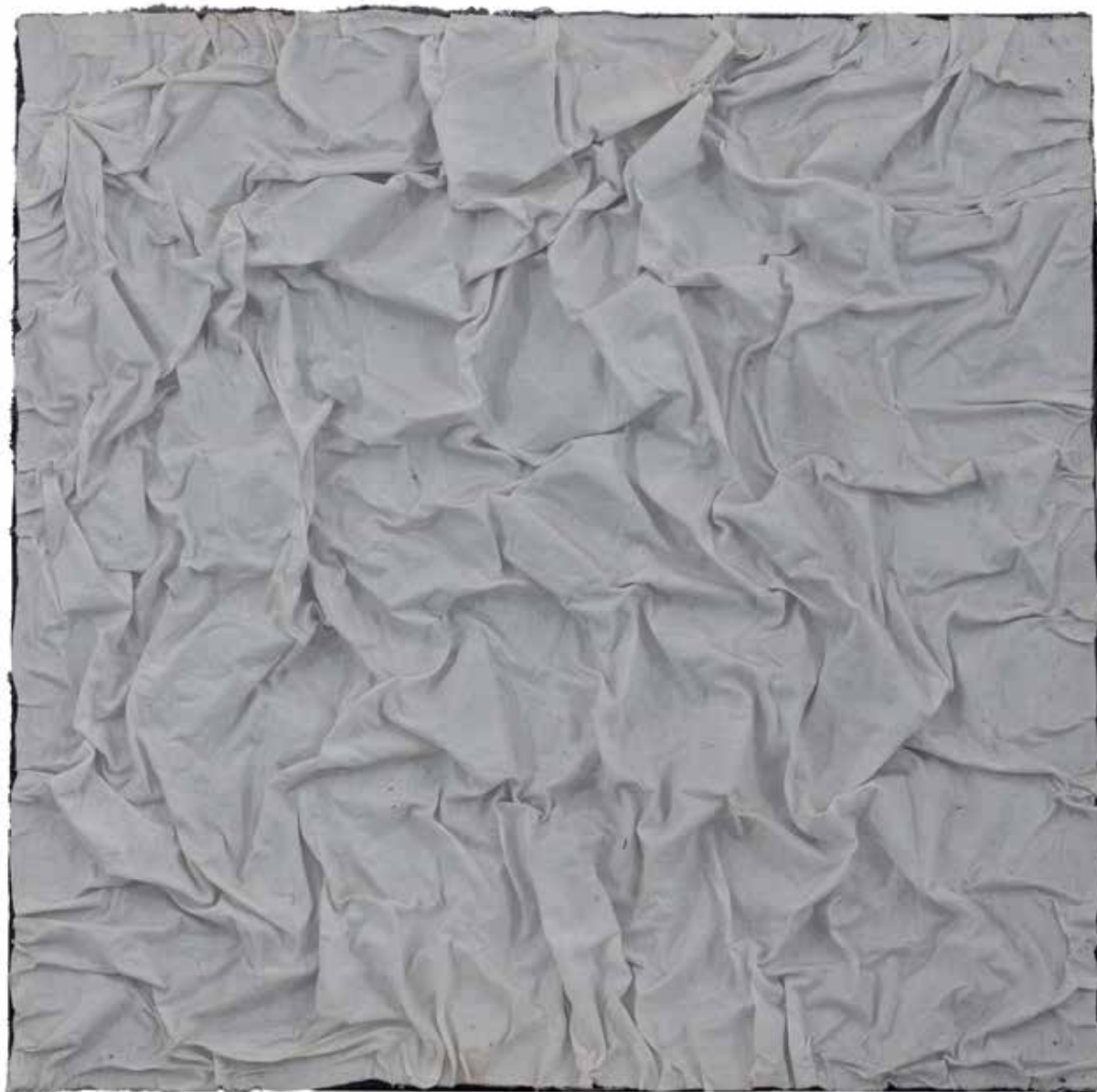
| 111

Bez naziva | Untitled
asambláž – tekstil na platnu | assemblage - textile on canvas, 65x65 cm

112|



Bez naziva | Untitled
asamblaž – tekstil na platnu | assemblage - textile on canvas, 70x70 cm



|113

Bez naziva | Untitled
asambláž – tekstil na platnu | assemblage - textile on canvas, 70x70 cm



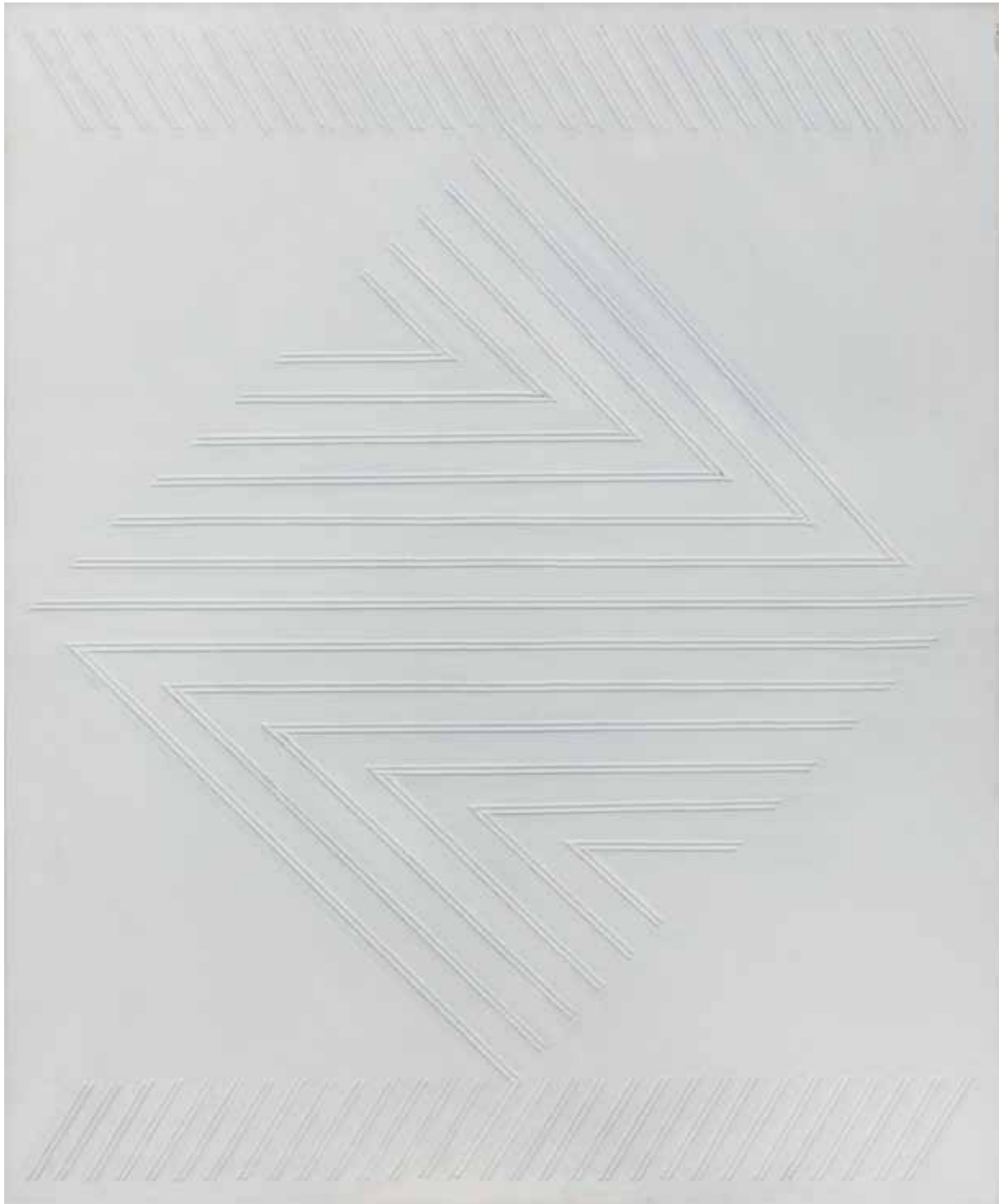
Bez naziva | Untitled
asamblaž – tekstil na platnu | assemblage - textile on canvas, 90x45 cm



|115

Bez naziva | Untitled
asamblaž – tekstil na platnu | assemblage - textile on canvas, 100x41 cm

116|



Bez naziva | Untitled
marmerna pasta na platnu | marble paste on canvas, 120x100 cm

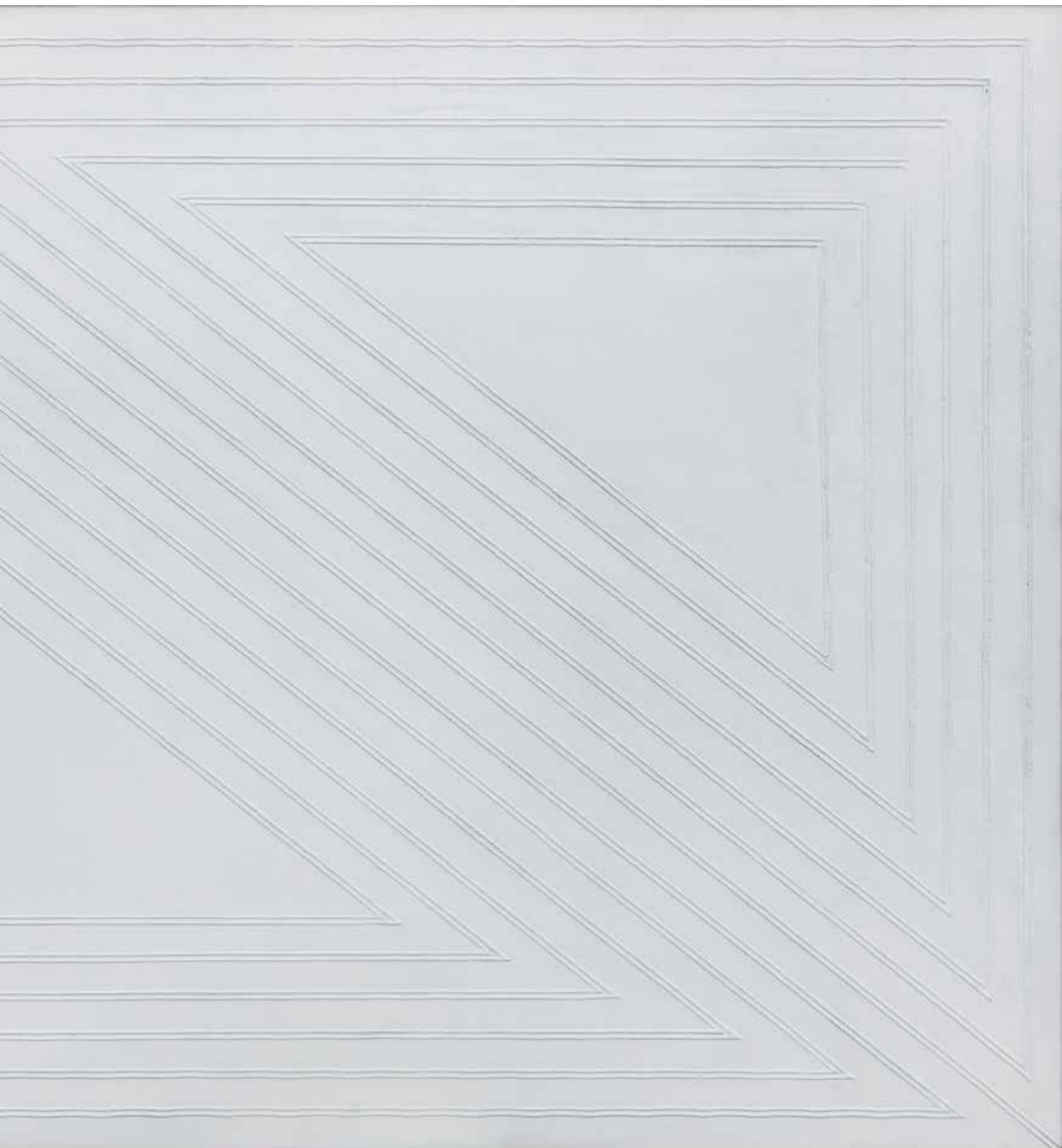


| 117

Bez naziva | Untitled
marmerna pasta na platnu | marble paste on canvas, 100x100 cm

A-2, 2000.
marmerna pasta na platnu | marble paste on canvas, 120x150 cm





120|



Bez naziva | Untitled
marmerna pasta na platnu | marble paste on canvas, 120x100 cm

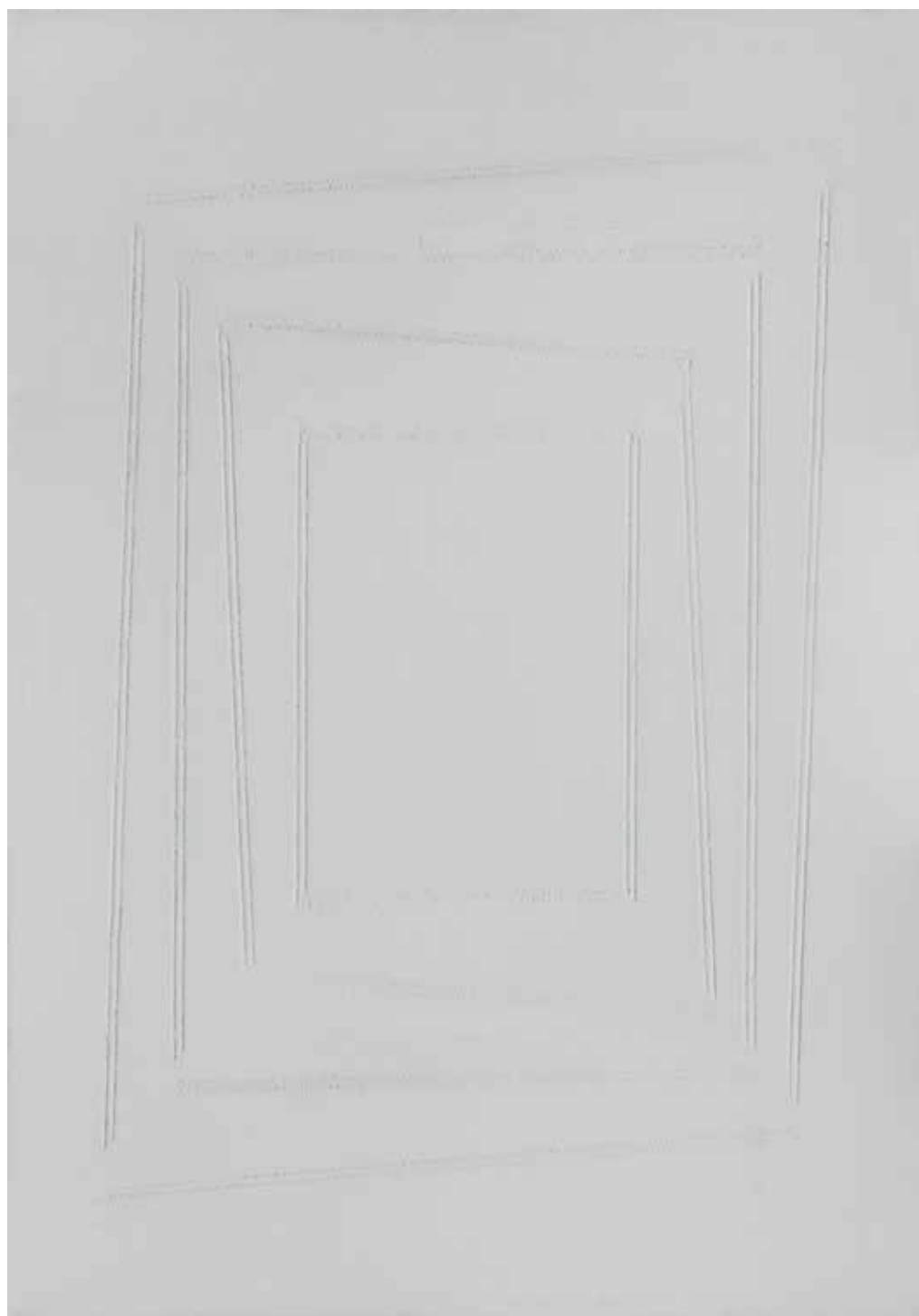


|121

X 1, 2000.
marmerna pasta na platnu | marble paste on canvas, 150x120 cm



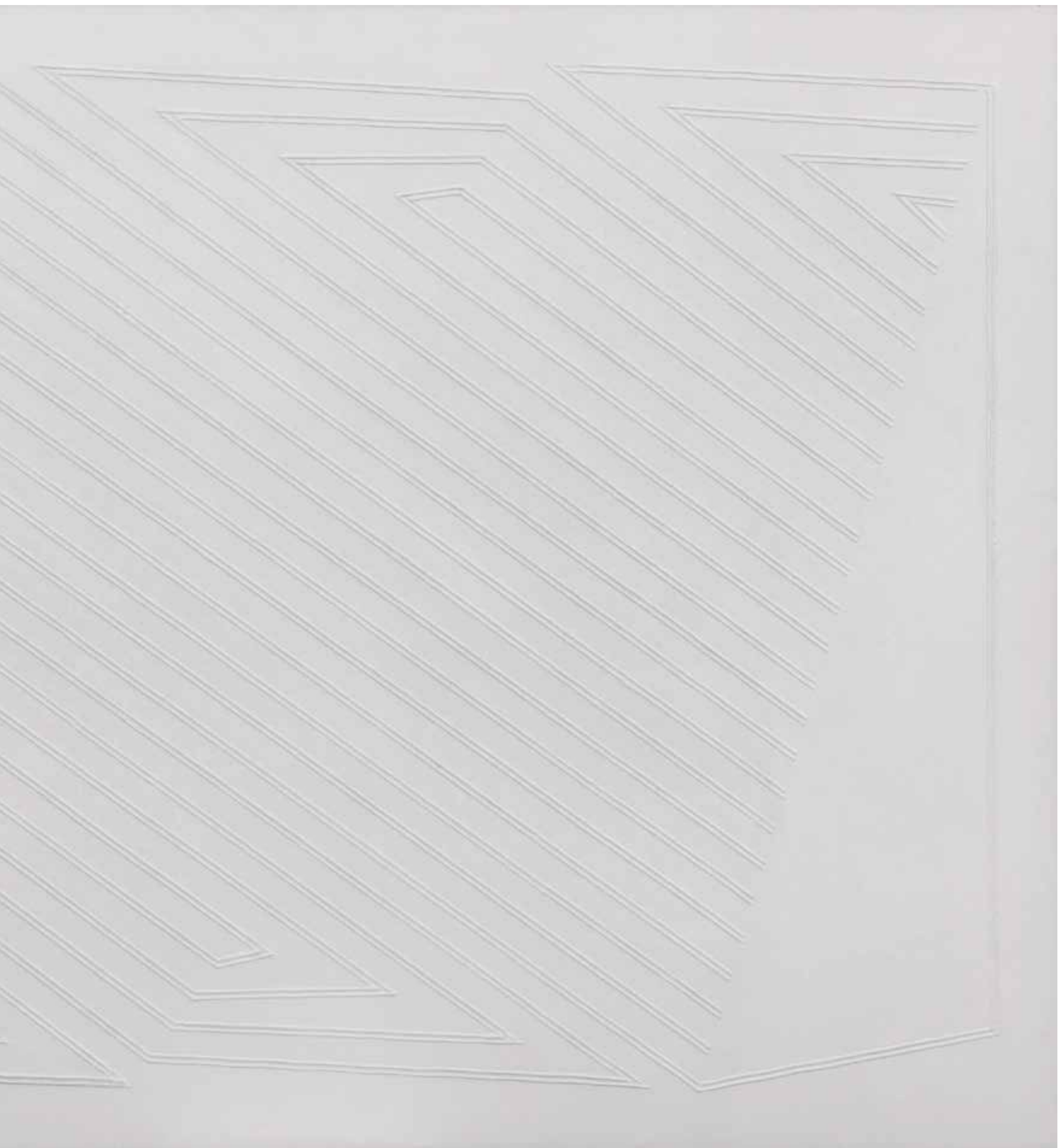
16. maj 2009. | May 16, 2009
marmerna pasta na platnu | marble paste on canvas, 120x100 cm



|123

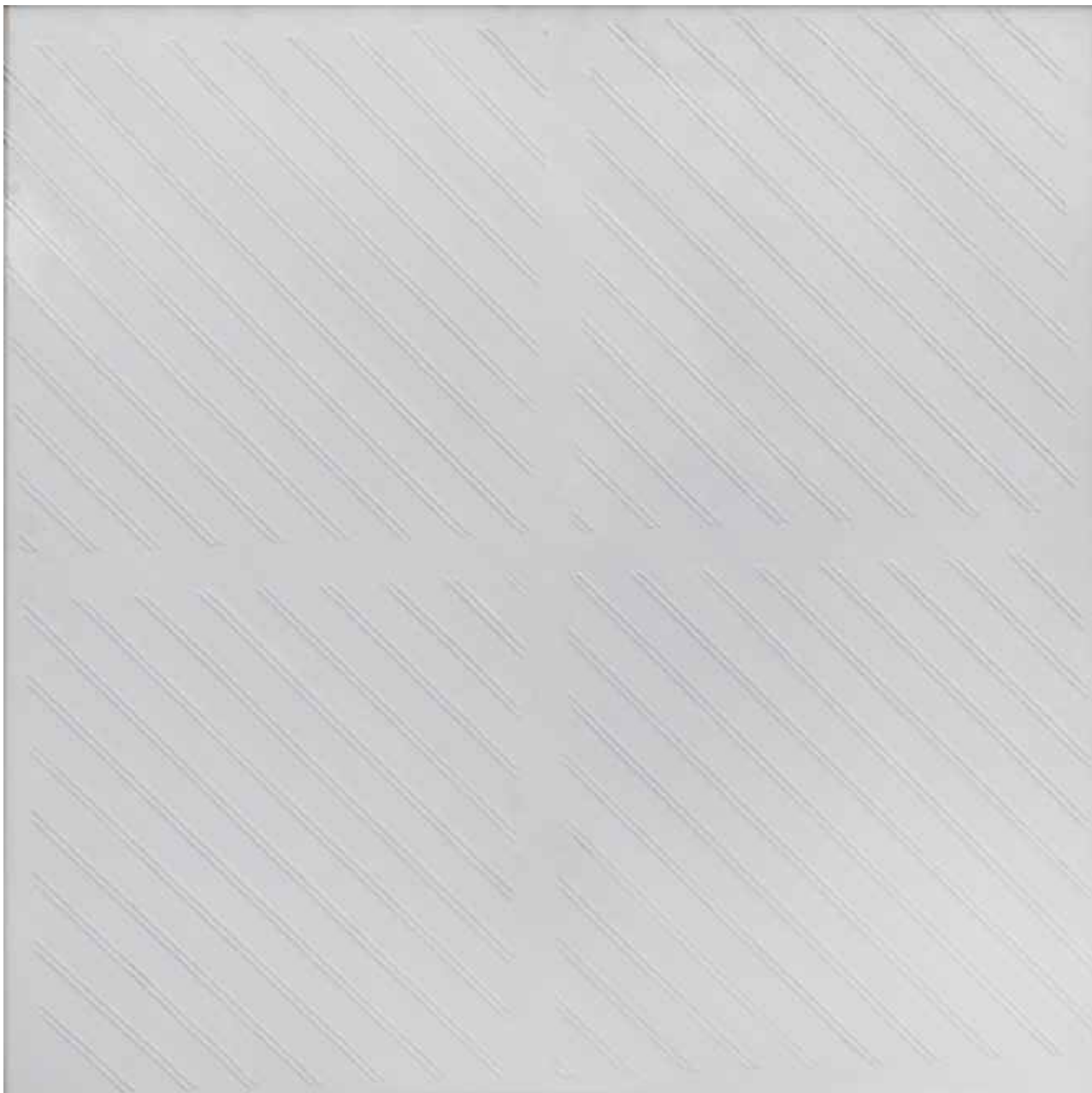
Bez naziva | Untitled
marmerna pasta i akrilik na platnu | marble paste and acrylic on canvas, 100x70 cm







Bela slika | *White Painting*
marmerna pasta na platnu | marble paste on canvas, 100x100 cm



|127

15. mart 2009. | March 15, 2009
marmerna pasta na platnu | marble paste on canvas, 100x100 cm



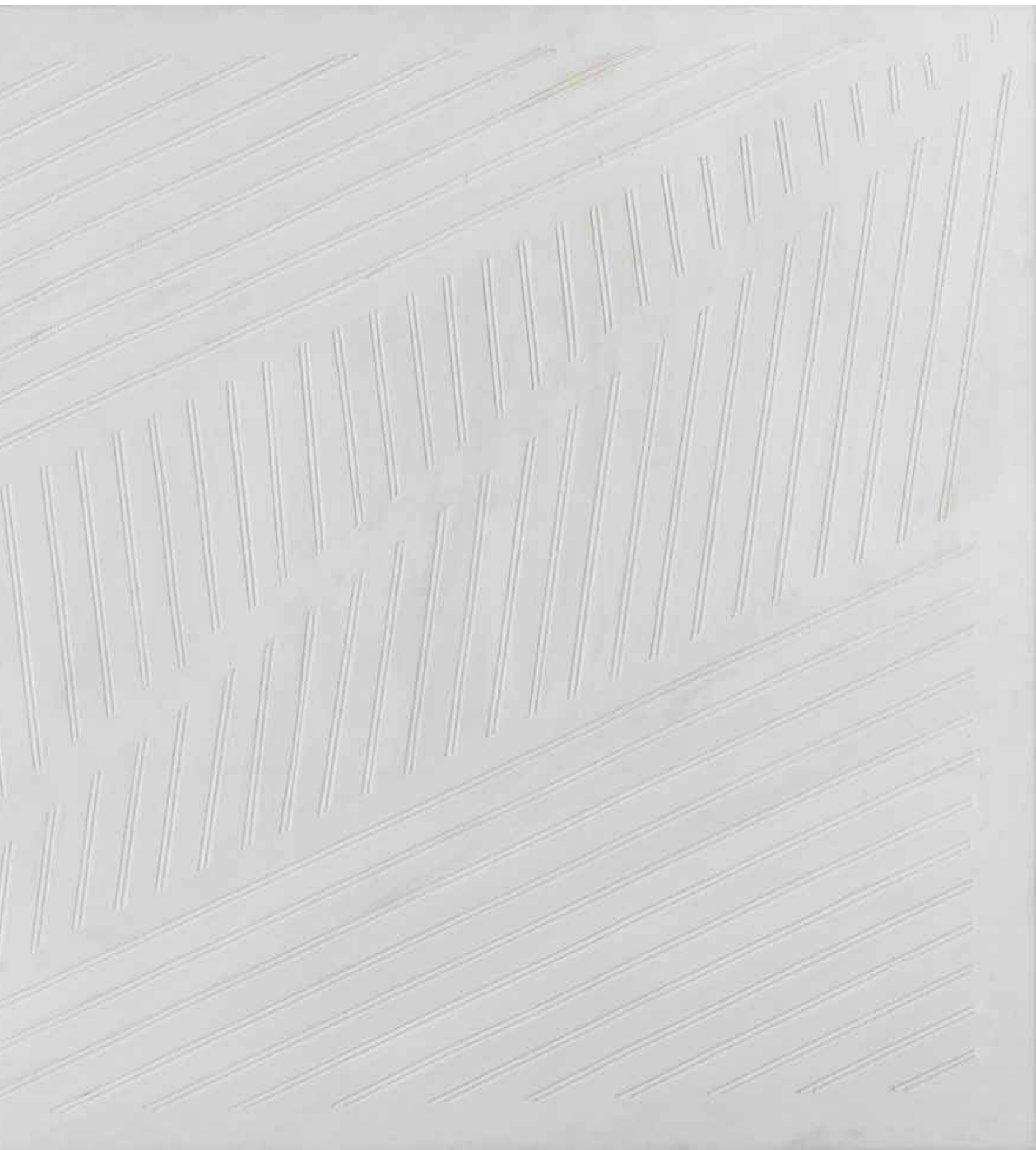
20. mart 2009. | March 20, 2009
marmerna pasta na platnu | marble paste on canvas, 100x100 cm



|129

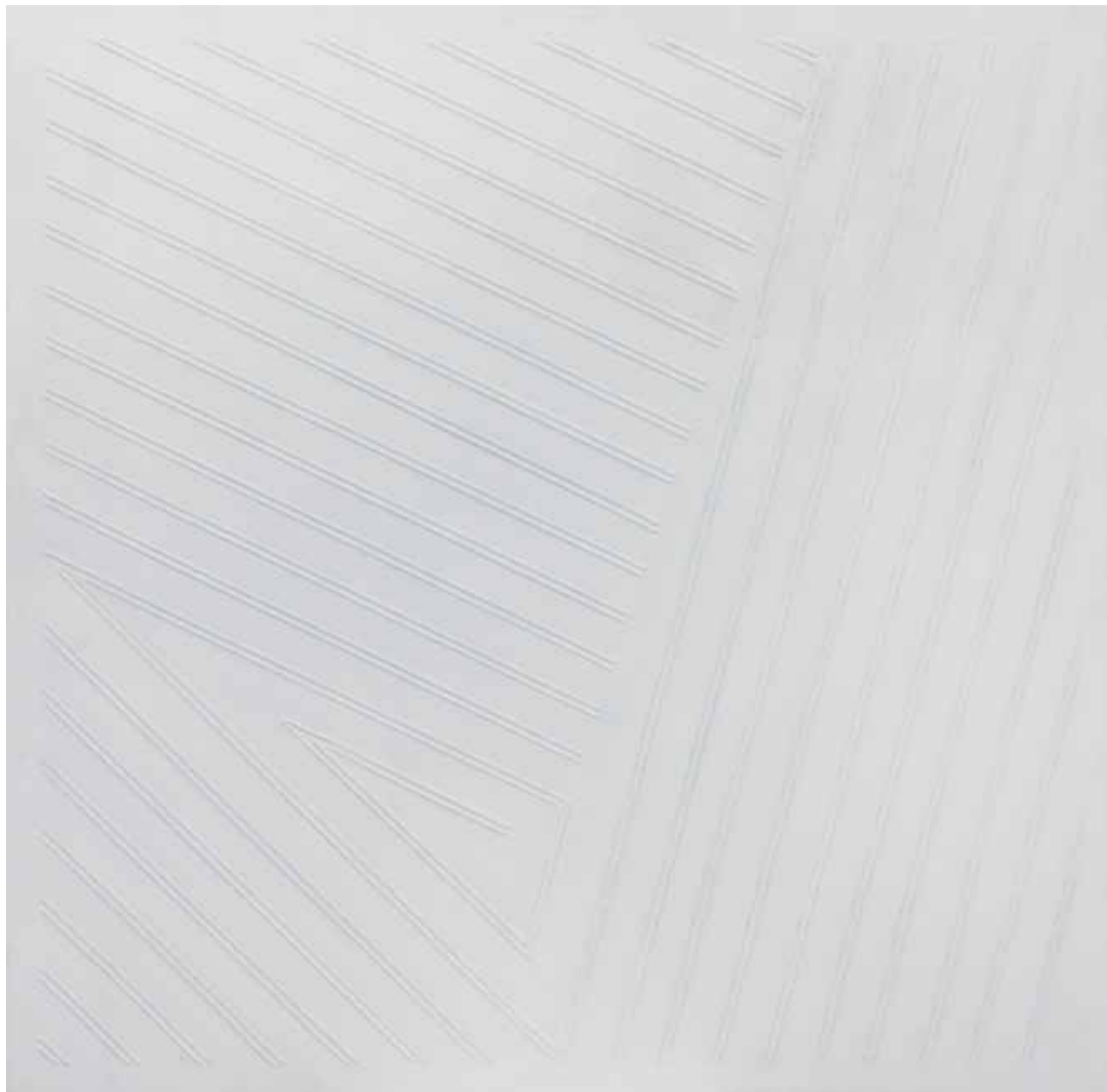
Bez naziva | Untitled
marmerna pasta i akrilik na platnu | marble paste and acrylic on canvas, 100x100 cm







Bez naziva | Untitled
marmerna pasta i akrilik na platnu | marble paste and acrylic on canvas, 100x100 cm



|133

Bez naziva | Untitled
marmerna pasta na platnu | marble paste on canvas, 100x100 cm



Bez naziva | Untitled
marmerna pasta i akrilik na platnu | marble paste and acrylic on canvas, 100x70 cm



Bez naziva | Untitled
marmerna pasta i akrilik na platnu | marble paste and acrylic on canvas, 100x70 cm



3. maj | May 3
marmerna pasta na platnu | marble paste on canvas, 100x60 cm



|137

Bez naziva | Untitled
marmerna pasta na platnu | marble paste on canvas, 70x50 cm







|141

Bez naziva | Untitled
marmerna pasta i akrilik na platnu | marble paste and acrylic on canvas, 100x100 cm

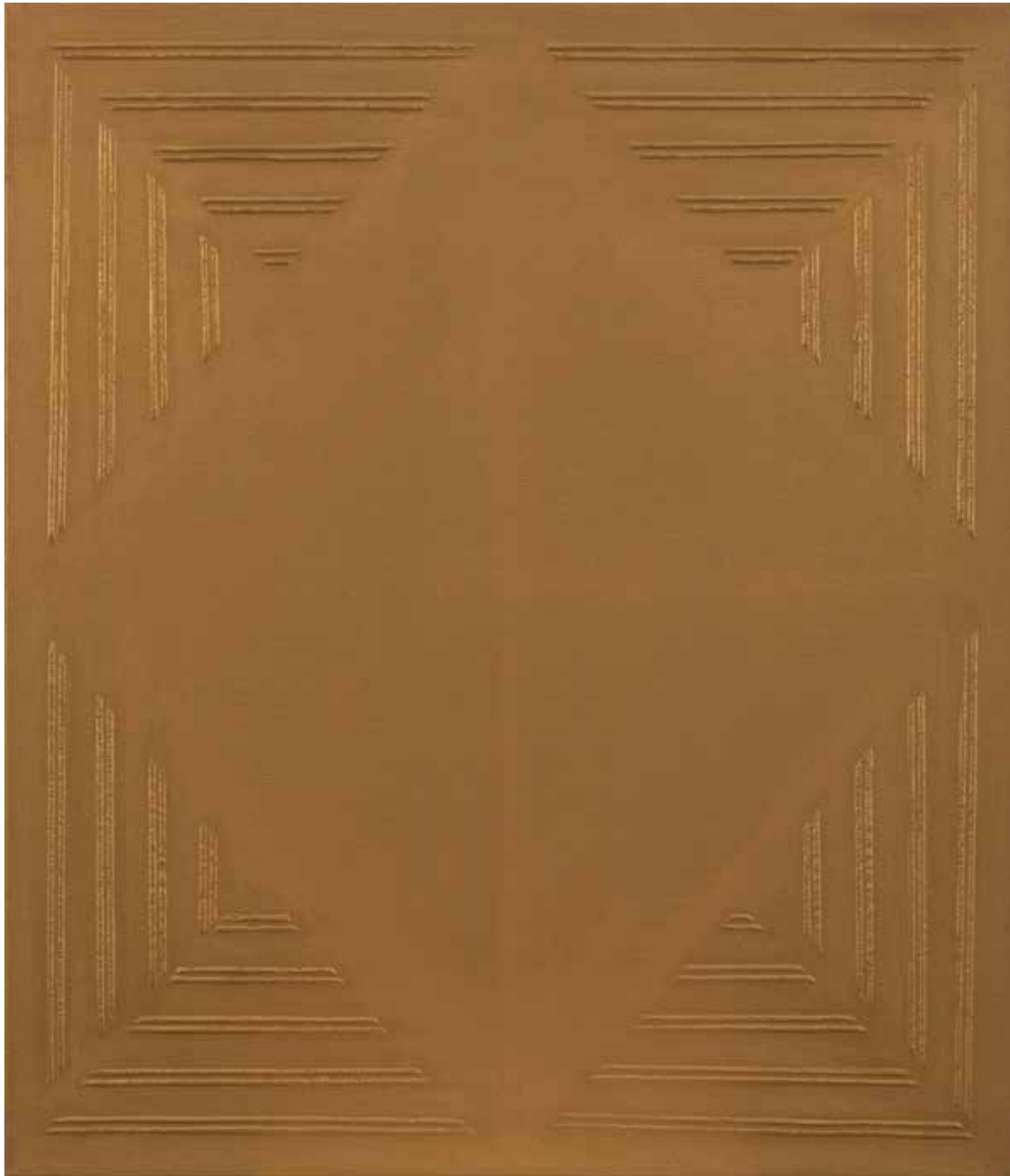


Zlatna slika 1 | Golden Painting 1
marmerna pasta i akrilik na platnu | marble paste and acrylic on canvas, 70x60 cm

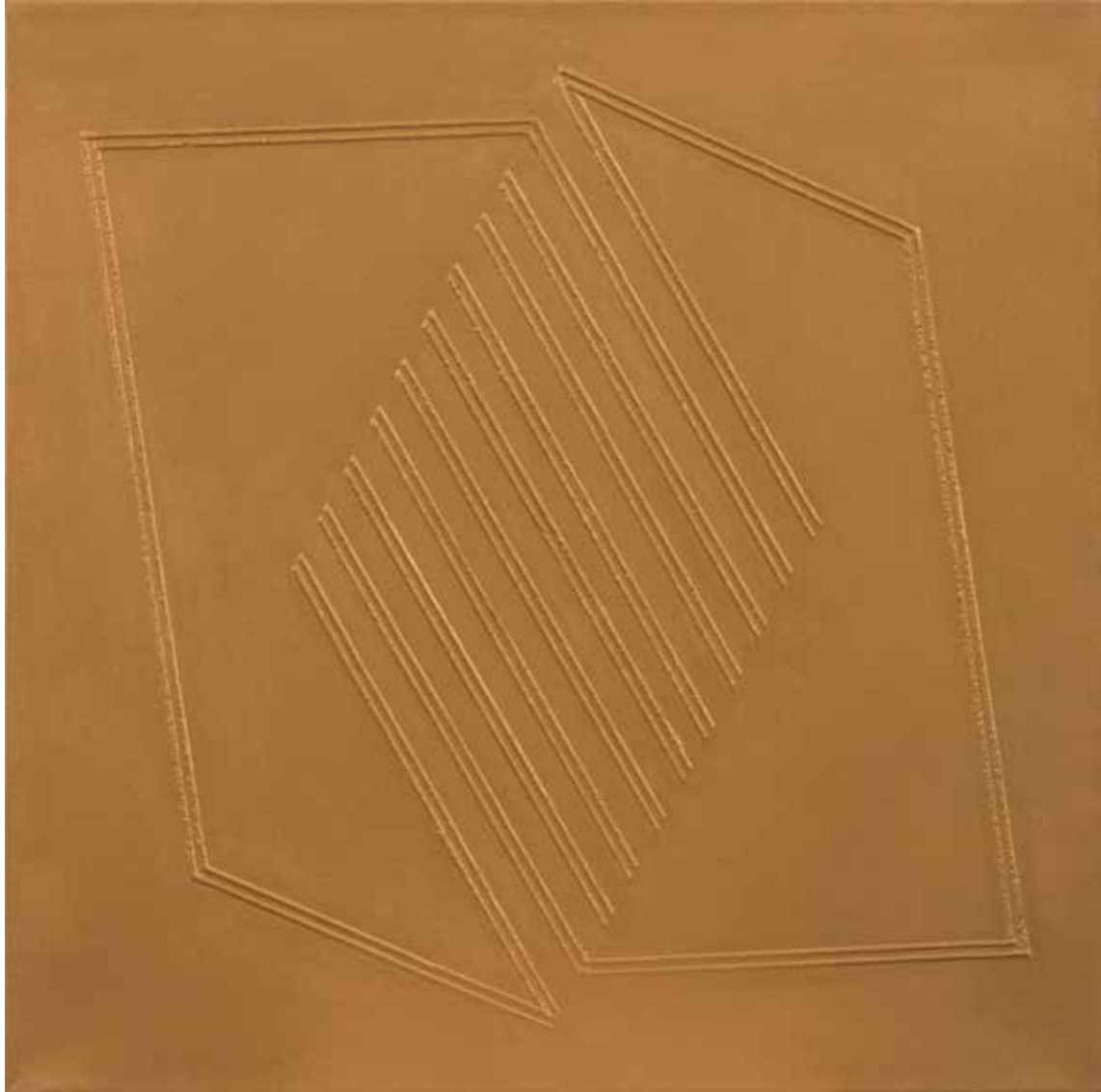


|143

Zlatna slika 2 | *Golden Painting 2*
marmerna pasta i akrilik na platnu | marble paste and acrylic on canvas, 70x60 cm

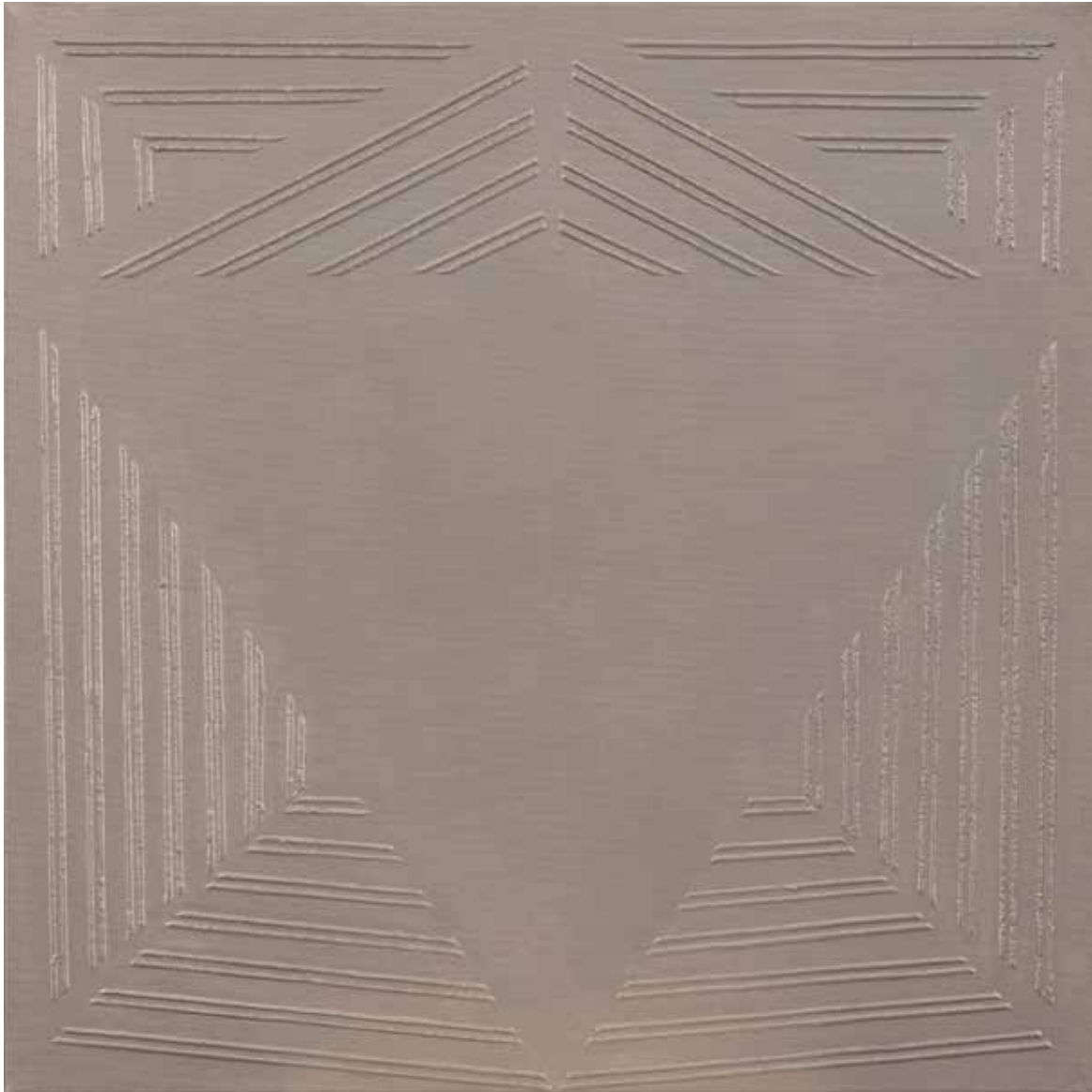


Zlatna slika 4 | Golden Painting 4
marmerna pasta i akrilik na platnu | marble paste and acrylic on canvas, 70x60 cm



|145

Zlatna slika 5 | *Golden Painting 5*
marmerna pasta i akrilik na platnu | marble paste and acrylic on canvas, 60x60 cm



Srebrna slika 1 | *Silver Painting 1*
marmerna pasta i akrilik na platnu | marble paste and acrylic on canvas, 60x60 cm



|147

Srebrna slika 2 | *Silver Painting 2*
mermerna pasta i akrilik na platnu | marble paste and acrylic on canvas, 70x50 cm

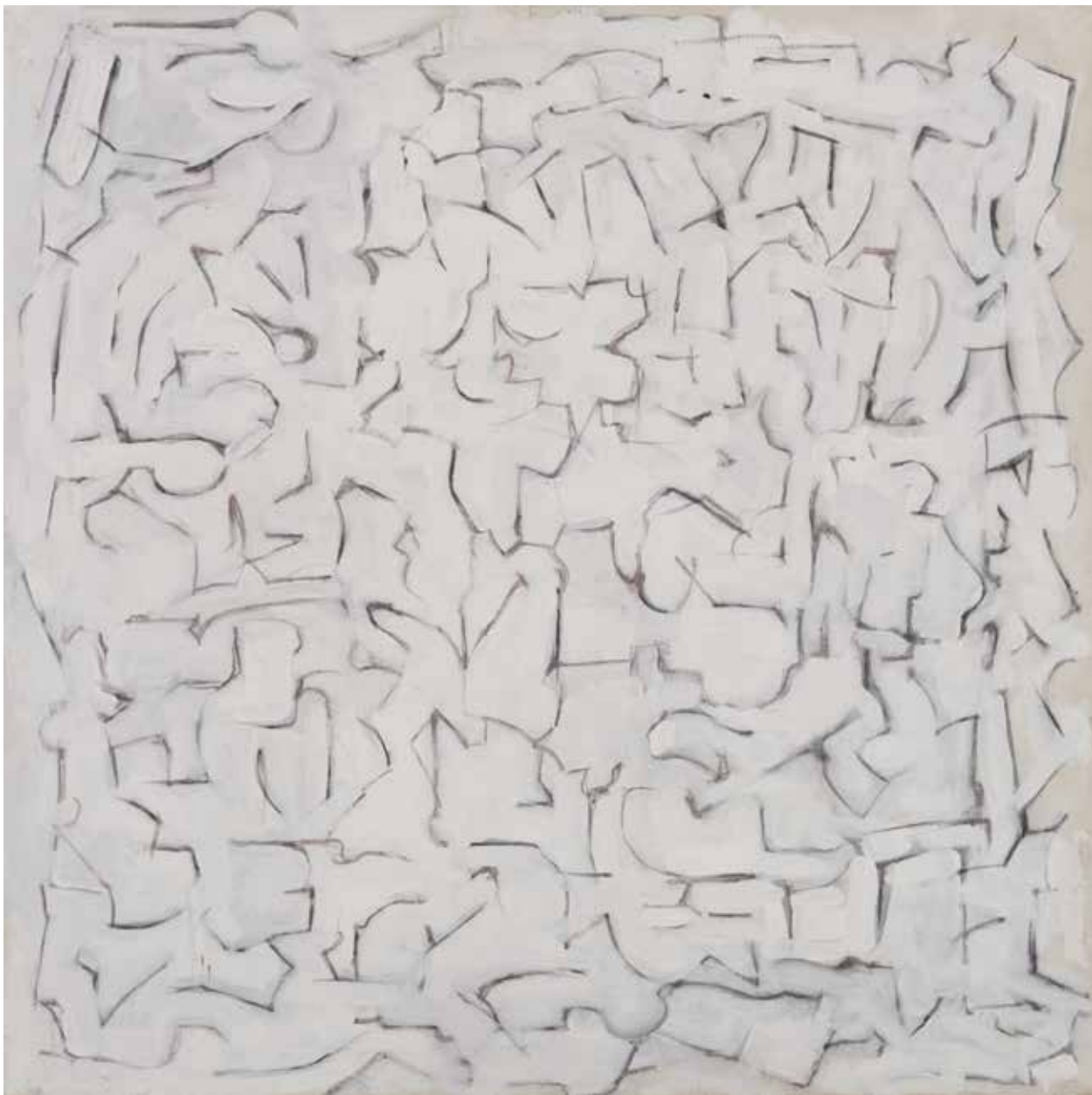




Bez naziva | Untitled, 1995.
ulje na platnu | *oil on canvas, 53x63 cm*
sign. i dat. na poleđini, zapis na poleđini |
signed and dated on the back, inscription on the back







Bez naziva | Untitled, 1995.

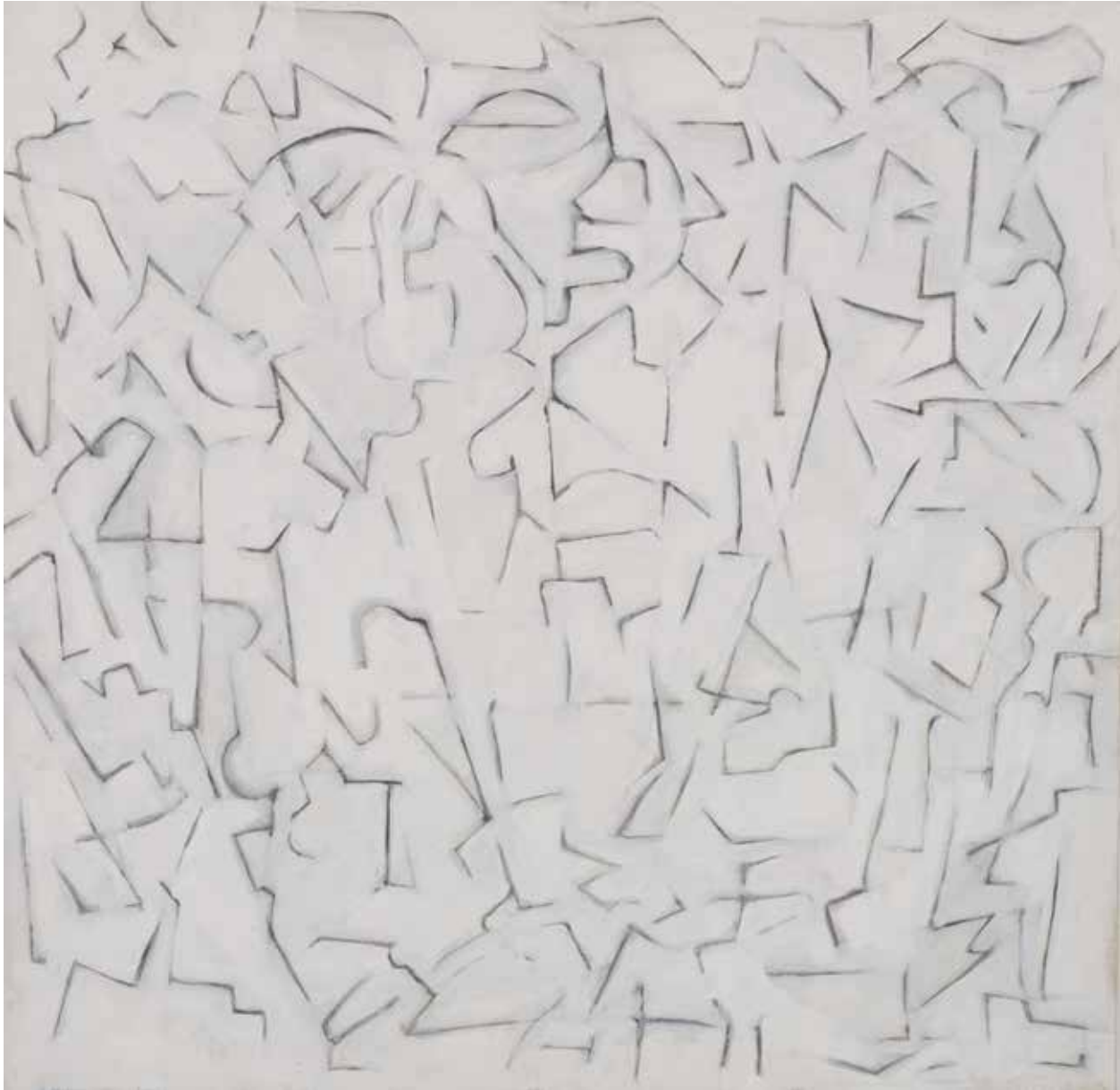
ulje na platnu | oil on canvas, 84x84 cm

sign. i dat. na poleđini, zapis na poleđini | signed and dated on the back, inscription on the back



|153

Bez naziva | Untitled, 1994.
ulje na platnu | oil on canvas, 84x70 cm
sign. i dat. na poleđini, zapis na poleđini | signed and dated on the back, inscription on the back

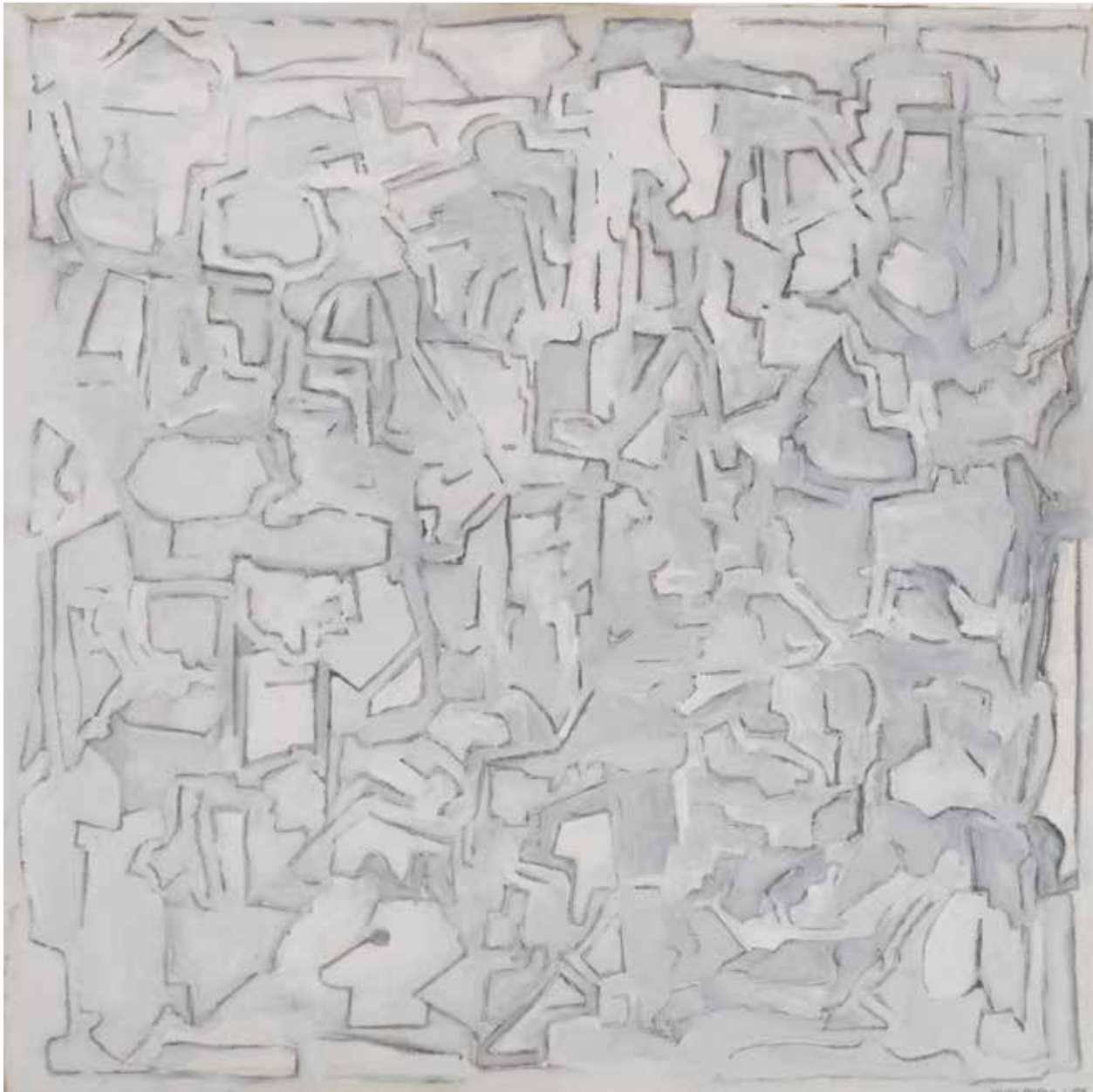


Bez naziva | Untitled
ulje na platnu | oil on canvas, 84x84 cm
zapis na poledini | inscription on the back



|155

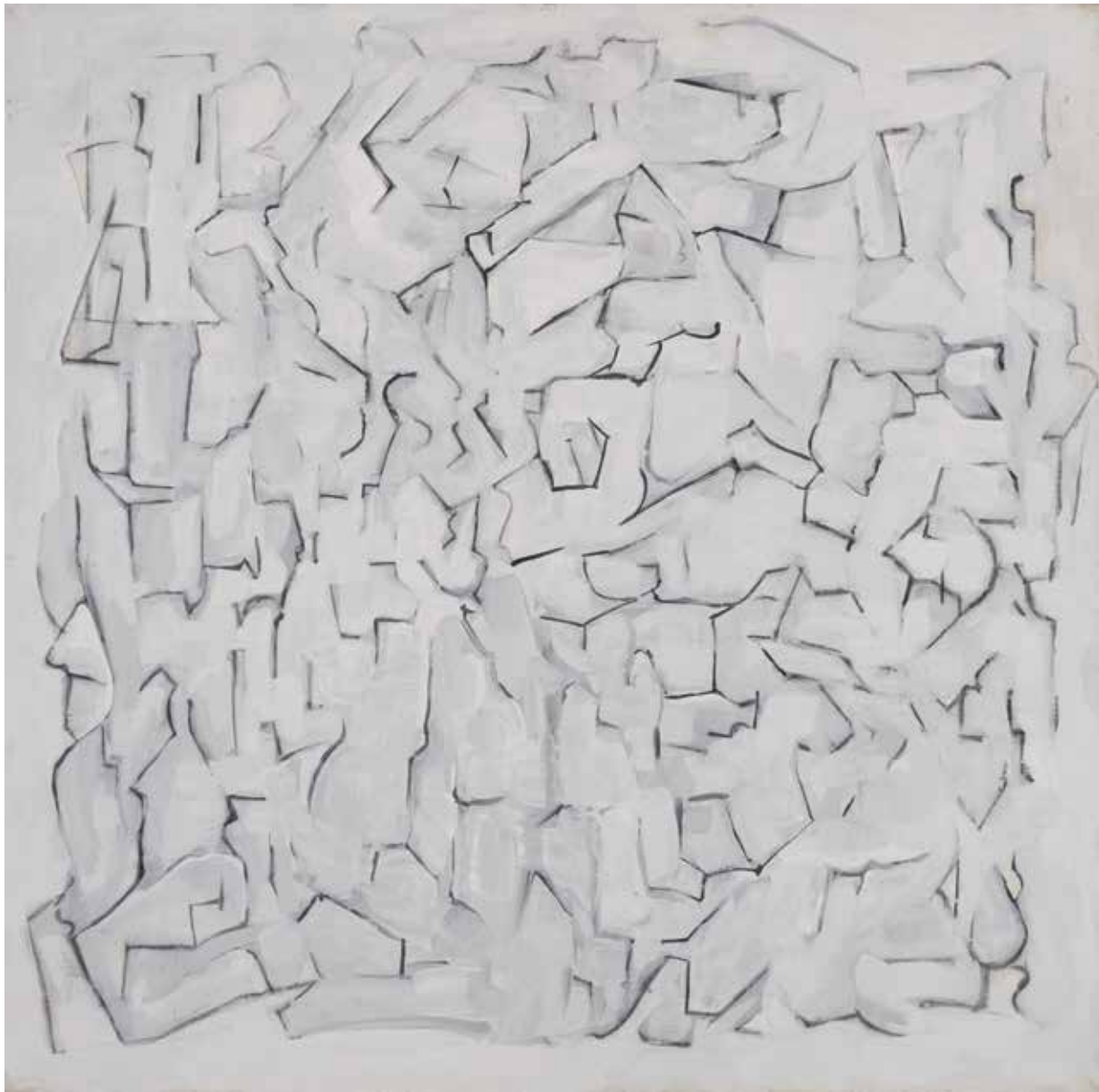
Bez naziva | Untitled
ulje na platnu | oil on canvas, 87,5x87,5 cm
zapis na poleđini | inscription on the back



Granična linija | *Border Line*, 1994.

ulje na platnu | oil on canvas, 84x84 cm

sign. i dat. na poleđini, zapis na poleđini | signed and dated on the back, inscription on the back



|157

Bez naziva | Untitled
ulje na platnu | oil on canvas, 84x84 cm
zapis na poleđini | inscription on the back

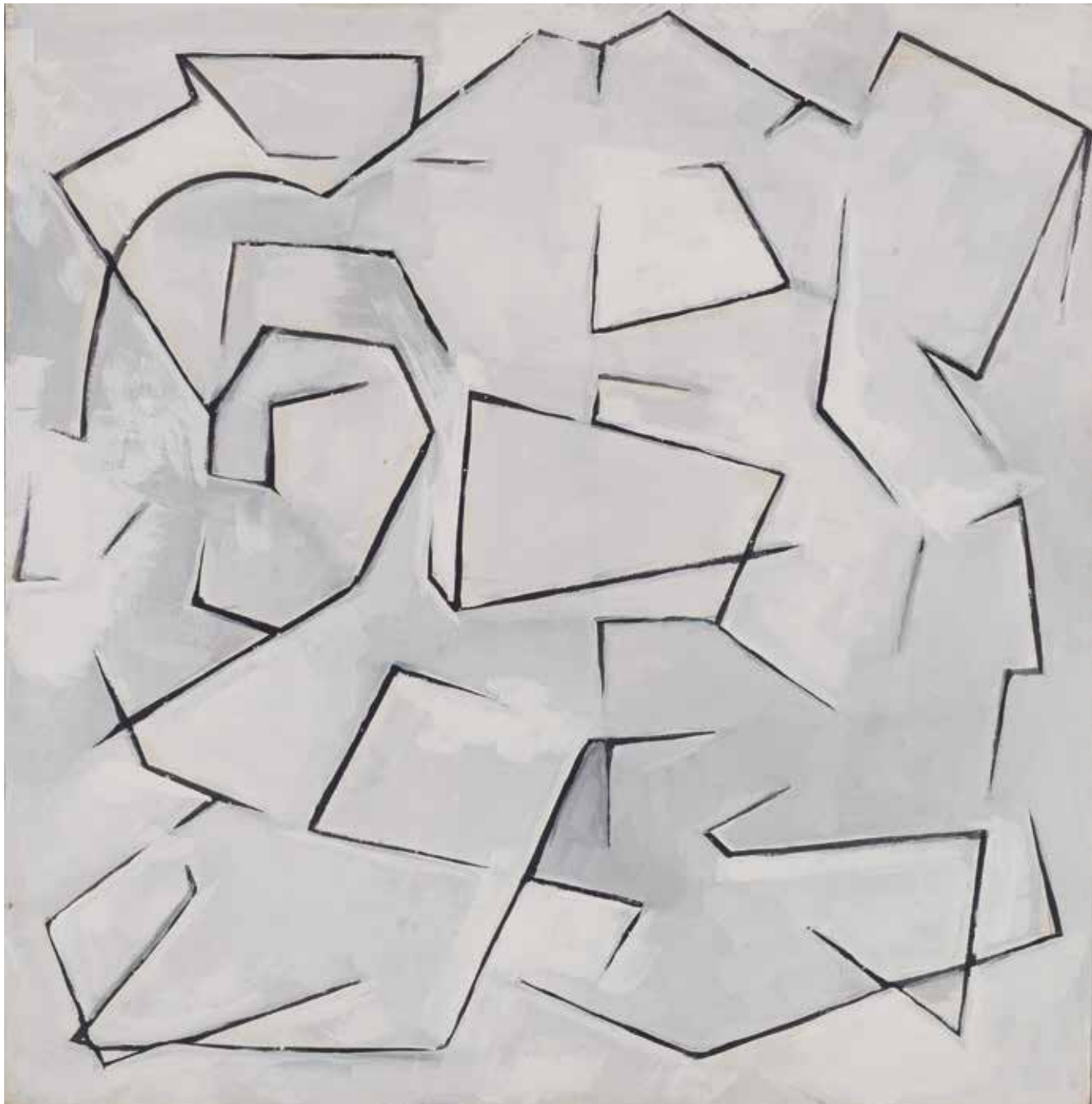


Bez naziva | Untitled
ulje na platnu | oil on canvas, 84x84 cm
zapis na poledini | inscription on the back



| 159

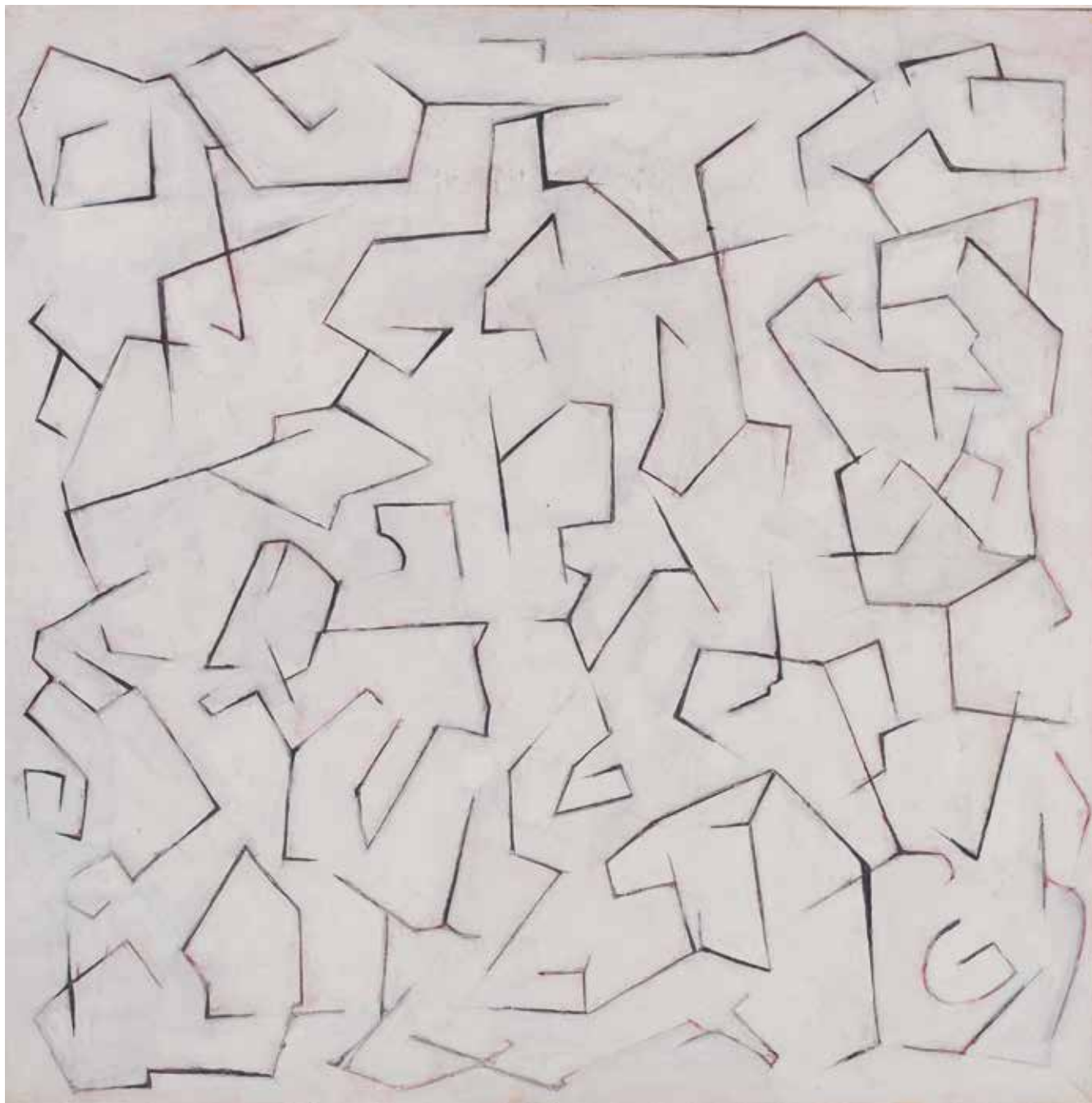
Bez naziva | Untitled
ulje na platnu | oil on canvas, 84x84 cm
zapis na poleđini | inscription on the back



Linea I, 1995.

ulje na platnu | oil on canvas, 96x96 cm

sign. i dat. na poledini, zapis na poledini | signed and dated on the back, inscription on the back



|161

Linea II, 1996.
ulje na platnu | oil on canvas, 96x96 cm
sign. i dat. na poledini, zapis na poledini | signed and dated on the back, inscription on the back

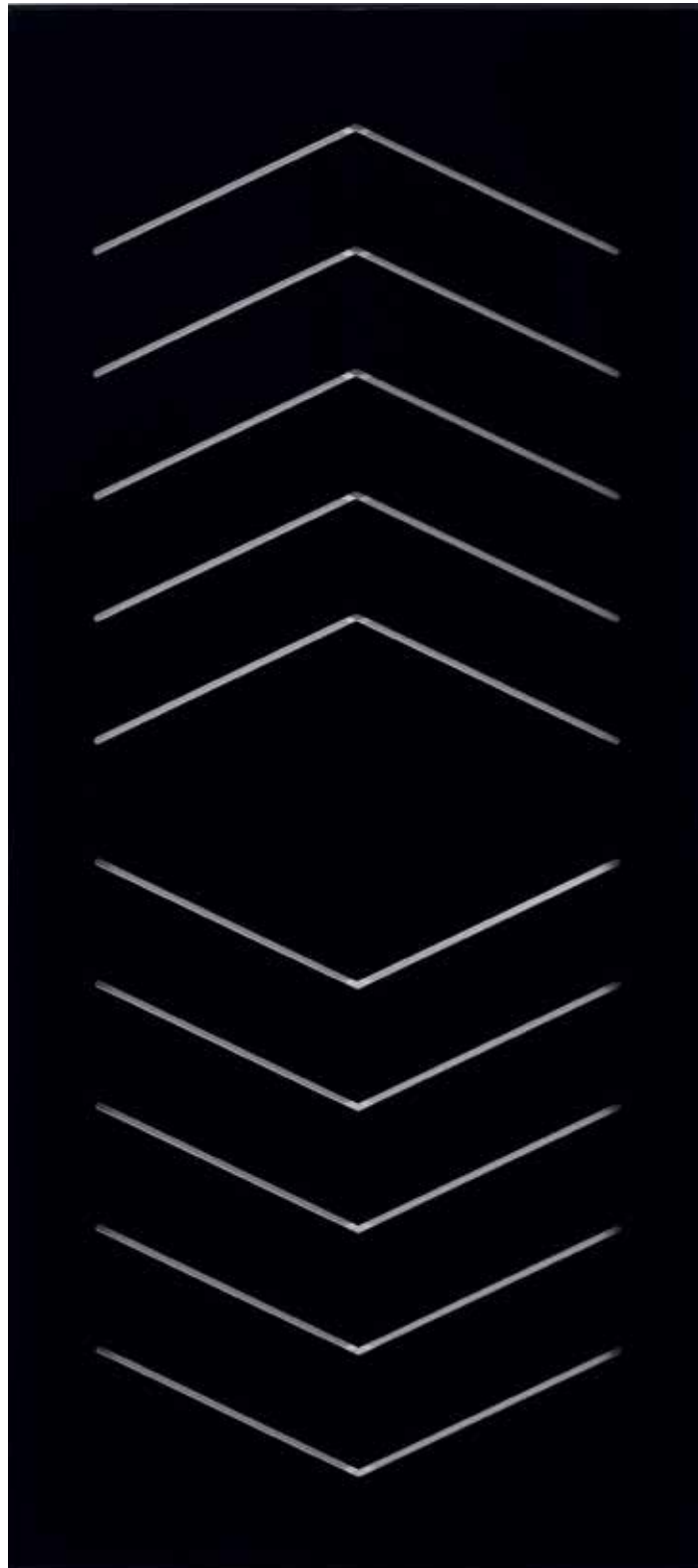
Forme presenti posle 1990. |
Forme presenti after 1990

162 |

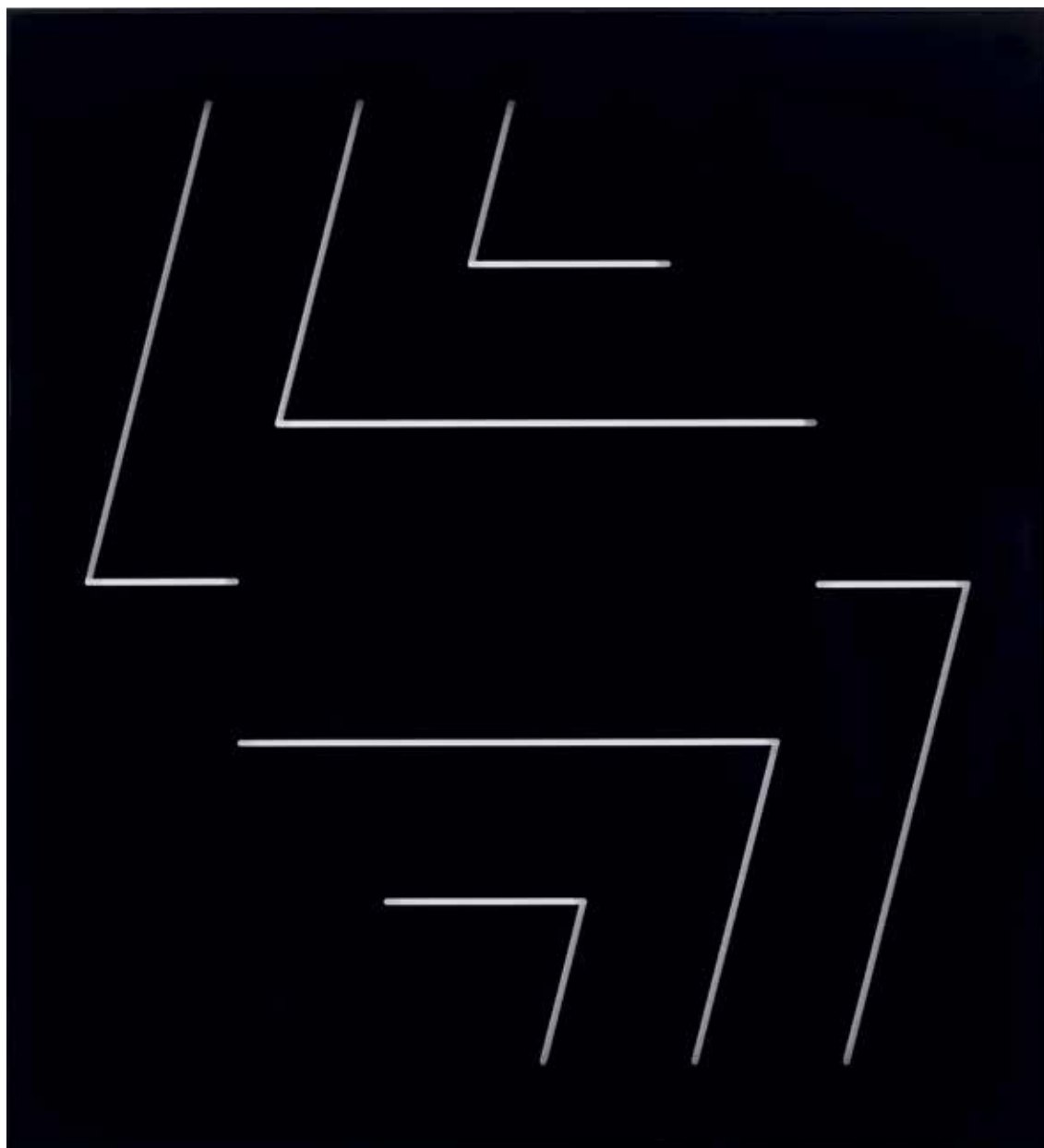
Bez naziva | *Untitled*
klirit | *clirite*, 64x70 cm

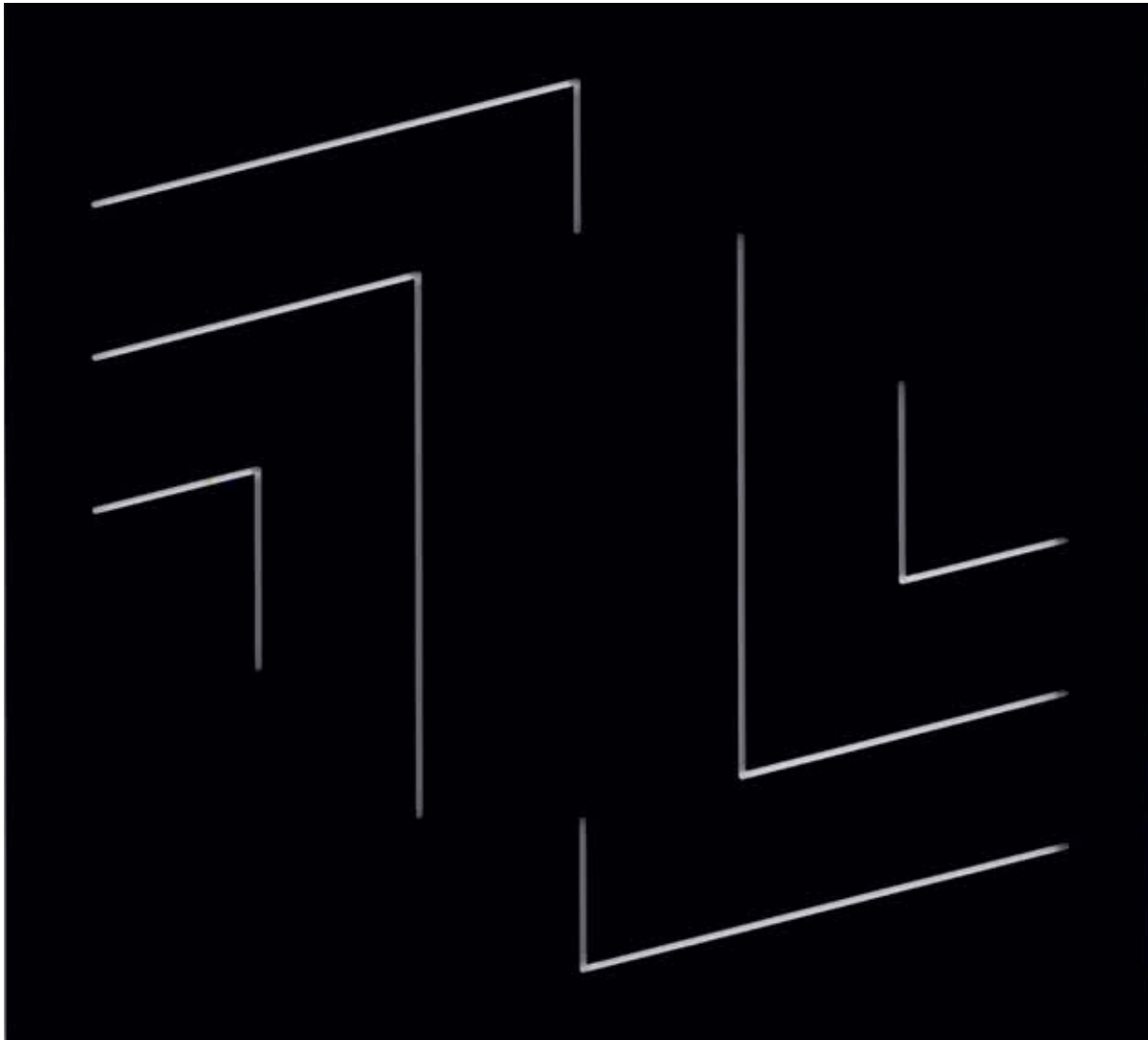






Bez naziva | Untitled
klirit | clirite, 90x40 cm





Bez naziva | *Untitled*
klirit | clirite, 64x70 cm





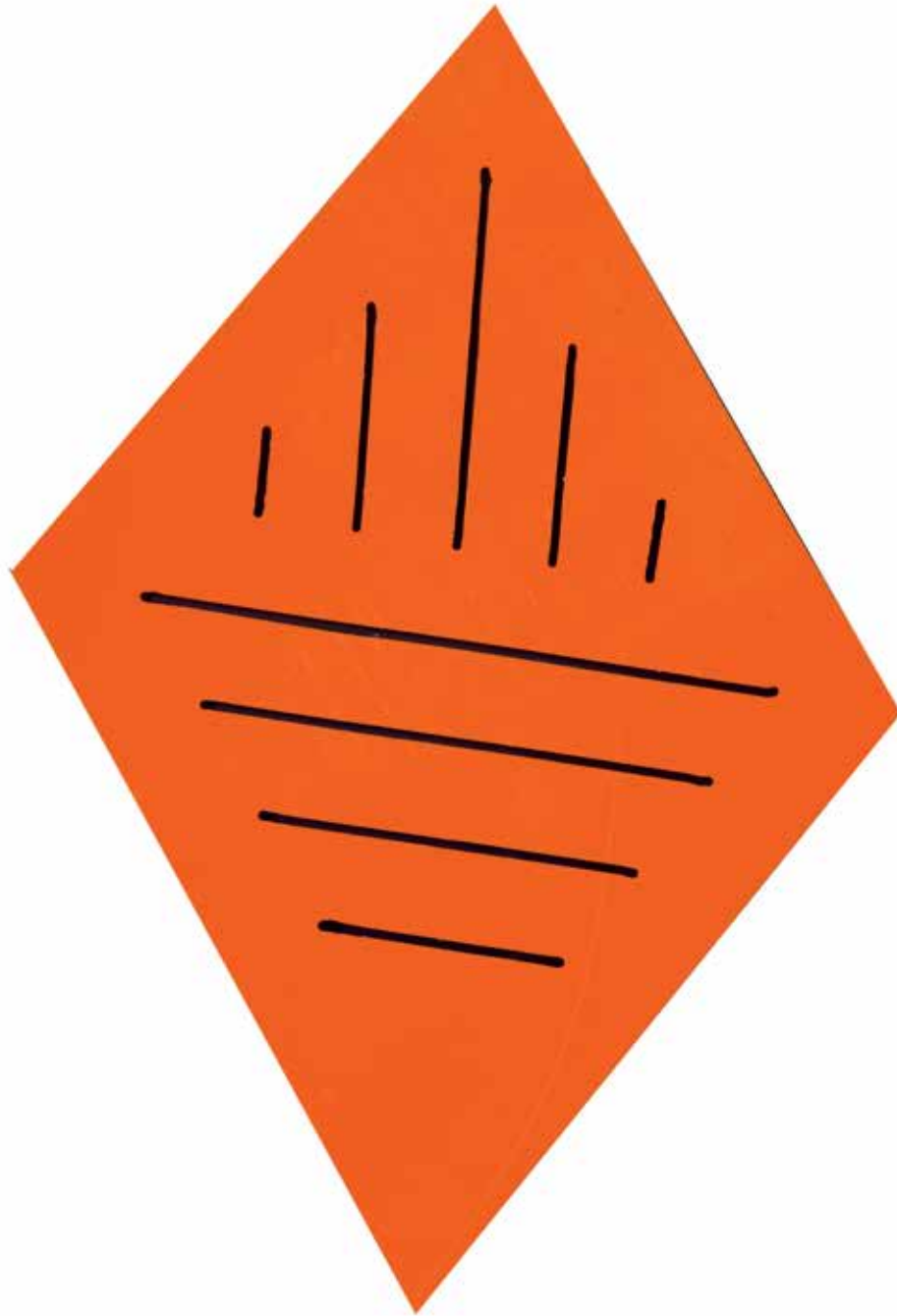
Bez naziva | *Untitled*
klirit | clirite, 33x39 cm



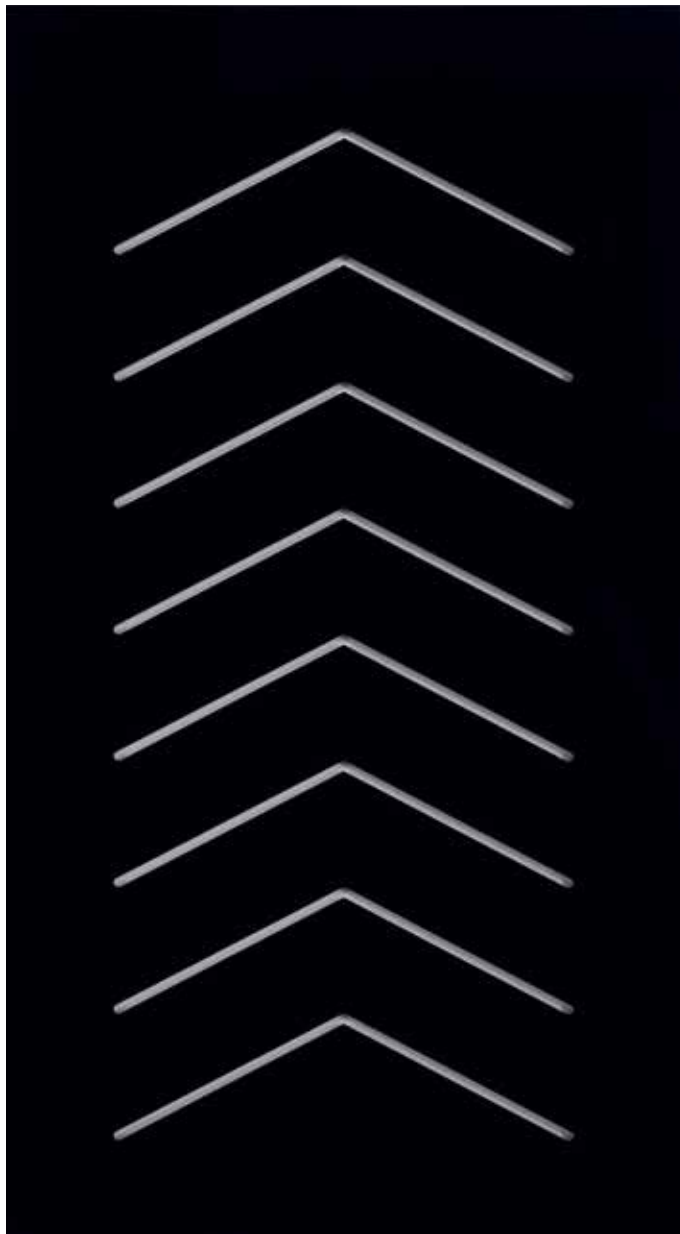
|169

Bez naziva | Untitled
klirit | clirite, 80x100 cm

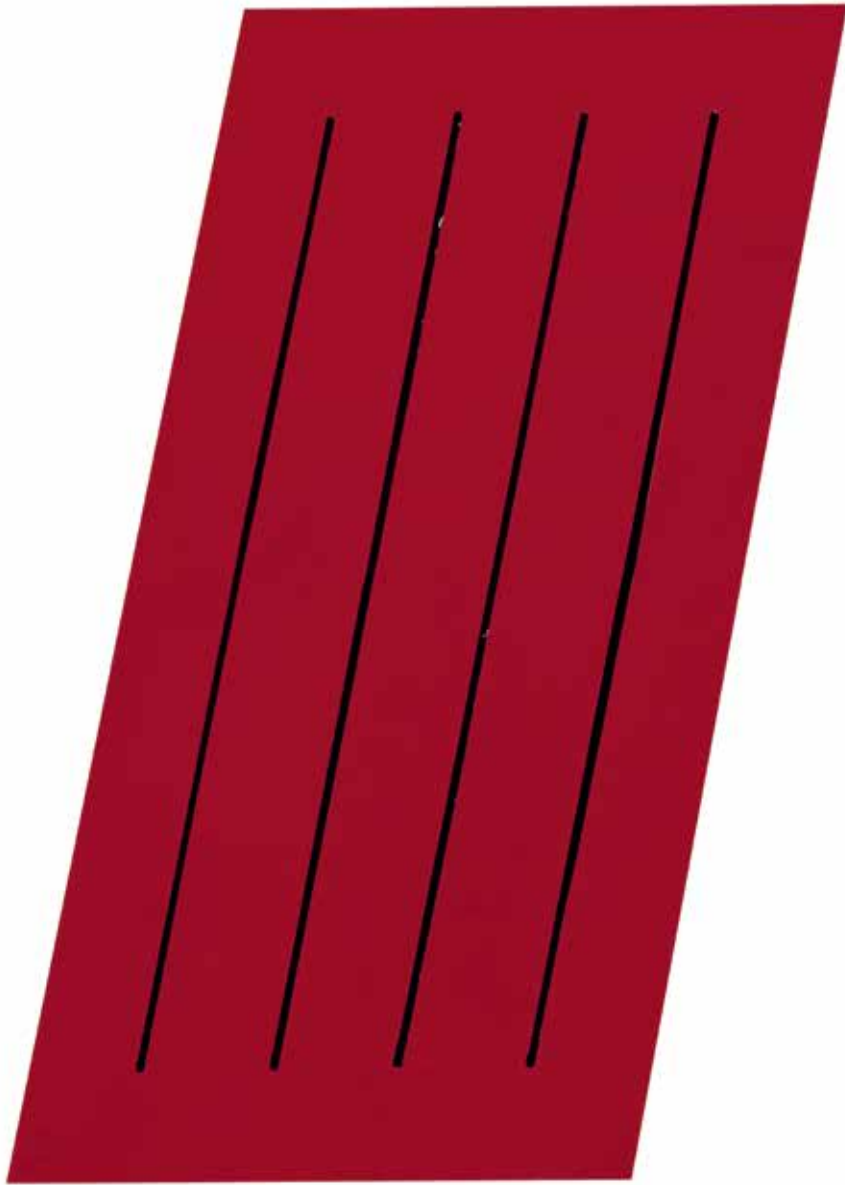
170|



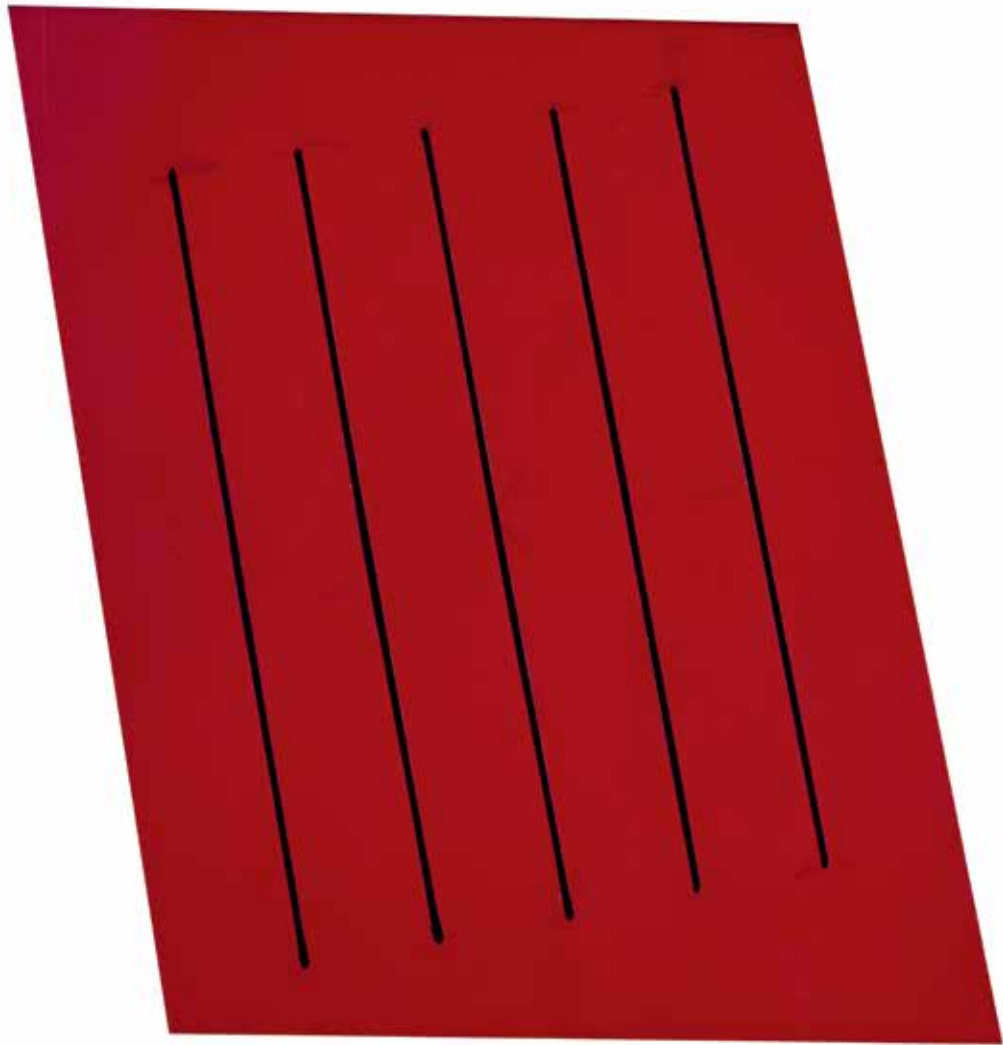
Bez naziva | Untitled
klirit | clirite, 52x36 cm



172|



Bez naziva | Untitled
klirit | clirite, 49x37 cm



Radove sa vezom Mira Brtka je prvi put predstavila javnosti na izložbi nazvanoj *Usmerena imaginacija* koju je organizovala Grozdana Šarčević u Gradskoj galeriji moderne umetnosti Novog Sada, u maju 1994. godine. U tekstu kataloga autorka je podsetila na brojne umetničke aktivnosti umetnice kao slikarke, skulptorke, filmskog stvaraoca, modnog dizajnera, koja tim novim ostvarenjima filozofiju svog bavljenja umetnošću podiže na viši nivo. Jer na izložbi su vezeni radovi bili predstavljeni u kontekstu aktivnosti Mire Brtke kao člana internacionalne grupe umetnika sa sedištem u Rimu, koji su se okupljali u različitom sastavu pa i pod različitim nazivima: *Biro za preventivnu imaginaciju*, *Biro za sukcesivnu imaginaciju*, *Kritička snabdevanja* i slično. Grupa se bavila kako umetnošću tako i sabiranjem umetničkih radova, znakova, slogana, načela i sličnih materijala koje je smeštala u svojevrstne bunkere, skloništa, sabirališta za slučajevne opasnosti. Takvo jedno sklonište (od osam koliko ih je u tom trenutku bilo u svetu), nalazilo se u kući Mire Brtke u Staroj Pazovi i nazvano je *Biro za balkanizaciju umetnosti*. U njemu je, uz Miru Brtku učestvovala i Grozdana Šarčević koja je i priredila izložbu u novosadskoj galeriji i ukazala na saradnju sa *Biroom* tako što je, uz vezene slike, izložila i sadržaj tzv. Crvenog metalnog kofera koji je donet ili tačnije rečeno "prošvercovan" u vreme sankcija 1994. godine iz Rima u Novi Sad. A iz kofera je izvađena i na izložbi predstavljen fotografiska dokumentacija, plakati, publikacije i prelomi više brojeva časopisa koje je *Grupa* izdavala, kao i dijapozitivi radova iz 70-ih godina koji su se odnosili na umetnost mail arta u kojoj je učestvovalo oko 80 umetnika od kojih su neki danas veoma poznati.

Mira Brtka je prethodne 1993. zajedno sa članovima te grupe učestvovala na izložbi *Depoziti znakova* u Rimu. Danas nije moguće reći tačno šta je umetnica tada izlagala ali je izvesno da je u to vreme radila vezove sa rečima kao sos, međunarodnim znakom za pomoć, ili internacionalno prepoznatljivom reči sex, ili na štitu izvezena pojedinačna slova rimskog pisma da serifima. Da li su ta slova i brojevi izabrani slučajno ili imaju neki smisao, da li je taj smisao značajan samo za umetnicu ili ima šire značenje, da li

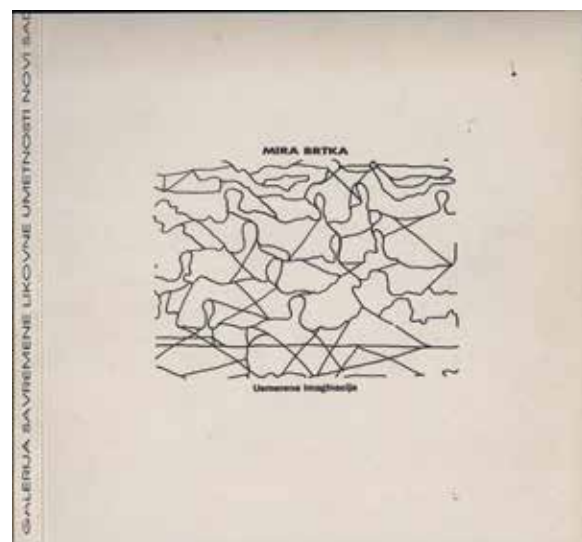
Mira Brtka's works with embroidery were presented to the public for the first time at an exhibition called *Directed Imagination*, organized by Grozdana Šarčević at the Contemporary Visual Arts Gallery in Novi Sad, in May 1994. In the text of the catalogue, the author reminded of the numerous artistic activities of the artist as a painter, sculptor, filmmaker, fashion designer, and raises the philosophy of her art to a higher level with these new achievements. The embroidered works presented at the exhibition were put in the context of the activities of Mira Brtka as a member of an international group of artists based in Rome, who gathered in different composition and under different names: *Bureau for Preventive Imagination*, *Bureau for Successive Imagination*, *Critical Supplies* and the like. The group was engaged in both art and collecting works of art, signs, slogans, principles and similar materials, which were placed in a kind of bunkers, shelters, gathering places for emergencies. One such shelter (out of eight in the world at that time) was located in the house of Mira Brtka in Stara Pazova and was called the *Bureau for the Balkanization of Arts*. Along with Mira Brtka, Grozdana Šarčević also participated in it. She organized an exhibition in the Novi Sad gallery and pointed out the cooperation with the Bureau by exhibiting, along with embroidered paintings, the content of the so-called A red metal suitcase that was brought or, more precisely, "smuggled" during the sanctions in 1994, from Rome to Novi Sad. The presented photographic documentation, posters, publications and covers of several issues of the magazine published by the Group, as well as slides of works from the 70's related to the mail art, in which about 80 artists participated (some are very famous today) were taken out of the suitcase and exhibited.

In the previous 1993, together with the members of that group, Mira Brtka participated in the exhibition *Deposits of Signs* in Rome. Today, it is not possible to say exactly what the artist was exhibiting at the time, but it is certain that at that time she made connections with words such as sauce, an international aid sign, or the internationally recognizable word sex, or on the shield embroidered individual letters of the Roman alphabet to the serifs. Today, it is hard to say whether these letters and numbers are chosen by chance or have some meaning, if that meaning is important only for the artist or has a broader meaning, if it is about the letters as the basic units of written language that build visual formations regardless of the semantic function of the word. At that time, she also made black self-portraits, embroidered

je reč o slovima kao osnovnim jedinicama pisannog jezika kojima se grade vizuelne formacije nezavisno od semantičke funkcije reči, danas je teško reći. U to vreme radila je i crne autoportrete, vezene slike na kojima je, u centru platna, crnim akrilom naslikan samo neprepoznatljiv obris lica dok je pozadina trakasto izvezena raznobojnim koncem kao znakom pripadanja nekoj tradiciji. Skrivenost je na drugim autoportretima predstavljena maslinastim tonovima maskirnih uniformi na pozadini ili maskirnom šarom na silueti lica u crnom okruženju.

Obe izložbe, i ona nakojoj je Mira Brtka izlagala u Rimu 1993. i izložba *Biroa za preventivnu imaginaciju* u Novom Sadu 1994. bile su u tom trenutku mnogo više od običnih izložbi kakve se redovno održavaju u galerijskim prostorima. Obe su predstavljale kršenje sankcija u kulturi uvedenih rezolucijom UN 757, 30. maja 1992. godine, koje su uključivale ne samo prekid trgovine, redukciju diplomatskog osoblja i aktivnosti, zamrzavanje finansijskih transakcija nego i obustavljanje svake naučne, tehničke i kulturne saradnje pa i zabranu protoka informacija između tadašnje skraćene Jugoslavije koju su činile Srbija i Crna Gora i sveta. Kako su se sankcije strogo primenjivale pokazuje podatak da je zbog učešća na šahovskom turniru u Herceg Novom, Bobi Fišer, svetski prvak u šahu, bio osuđen u Americi na kaznu zatvora i bio prinuđen da do kraja života živi na Islandu kao izbeglica u relativnom siromaštvu kako bi izbegao služenje kazne. Preko granice nije bilo dozvoljeno preneti ni par knjiga za ličnu upotrebu ili mesečnu dozu lekova za srce koji inače nisu mogli da se kupe u zemlji. To znači da je za italijanske umetnike saradnja sa Mirom Brtkom u tom trenutku predstavljala i realan rizik a ne samo manifestaciju građanske neposlušnosti. Prelaženje hermetičkih zatvorenih granica radi razmene umetničkog materijala nije, naime bio poželjan angažman "salonskih revolucionara" namenjen anonimnim izvršiocima, nego preuzimanje izvesnog ličnog rizika radi izražavanja stava neslaganja sa zabranama u kulturi.

Vezovi Mire Brtke su u to vreme još uvek bili relativno jednostavni, geometrijski, ili "konstruktivističko apstraktne provincijencije" kako kaže Grozdana Šarčević. Izazivali su asocijacije na umetnost sintetičkog kubizma ili ruskog konstruktivizma ali i na slikarstvo



Katalog izložbe *Mira Brtka – Usmerena imaginacija*, ciklus radova punjenim vezom na platnu, 1976–1994, Galerija savremene likovne umetnosti Novi Sad, 1994. | Exhibition Catalogue, *Mira Brtka – Directed imagination*, cycle of embroidery works on canvas, 1976–1994, Contemporary Fine Arts Gallery Novi Sad, 1994

paintings in which, in the center of the canvas, only an unrecognizable outline of the face was painted in black acrylic, while the background was striped with multicolored thread as a sign of belonging to a tradition. In other self-portraits concealment is represented by olive tones of camouflage uniforms on the background or a camouflage pattern on the silhouette of a face in a black environment.

Both exhibitions, the one that Mira Brtka exhibited in Rome in 1993 and the exhibition of the *Bureau for Preventive Imagination* in Novi Sad in 1994, were at that time much more than ordinary exhibitions that are regularly held in galleries. Both were violations of cultural sanctions imposed by UN Resolution 757 on 30 May 1992, which included not only the cessation of trade, the reduction of diplomatic staff and activities, the freezing of financial transactions but also the suspension of all scientific, technical and cultural cooperation and the ban on flow of information between the then shortened Yugoslavia, which consisted of Serbia and Montenegro and the world. The example how the sanctions were strictly applied is shown by the fact that due to his participation in the chess tournament in Herceg Novi, Bobby Fischer, the world chess champion, was sentenced to imprisonment in America and was forced to live in Iceland as a refugee in a relative poverty in order to avoid serving a sentence. Not even a couple of books for personal use or a monthly dose



Katalog izložbe *Mira Brtka – Radovi sa vezom*, Fondacija Brtka Kresoja, Petrovaradin, Novi Sad, 2013. | Exhibition Catalogue *Mira Brtka - Works with Embroidery*, Brtka Kresoja Foundation, Petrovaradin, Novi Sad, 2013

176 |

same Mire Brke po njenom dolasku u zemlju kada je svoju apstrakciju zasnivala na ravno oslikanim organskim ili geometrizovanim oblicima. Ipak, i ti vezeni radovi bili su angažovani u socijalnom smislu reči jer je umetnica na platnu samo fiksirala crtež a zatim je izradu prepuštala veziljama, pazovačkim seljankama. Zbog zajedničkog rada vezeni radovi su predstavljali umetnički eksperiment u kom učestvuje više ljudi koji u njega unose sopstveni senzibilitet, iskustvo i specifično znanje a koji je imao i svoju ekonomsku dimenziju. Jer veziljski rad je bio plaćen i omogućavao je veziljama bar delimičnu ili bar privremenu ekonomsku podršku u jednom izuzetno teškom i u svakom smislu siromašnom vremenu.

Ako se za rane vezene radove Mire Brtke zbog galerijskog formata i centralne postavke motiva još uvek moglo reći da su to vezene slike, za one velikog formata to svakako više nije bilo tačno. Rani i pozni radovi razlikuju se, naime, po formatu ali i po tome što su raniji često bili okruženi belom ili crnom površinom od mermerne paste u koju je umešan pesak tako da stvara taktilnu fakturu. Taj je okvir, poput paspartua, služio da odvoji sliku koja je formatima,

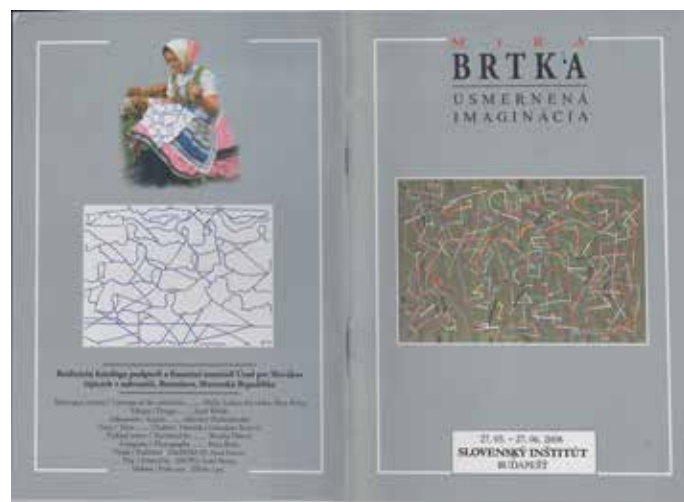
of heart medicines that could not be bought in the country were allowed to be transported across the border. This means that cooperation with Mira Brtka at that time was a real risk for Italian artists and not just a manifestation of civil disobedience. Crossing hermetically sealed borders for the purpose of exchanging artistic material was not, namely, the desirable engagement of “salon revolutionaries” intended for anonymous perpetrators, but taking a certain personal risk in order to express the attitude of disagreement with the prohibitions in culture.

Mira Brtka’s embroideries were still relatively simple, geometric, or “constructivist abstract provenance” at that time, as Grozdana Šarčević says. They evoked associations with the art of synthetic Cubism or Russian Constructivism, but also with the painting of Mira Brtka herself upon her arrival in the country, when she based her abstraction on flat-painted organic or geometrized forms. However, these embroidered works were also engaging in the social sense of the word, because the artist only fixed the drawing on the canvas and then left the production to the embroiderers, the villagers from Pazova. Due to the joint work, the embroidered works were an artistic experiment in which several people participated, bringing their own sensibility, experience and specific knowledge into it, which also had its own economic dimension because embroidery work was paid and provided embroiderers with at least partial or temporary economic support in an extremely difficult and in every sense poor time.

If for Mira Brtka’s early embroidered works, due to the gallery format and the central setting of the motif, it could still be said that they were embroidered paintings, it was certainly no longer true for large-format ones. Early and late works differ, namely, in format but also in that the earlier ones were often surrounded by a white or black surface of marble paste in which sand was mixed so as to create a tactile texture. This frame, like a passe-partout, served to separate the painting, which resembled works of modernism with its formats, combinations of shapes and colours, from the real space. Large formats, sometimes 2 or 2.5 x 1 meter, were, however, fixed only by wooden slats on the back, thus suggesting the possibility of endless expansion in space. They are reminiscent of paintings that the artist worked on in acrylic at the same time, and whose abstract content is shaped on a similar principle of small, vividly painted surfaces. For this cycle of paintings, Sava Stepanov will say he works with the artist who: “In an environment of disturbed value criteria, due to the global crisis caused by historical, political, systemic and economic changes, she as a painter seeks to encourage the observer authentically, to empower

kombinacijama oblika i boja podsećala na dela modernizma, od realnog prostora. Veliki formati, ponekad 2 ili 2,5 x 1 metar bili su, međutim, učvršćeni samo drvenim letvicama na poledini, sugerišući tako mogućnost beskrajnog širenja u prostoru. Podsećaju na slike koje je umetnica istovremeno radila u akriliku a čija je apstraktna sadržina oblikovana na sličnom principu sitnih, živo obojenih površina. Za taj ciklus slika Sava Stepanov će reći da sa njim umetnica koja radi: "u ambijentu poremećenih vrednosnih kriterijuma, usled globane krize izazvane istorijskim, političkim, sistemskim i ekonomskim pretumbacijama, nastoji da autentično slikarski **obodri** posmatrača, da ga duhovno osnaži u uverenju da je moguće prevazići tegobni osećaj bezizlaznosti u završnim decenijama nesrećnog prošlog veka." Ako je za opis tih slika ključna reč bila obodriti ona će u još većoj meri važiti za radove sa vezom velikog formata na kojima je kolorit još intenzivniji i provokativniji. Tu su podjednako uključeni crvena, plava, žuta, ljubičasta, narandžasta i zelena kao boje bliske tradiciji slovenskih naroda u kojoj postoji kontinuirana težnja za neočekivanim kolorističkim sazvučjima. U izboru tog kolorita odlučujuću ulogu imale su, međutim, vezilje jer su radovi nastajali tako što je umetnica davala crtež na platnu i materijal za rad a vezilje su zatim samostalno birale konac koji će koristiti i same organizovale kolorističke odnose.

Saradnjom sa pazovačkim veziljama Mira Brtko je veziljski rad izvela iz anonimnosti kućnog okruženja, prilagodila ga današnjim umetničkim kriterijumima i preobrazila u delo visoke umetnosti poput konceptualnog umetnika Aligiero Boetija (Botti Alighiero) koji je angažovao avganistanske vezilje za izradu mapa velikog formata na kojim je svaka zemlja predstavljena u bojama svoje zastave. Ipak postoje i temeljne razlike. Boeti je bio konceptualni umetnik ponosan na to što osim ideje (i nešto organizacije) nije imao nikakve druge zasluge za izvedena dela. Vezovi Mire Brtko proističu, međutim, iz njene sopstvene umetnosti, iz trajnih interesovanja i "prirodnog" grananja njenog opusa. Jer i "šarene" slike ispunjene brojnim, inezivno obojenim površinama i slično organizovani vezovi velikog formata, podsećali su na kolaže koja je Mira Brtko radila sa malim komadima ručno bojenih tkanina različitih oblika, fiksiranih samo na jednoj strani i složenih poput riblje krljušti po celoj površini



Katalog izložbe *Mira Brtko – Usmerená imaginácia*, Slovenski inštitut, Budimpešta, 2008. | Exhibition Catalogue, *Mira Brtko – Usmerená imaginácia*, Slovenský inštitút, Budapešt, 2008.

him spiritually in the belief that it is possible to overcome the painful feeling of hopelessness in the final decades of the miserable last century." If the key word for the description of these images was to encourage, it will be even more valid for large-format embroidery works in which the color is even more intense and provocative. Red, blue, yellow, purple, orange and green are equally included as colours close to the tradition of the Slavic people in which there is a continuous striving for unexpected coloristic harmony. However, embroiderers played a decisive role in the choice of that colour, because the works were created by the artist giving a drawing on canvas and material for work, and the embroiderers then independently chose the thread to use and organized the colour relations themselves.

Collaborating with the embroiderers from Pazova, Mira Brtko took the embroidery work out of the anonymity of the home environment, adapted it to today's artistic criteria and transformed it into a work of high art such as conceptual artist Botti Alighiero who hired Afghan embroiderers to make large-format maps on which each country is represented in the colours of its flag. However, there are fundamental differences. Boeti was a conceptual artist proud of the fact that apart from the idea (and some organization) he had no other merits for the performed works. Mira Brtko's embroidery, however, arises from her own art, from her enduring interests and the "natural" branching of her opus. Because the "colourful" paintings filled with numerous, intensely painted surfaces and similarly organized large-format em-

platna. Na sličnom principu radila je i skulpture, tro-dimenzionalne bokaste tvorevine čija je površina prekrivena obojenim parčićima tekstila. Neke od tih skulptura ukazuju da su zapravo nastale od uramljenih tekstilnih kolaža čija je površina mestimično "bubri-la" dodavanjem slojeva, nepravilno se napinjala i sa prednje i sa zadnje strane, sve dok nije u potpunosti postala trodimenzionalni predmet koji može samostalno da stoji u prostoru. Angažovanje saradnika u izradi vezova Mire Brtke pre se zato može razumeti kao odgovor na otuđenje koje donosi savremeni život ili kao izraz potrebe za uspostavljanjem nove ravnoteže između umetnosti i nepostednog okruženja, nego kao insistiranje na razdvajanju ideje od njene realizacije. Veliki formati izvedeni u tehnici punjenog, mašinskog veza povezuju, naime, na prvi pogled udaljene svetove narodne i visoke umetnosti, školovanog i iskustvom oblikovanog ukusa, tradicije i savremenosti, umetnika i sveta sa kojim živi u susedstvu, ukazujući istovremeno na neiscrpne mogućnosti tehnike veza za koju se činilo da je osuđena da nestane.

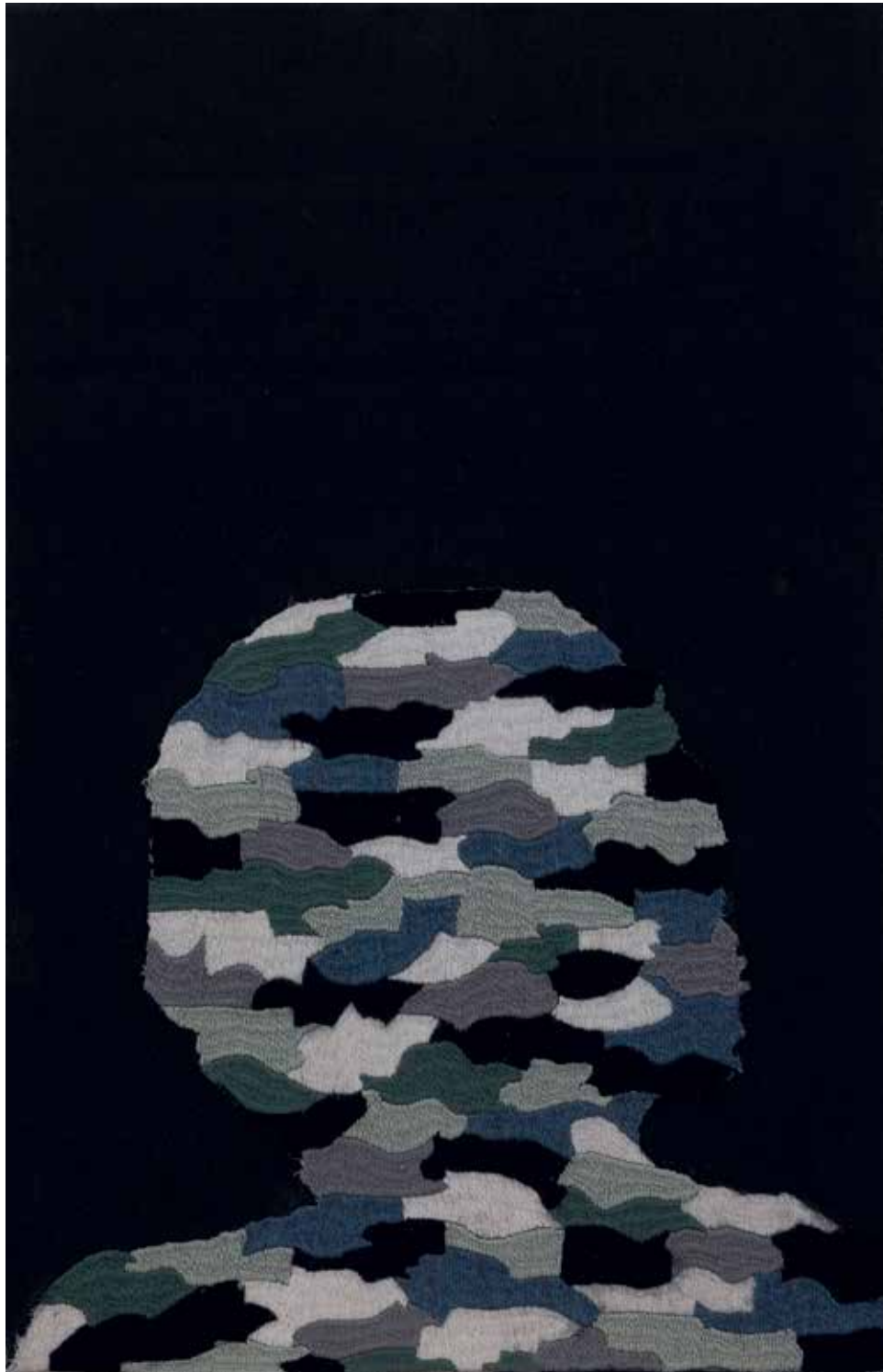
A kad je reč o samim vezovima velikog formata, radi se o radovima čija je površina bez ostatka, bez praznog mesta, ispunjena sitnim nepravilnim površinama intenzivnog kolorita koje se ulivaju jedna u drugu. Na njima zbijeni redovi punjenog veza, odnosi boja i njihovi međusobni uticaji transformišu izvezenu tkaninu u živo obojeno, potencijalno beskrajno, polje. Raznobojna i titrava tekstura takve površine isključuje hijerarhijsku organizaciju prizora i prostornu orijentaciju u smislu razlike između daljine i blizine, gore i dole, i sugerišu prostiranje i izvan ivica izvezene platna. Iako su vezovi ponekad zamišljeni kao pejzaži, kolorit na njima nije takav da bi oponašao boje iz prirode nego su boje proizvoljne, onakve kakve bi odredio slučaj ili ukus vezilje. Pored toga, kako se u postavci odustalo od isključivo horizontalnog predstavljanja, apstraktni prizori na njima ukazuju, pre svega, na mentalne predele, na akumulirana vizuelna iskustva i na duhovne pejzaže. Izloženi zajedno na odgovarajući način, imaju moć da poput srednjevekovnih tapiserija oblikuju ambijent u kom se nalaze i da u potpunosti apsorbuju posmatrača. U tom slučaju generišu intenzivno vizuelno iskustvo i predstavljaju krajnje autentičan doprinos Mire Brtke i srpskoj i evropskoj umetnosti.

broideries were reminiscent of collages made by Mira Brtka with small pieces of hand-dyed fabrics of various shapes, fixed only on one side and arranged like fish scales all over the surface of the canvas. She used a similar principle for sculptures, three-dimensional side works whose surface is covered with coloured pieces of textile. Some of these sculptures indicate that they were actually made of framed textile collages whose surface "swelled" in places by adding layers, irregularly stretched from both the front and the back, until it became a three-dimensional object that can stand independently in space. The engagement of collaborators in making Mira Brtka's embroideries can therefore be understood as a response to the alienation brought by modern life or as an expression of the need to establish a new balance between art and the immediate environment, rather than insisting on separating the idea from its realization. Large formats performed in the technique of stuffed, machine embroidery connect, namely, at first glance distant worlds of folk and high art, educated and by experience shaped taste, tradition and modernity, the artist and the world with which she lives in the neighborhood, while pointing to the inexhaustible possibilities of embroidery which seemed doomed to disappear.

And when it comes to the large-format embroideries themselves, these are works whose surface is without residue, without empty space, filled with small irregular surfaces of intense colour that flow into each other. The rows of stuffed embroidery, relations between colours and their mutual influences transform the embroidered fabric into a vividly coloured, potentially endless field. The multicolored and vibrant texture of such a surface excludes the hierarchical organization of the scene and the spatial orientation in terms of the difference between distance and proximity, top and bottom, and suggests spreading beyond the edges of the embroidered canvas. Although the embroideries are sometimes conceived as landscapes, the colour on them is not such as to imitate the ones from nature, but the colours are arbitrary, as determined by the case or taste of the embroiderer. In addition, since exclusively horizontal representation was given up in the exhibition, the abstract scenes on them indicate, above all, mental landscapes, accumulated visual experiences and spiritual landscapes. Exposed together in an appropriate way, they have the power, like medieval tapestries, to shape the ambience in which they are located and to absorb the viewer completely. In that case, they generate an intense visual experience and represent an extremely authentic contribution of Mira Brtka to both Serbian and European art.



Autoportret | Self-portrait
kombinovana tehnika (vez, akrilik) na platnu |
mixed media (embroidery, acrylic) on canvas, 70x45 cm



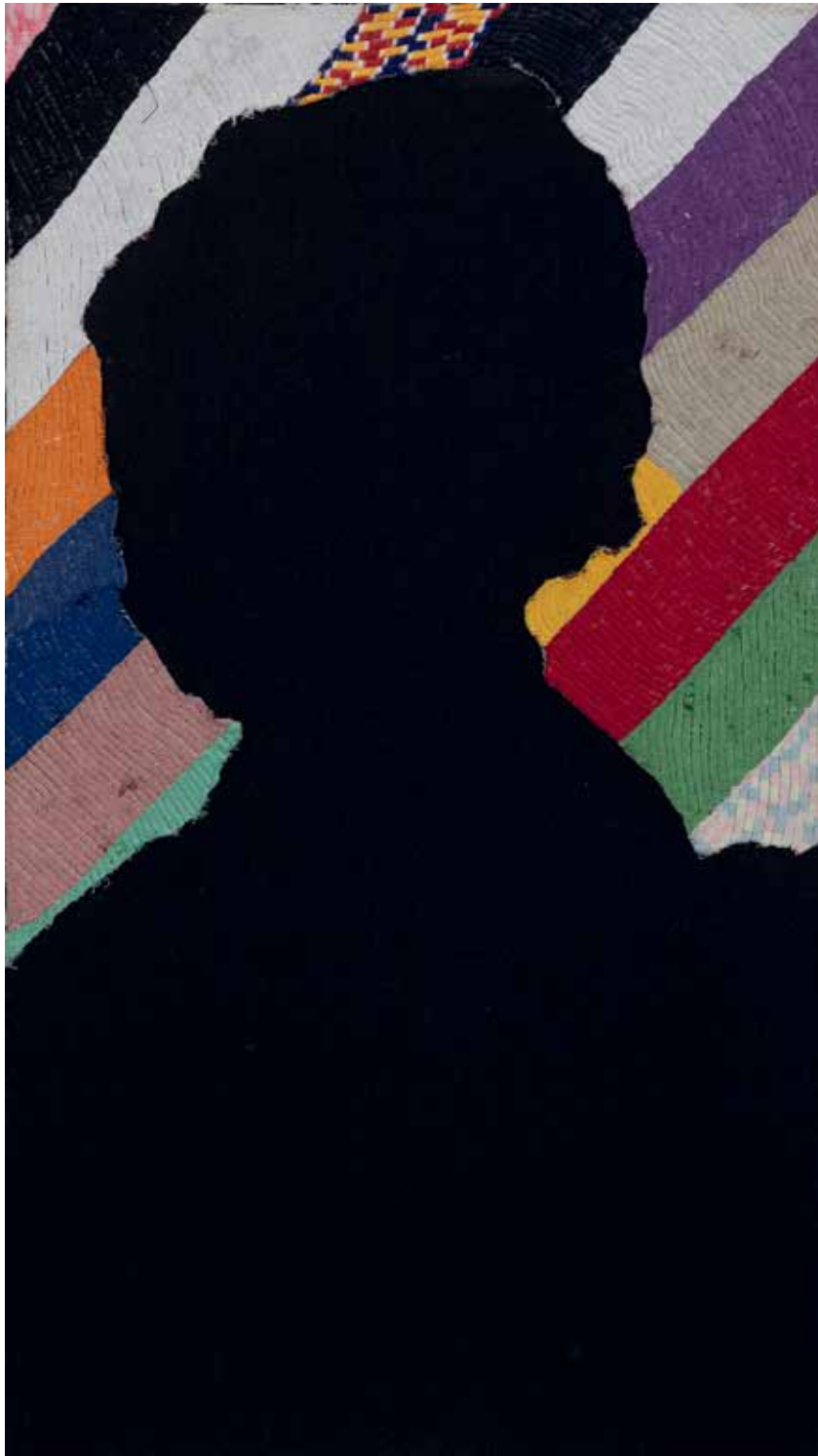
Autoportret | Self-portrait
kombinovana tehnika (vez, akrilik) na platnu |
mixed media (embroidery, acrylic) on canvas, 70x45 cm



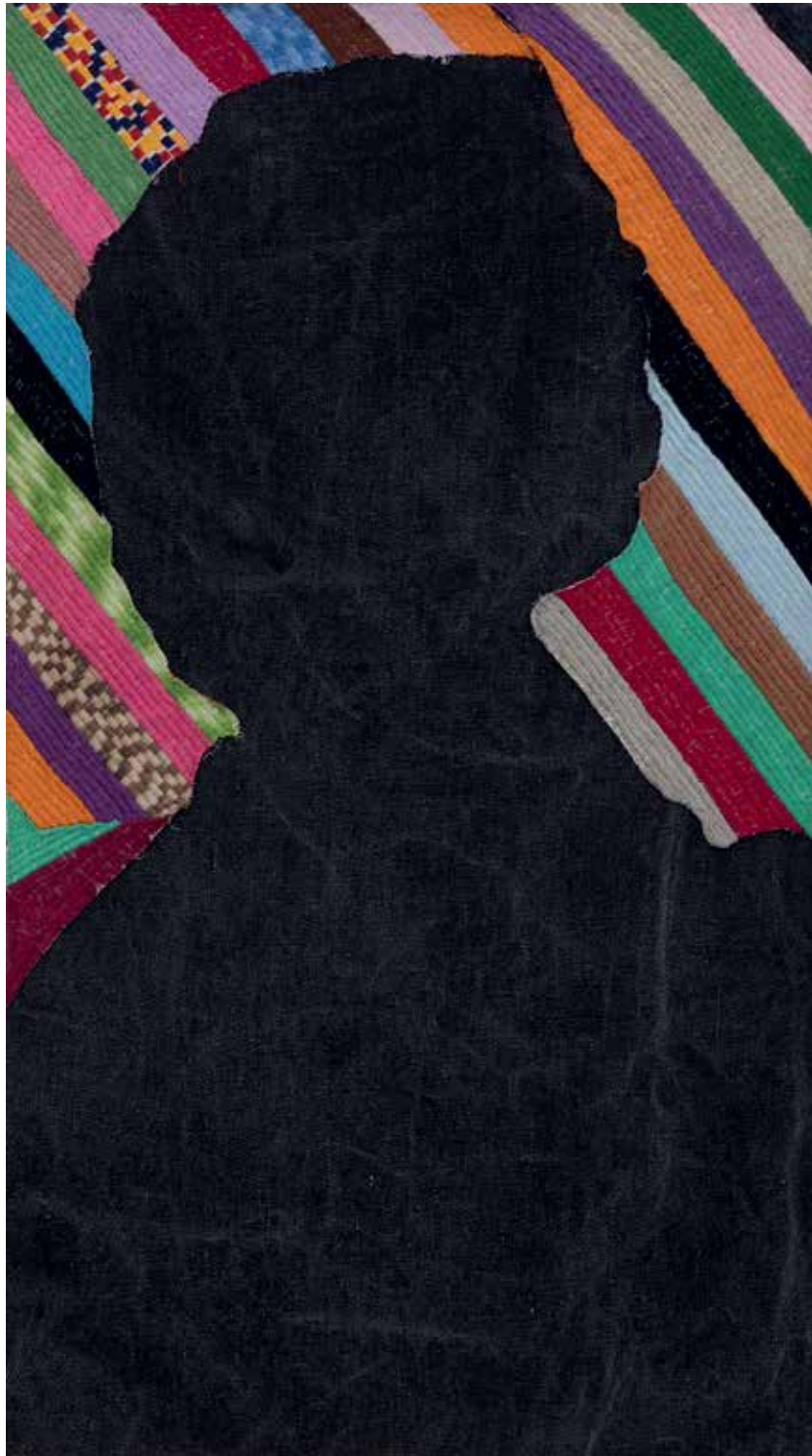
Autoportret | Self-portrait
kombinovana tehnika (vez, akrilik) na platnu |
mixed media (embroidery, acrylic) on canvas, 70x40 cm



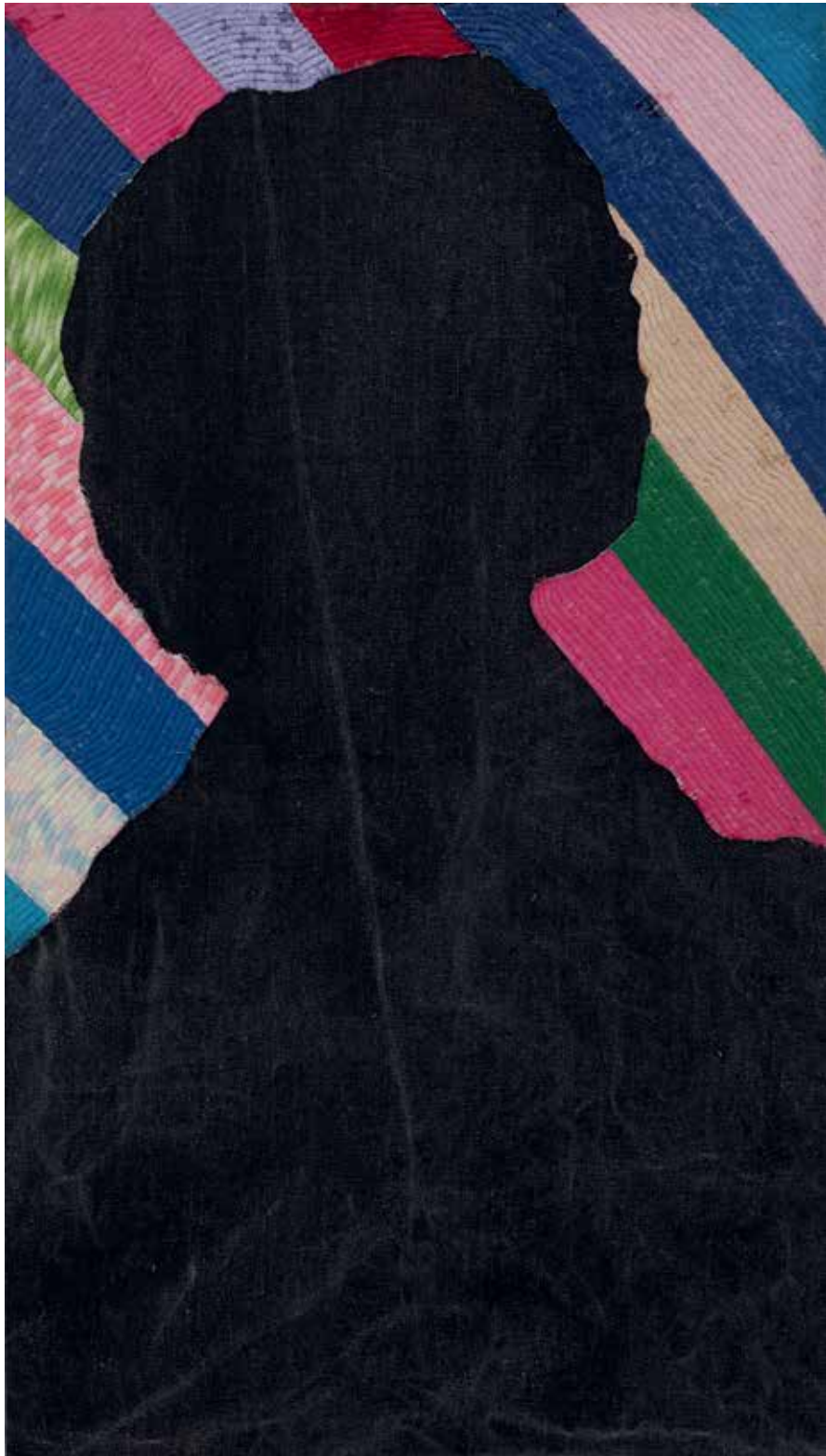
Autoportret | Self-portrait
kombinovana tehnika (vez, akrilik) na platnu |
mixed media (embroidery, acrylic) on canvas, 70x40 cm



Autoportret | Self-portrait
kombinovana tehnika (vez, akrilik) na platnu |
mixed media (embroidery, acrylic) on canvas, 70x39 cm



Autoportret | Self-portrait
kombinovana tehnika (vez, akrilik) na platnu |
mixed media (embroidery, acrylic) on canvas, 70x40 cm

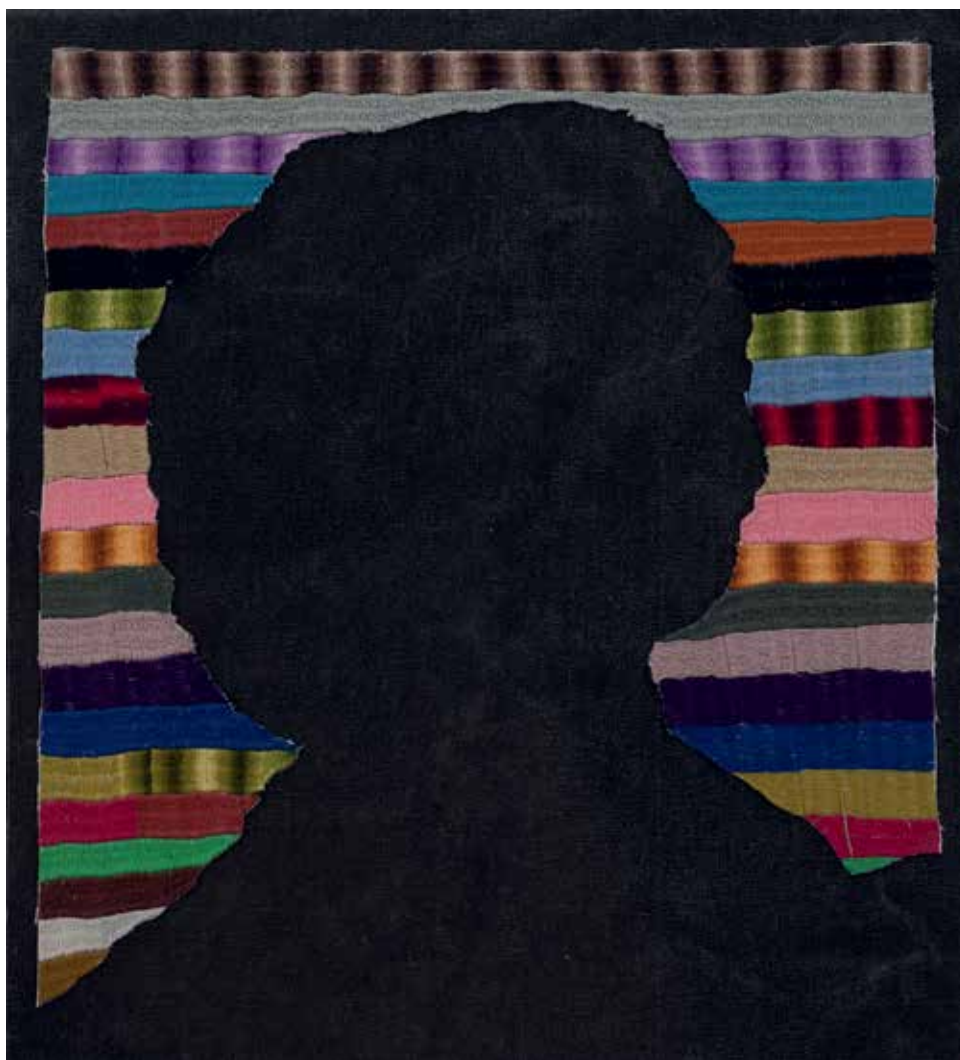


| 185

Autoportret | Self-portrait
kombinovana tehnika (vez, akrilik) na platnu |
mixed media (embroidery, acrylic) on canvas, 70x40 cm

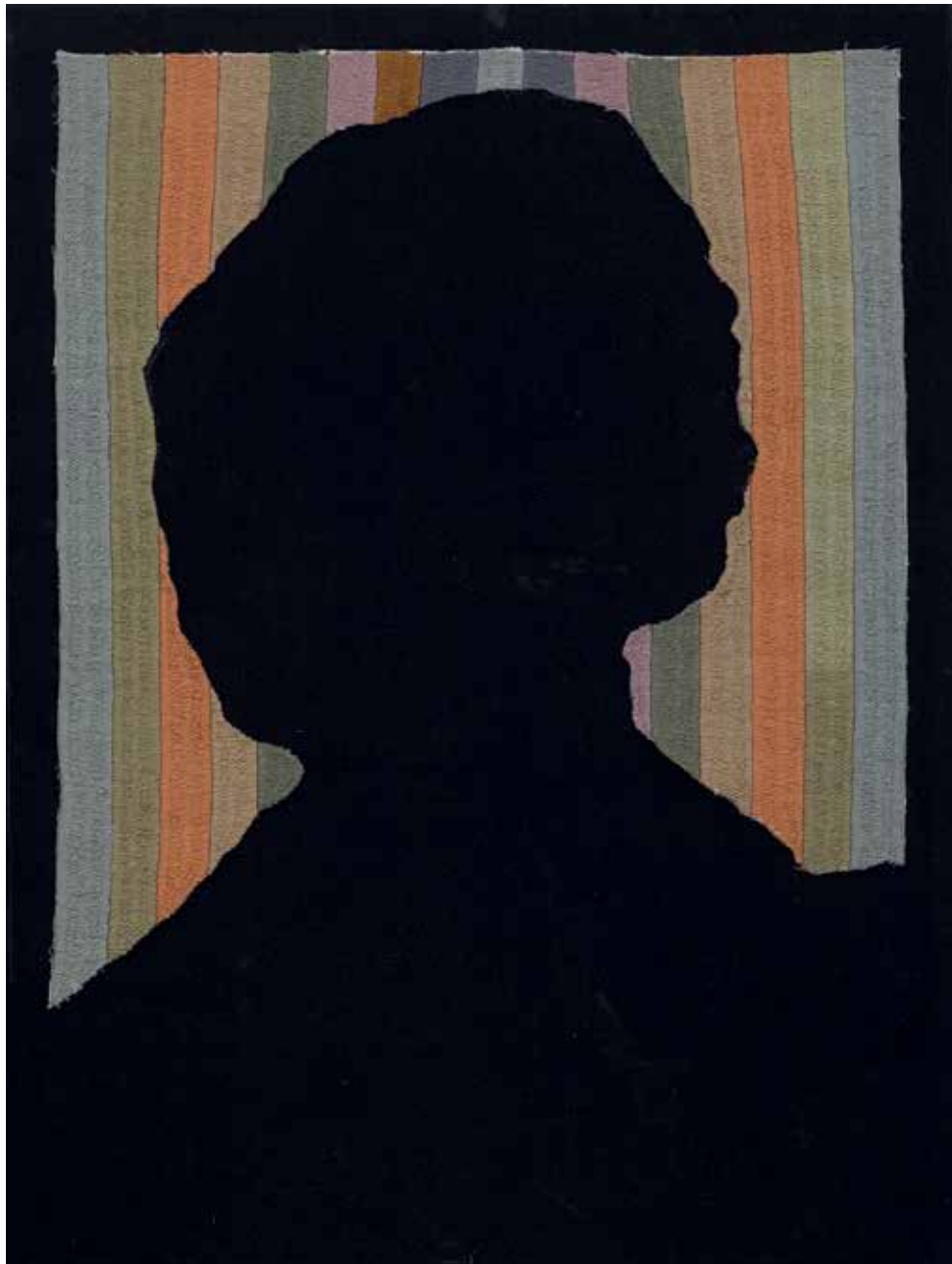


Autoportret | Self-portrait
kombinovana tehnika (vez, akrilik) na platnu |
mixed media (embroidery, acrylic) on canvas, 70x40 cm

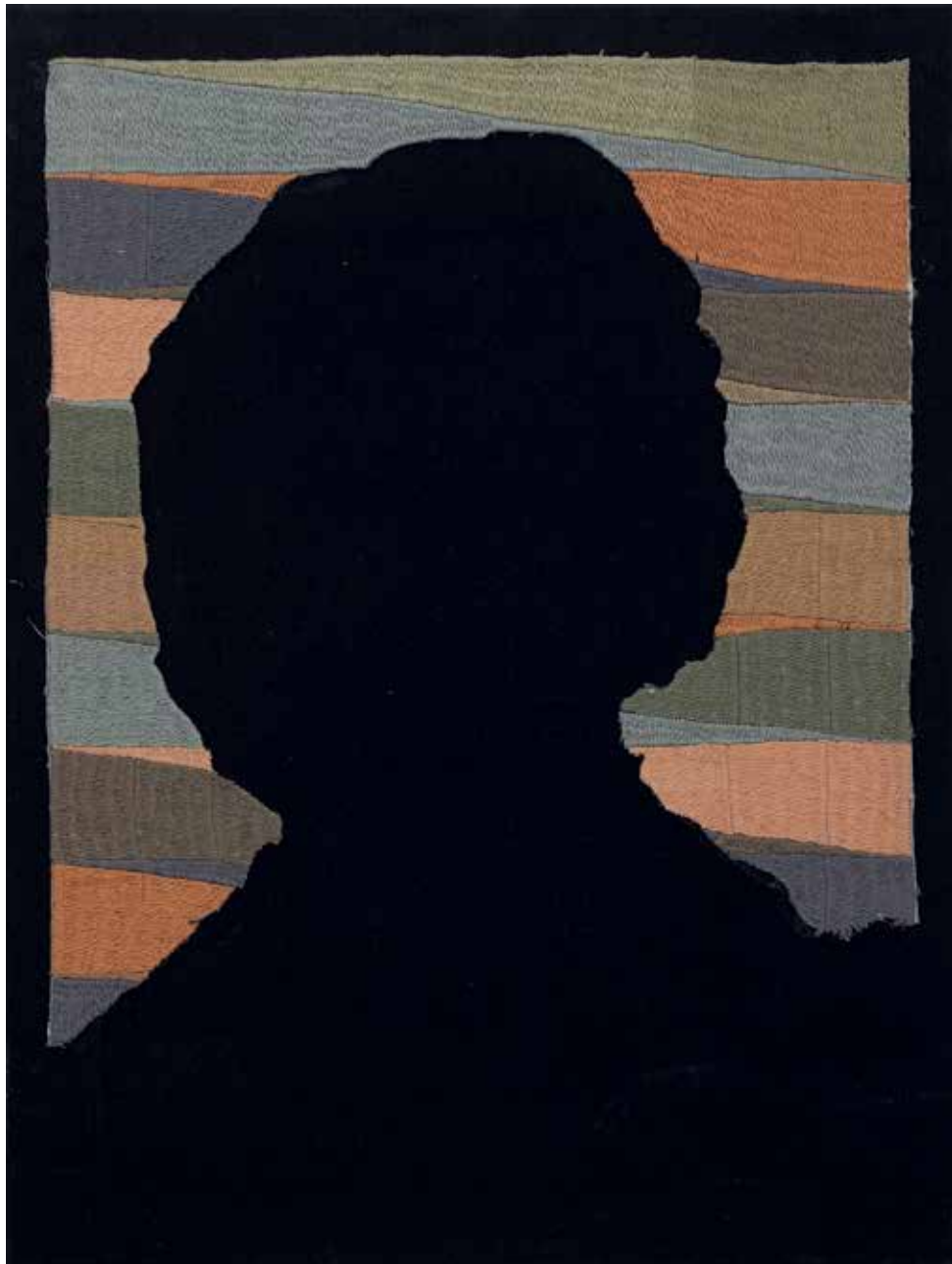


|187

Autoportret | Self-portrait
kombinovana tehnika (vez, akrilik) na platnu |
mixed media (embroidery, acrylic) on canvas, 50x45 cm



Autoportret | Self-portrait
kombinovana tehnika (vez, akrilik) na platnu |
mixed media (embroidery, acrylic) on canvas, 60x45 cm



Autoportret | Self-portrait
kombinovana tehnika (vez, akrilik) na platnu |
mixed media (embroidery, acrylic) on canvas, 60x45 cm



Autoportret | Self-portrait
kombinovana tehnika (vez, akrilik) na platnu |
mixed media (embroidery, acrylic) on canvas, 105x80 cm



| 191

Bez naziva | Untitled
vez na platnu | embroidery on canvas, 90x100 cm





Bez naziva | *Untitled*
vez na platnu | embroidery on canvas, 86x188 cm



Tapiserija III | *Tapestry III*, 1996.
vez na platnu | embroidery on canvas, 84x70 cm







Bez naziva | *Untitled*
vez na platnu | embroidery on canvas, 88x192 cm





Bez naziva | *Untitled*
vez na platnu | embroidery on canvas, 70x205 cm





Bez naziva | Untitled
vez na platnu | embroidery on canvas, 65x205 cm



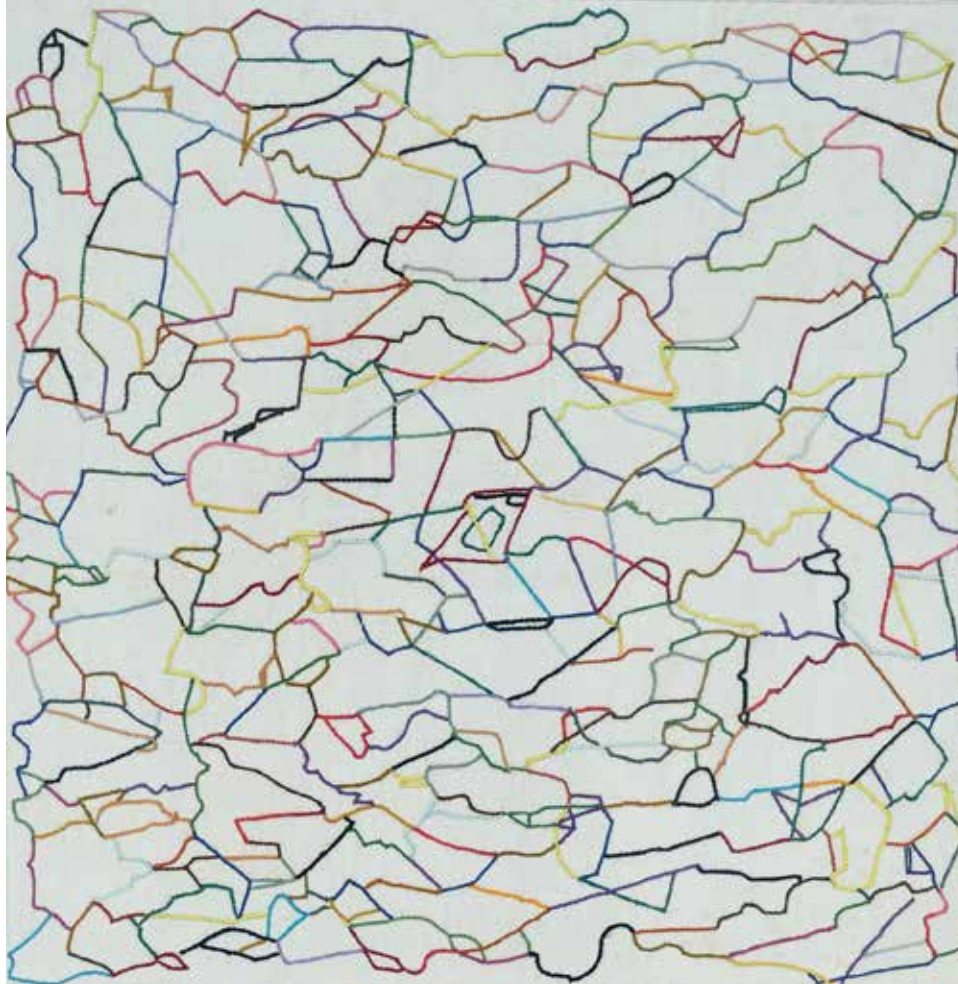
Bez naziva | Untitled
vez na platnu | embroidery on canvas, 103x177 cm



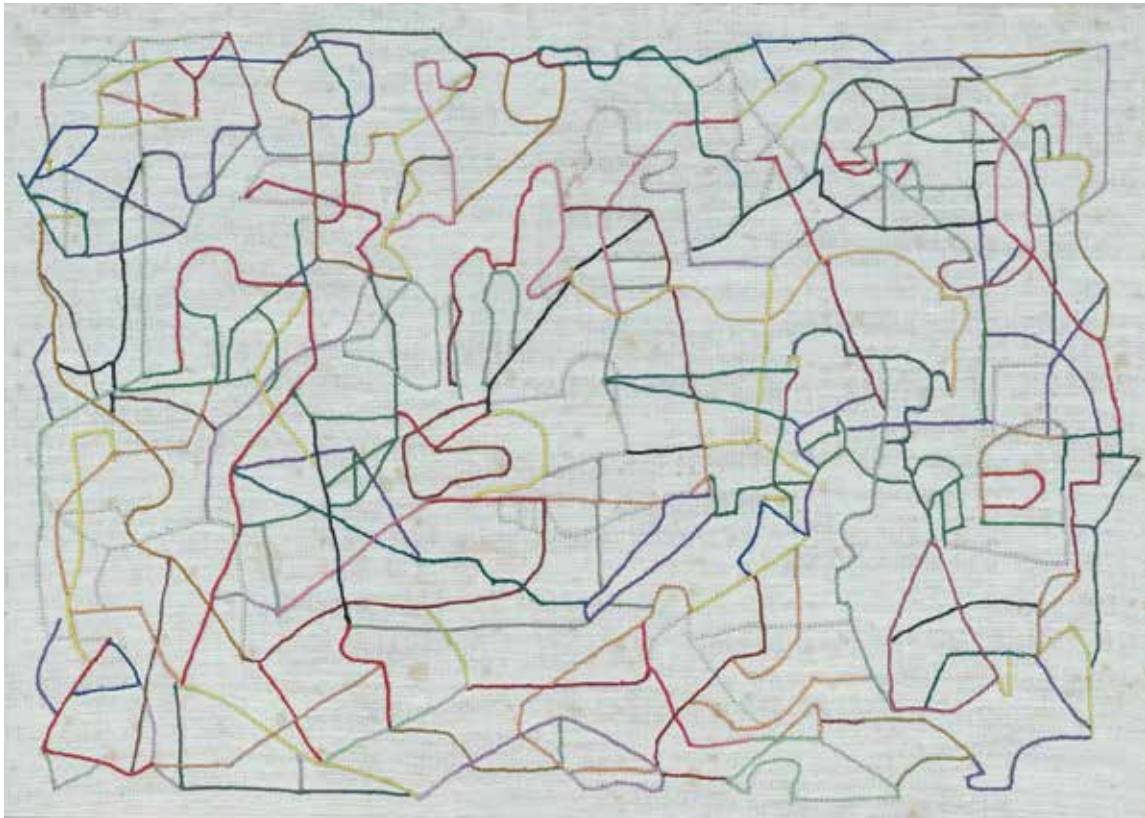
Bez naziva | Untitled
vez na platnu | embroidery on canvas, 55x110 cm





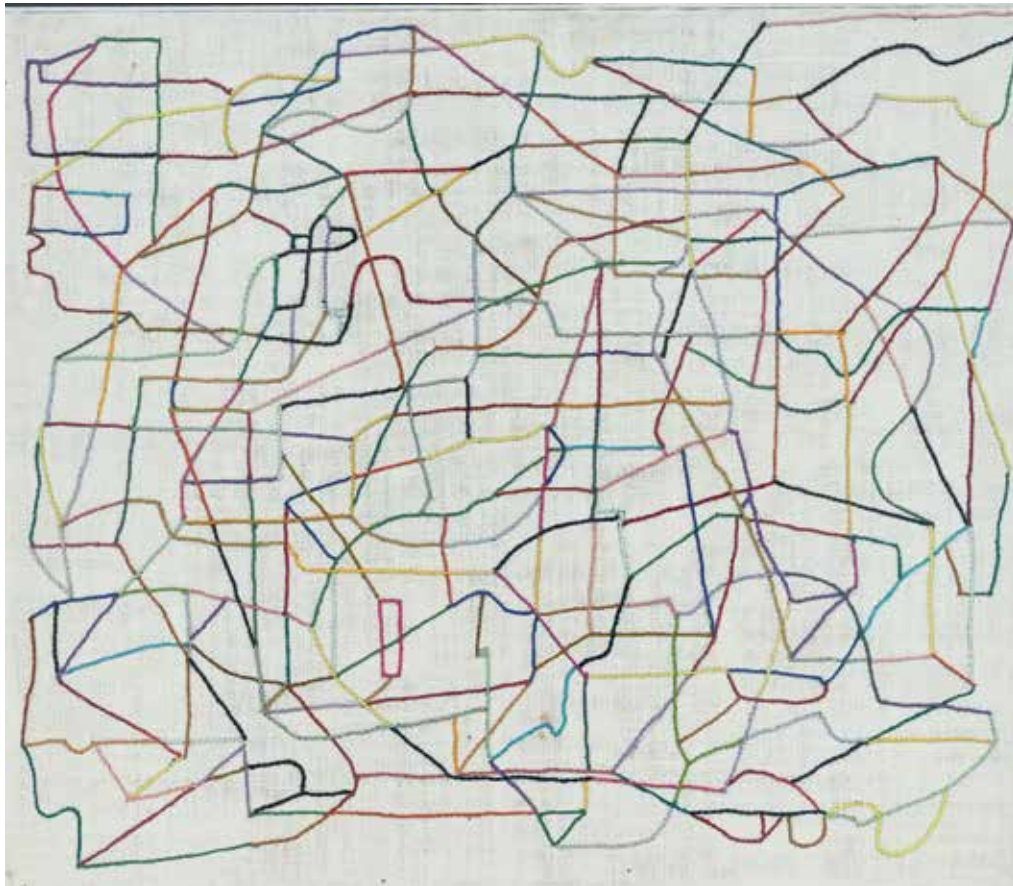


Hranice, 1998.
vez na platnu | embroidery on canvas, 57x58 cm

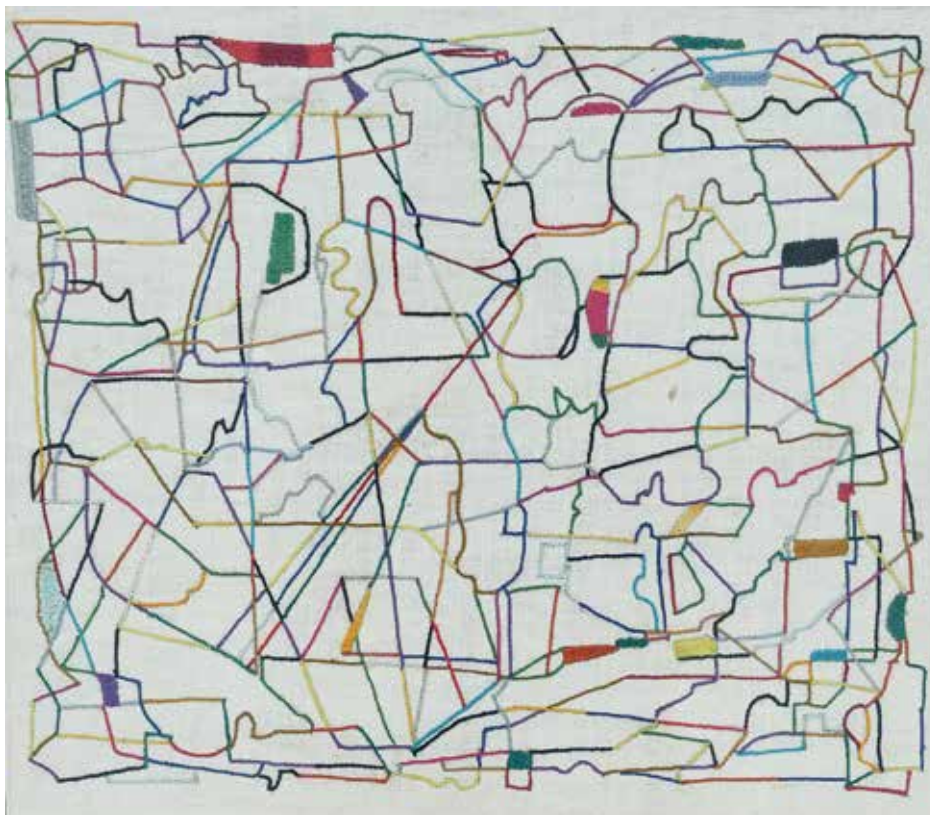


|207

Križom – gražom, 1999.
vez na platnu | embroidery on canvas, 48x61 cm



Križom – gražom 2, 1999.
vez na platnu | embroidery on canvas, 48x53 cm



|209

Obraz XI – Štvorčeky, 2004.
vez na platnu | embroidery on canvas, 32x37 cm



Preľinanie A / Prelivanje A | Overflow A, 2006.
vez na platnu | embroidery on canvas, 41x66 cm



[211

Preľinanie B / Preľivanje B | Overflow B, 2006.
vez na platnu | embroidery on canvas, 44x70 cm



Bez naziva | Untitled
kombinovana tehnika (vez, boja) na platnu |
mixed media (embroidery, paint) on canvas, 50x50 cm



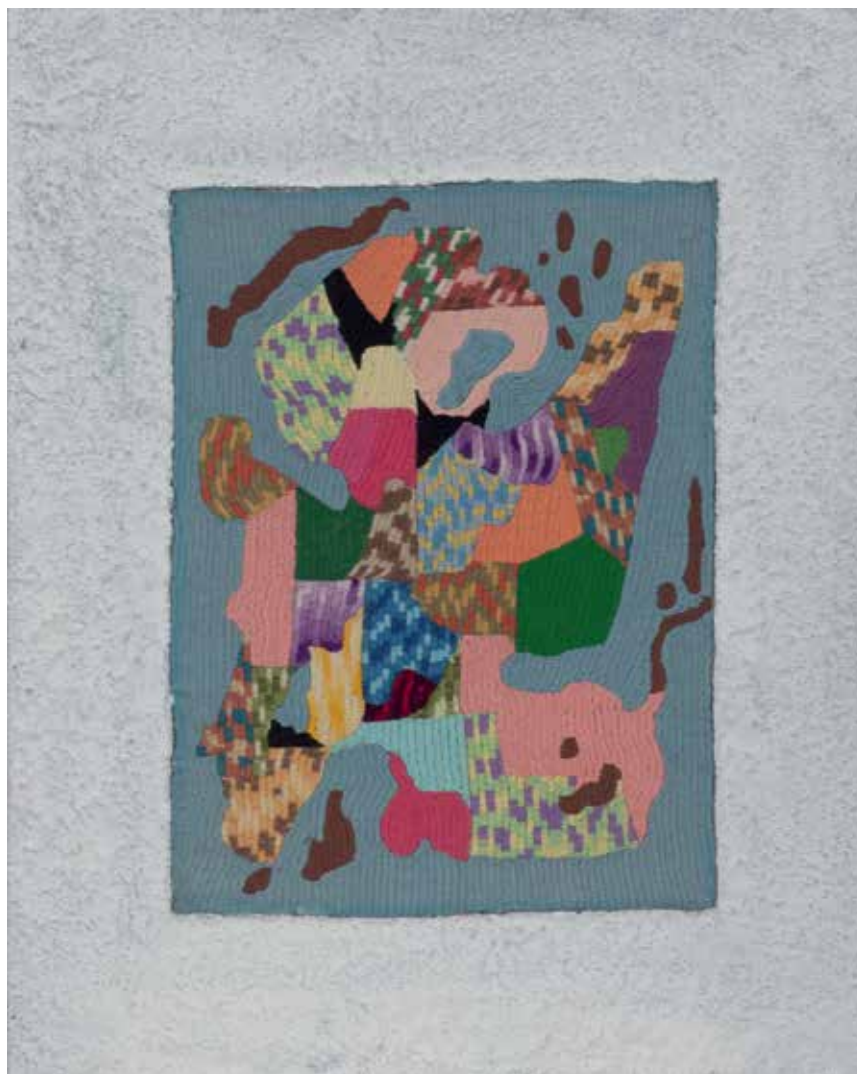
|213

Bez naziva | Untitled
kombinovana tehnika (vez, boja) na platnu |
mixed media (embroidery, paint) on canvas, 50x50 cm

214 |



Bez naziva | Untitled
kombinovana tehnika (vez, boja) na platnu |
mixed media (embroidery, paint) on canvas, 37x55 cm



|215

Bez naziva | Untitled
kombinovana tehnika (vez, boja) na platnu |
mixed media (embroidery, paint) on canvas, 50x40 cm

216 |



Bez naziva | Untitled
kombinovana tehnika (vez, boja) na platnu |
mixed media (embroidery, paint) on canvas, 30x50 cm



|217

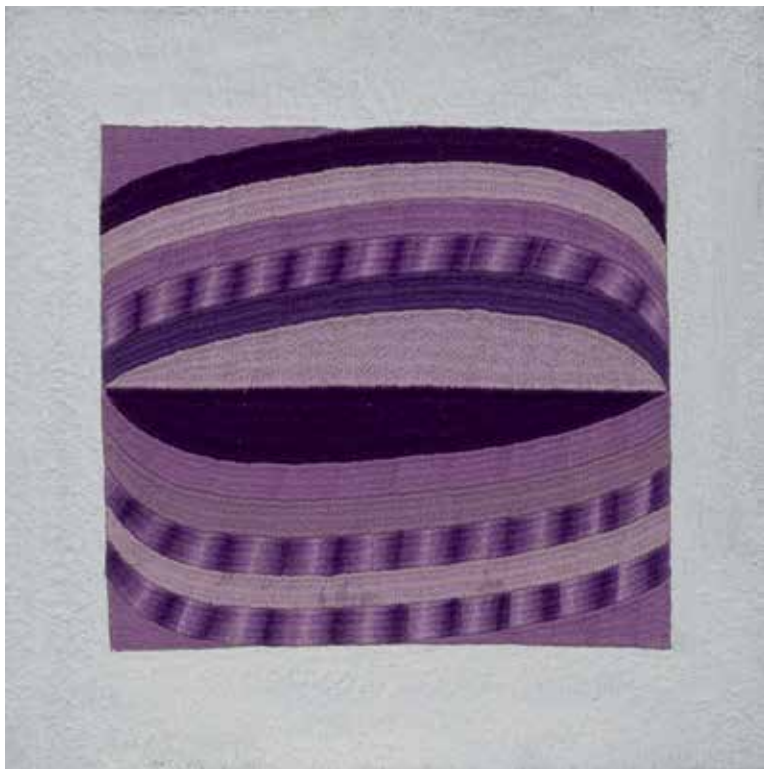
Bez naziva | *Untitled*
kombinovana tehnika (vez, boja) na platnu |
mixed media (embroidery, paint) on canvas, 50x40 cm



Bez naziva | Untitled
kombinovana tehnika (vez, boja) na platnu |
mixed media (embroidery, paint) on canvas, 40x40 cm



Bez naziva | Untitled
kombinovana tehnika (vez, boja) na platnu |
mixed media (embroidery, paint) on canvas, 40x40 cm



Bez naziva | Untitled
kombinovana tehnika (vez, boja) na platnu |
mixed media (embroidery, paint) on canvas, 40x40 cm



Bez naziva | Untitled
kombinovana tehnika (vez, boja) na platnu |
mixed media (embroidery, paint) on canvas, 31x33 cm



Bez naziva | Untitled
kombinovana tehnika (vez, boja) na platnu |
mixed media (embroidery, paint) on canvas, 50x50 cm

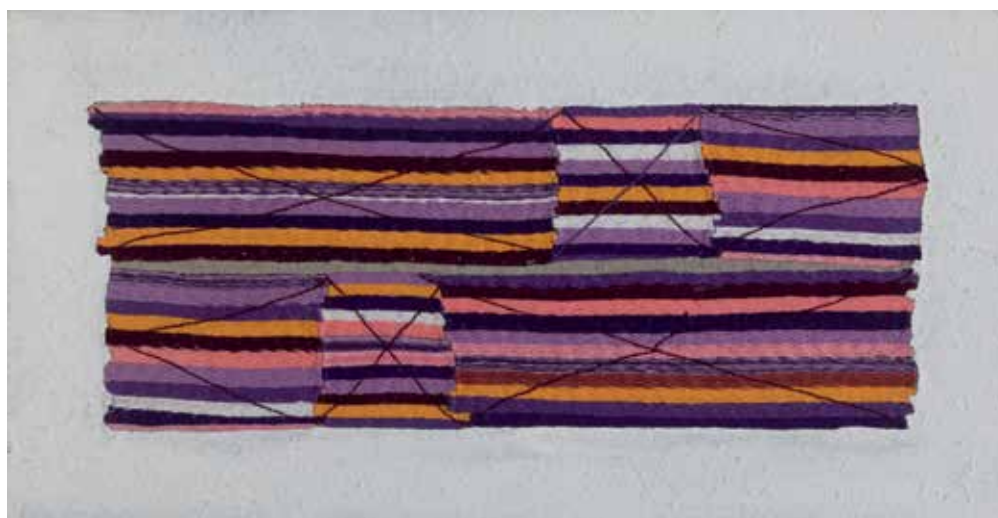


Bez naziva | Untitled
kombinovana tehnika (vez, boja) na platnu |
mixed media (embroidery, paint) on canvas, 47x50 cm



|221

Bez naziva | Untitled
kombinovana tehnika (vez, boja) na platnu |
mixed media (embroidery, paint) on canvas, 35x40 cm



Bez naziva | Untitled
kombinovana tehnika (vez, boja) na platnu |
mixed media (embroidery, paint) on canvas, 35x60 cm



Bez naziva | Untitled, 1995.
kombinovana tehnika (vez, boja) na platnu |
mixed media (embroidery, paint) on canvas, 30x40 cm



|223

Bez naziva | Untitled
kombinovana tehnika (vez, boja) na platnu |
mixed media (embroidery, paint) on canvas, 40x29 cm



Bez naziva | Untitled
kombinovana tehnika (vez, boja) na platnu |
mixed media (embroidery, paint) on canvas, 30x28 cm



|225

Bez naziva | Untitled
kombinovana tehnika (vez, boja) na platnu |
mixed media (embroidery, paint) on canvas, 33x35 cm



Bez naziva | Untitled
kombinovana tehnika (vez, boja) na platnu |
mixed media (embroidery, paint) on canvas, 40x35 cm



Bez naziva | Untitled
kombinovana tehnika (vez, boja) na platnu |
mixed media (embroidery, paint) on canvas, 50x50 cm

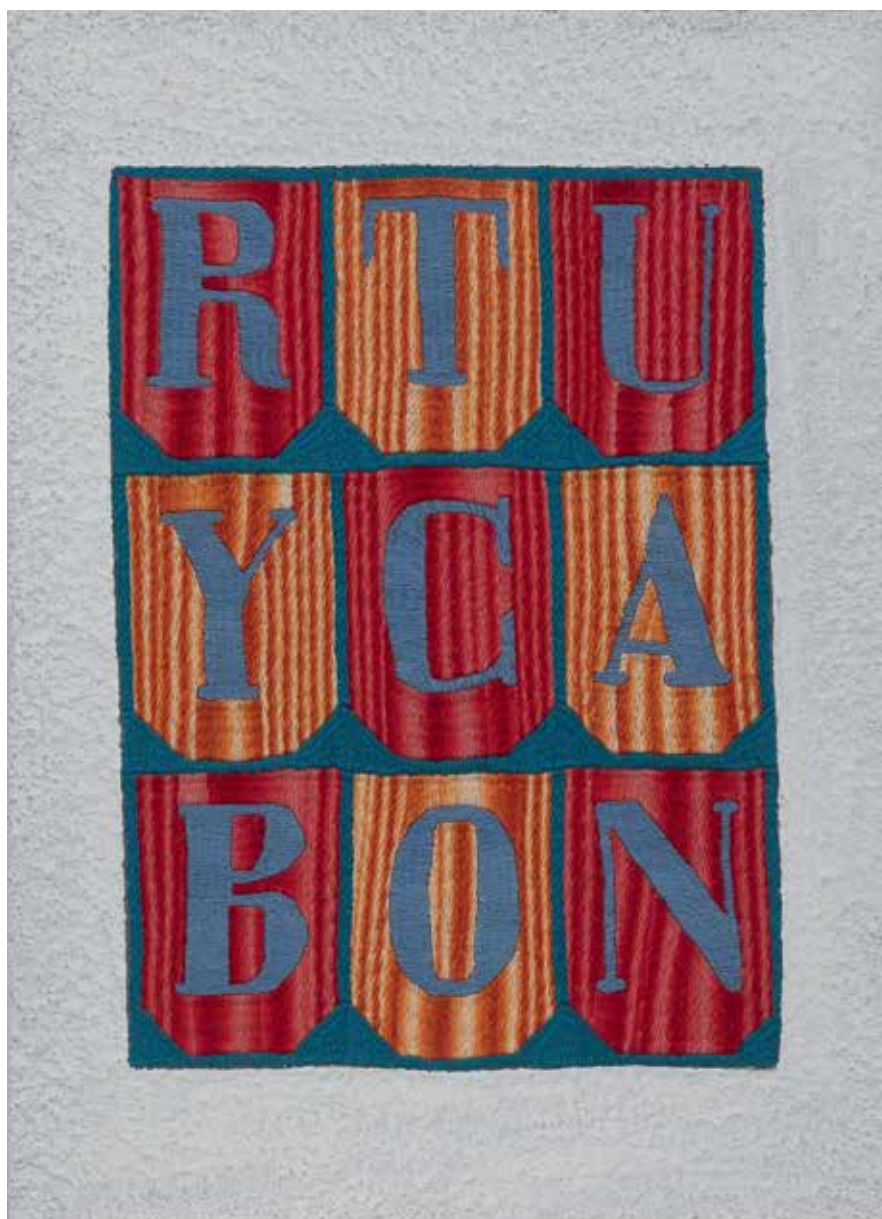
| 227



Bez naziva | Untitled
kombinovana tehnika (vez, boja) na platnu |
mixed media (embroidery, paint) on canvas, 50x50 cm



Bez naziva | Untitled
kombinovana tehnika (vez, boja) na platnu |
mixed media (embroidery, paint) on canvas, 40x50 cm



| 229

Bez naziva | Untitled
kombinovana tehnika (vez, boja) na platnu |
mixed media (embroidery, paint) on canvas, 50x36 cm



Bez naziva | Untitled
kombinovana tehnika (vez, boja) na platnu |
mixed media (embroidery, paint) on canvas, 88x45 cm



|231

Bez naziva | Untitled
kombinovana tehnika (vez, boja) na platnu kaširanom na šperploču |
mixed media (embroidery, paint) on canvas mounted on plywood, 35,5x35,5 cm

MODNI DIZAJN

Detalji sa vezenim motivima primenjavani su kao aplikacije i na haljinama koje je Mira Brtka počela da dizajnira nekako u slično vreme kada je počela da radi prve radove sa vezom. Tom vidu kreativnog izražavanja prethodio je rad na kostimima za film *Krilate svinje* Paola Pjetrandelija (Paolo Pietrangeli) iz 1977. godine koji se bavio pobunom mladih ljudi protiv establišmenta i njihovim zahtevom za više političkih i seksualnih sloboda. I za njen modni dizajn izvan filma bio je značajan društveni kontekst stvoren pobunom mladih 1968. godine, njihova borba protiv autoriteta, protiv sve većih socijalnih razlika, protiv društvenog licemerja i slično. Mira Brtka se, naime, na modnu scenu uključuje u trenutku kada je još uvek bio snažan uticaj hipi pokreta kao i pokreta žena i marginalizovanih grupa za ravnopravnošću i slobodom kako u društvenom, tako i u porodičnom ali i modnom smislu reči. Tada slabi i značaj kreato-

Izabela Roselini nosi *Mirinu haljinu* |
Isabella Rosellini wearing a *Dress by Mira*



FASHION DESIGN

Details with embroidered motifs were applied on dresses that Mira Brtka began to design at a similar time when she started doing her first embroidery work. This type of creative expression was preceded by work on costumes for a 1977 film *Pigs Have Wings* by Paolo Pietrangeli, which dealt with the rebellion of young people against the establishment and their demand for more political and sexual freedoms. The social context created by the youth rebellion in 1968, their struggle against authority, against growing social differences, against social hypocrisy and the like was equally important for her fashion design outside of film. Namely, Mira Brtka joins the fashion scene at a time when there was still a strong influence of the hippie movement as well as the movement of women and marginalized groups for equality and freedom in the social, family and fashion sense of the word. At that time, the importance of designers as “fashion dictators” and expensive authorial models that emphasize the class division in society became weaker and the big names of the world fashion scene accepted to work in small series or to cooperate with ready-made houses. In the Serbian environment, fashion clothing in the seventies was not market-oriented and haute couture presented abroad or at fairs in Belgrade served only to show the possibilities and scope of that part of the economy, but not to announce or advertise collections that will be in market. This does not mean that fashion novelties were not followed on the street, especially among the young population, but they were obtained either by sewing clothes at home on following the pattern or by buying them in Trieste. Mira Brtka joined this scene laterally, from the side, and her dresses, whether she sewed them herself or with someone’s help, were sold as dresses of a famous artist through Jugoexport and Centrotekstil and then, in small shops which appeared at the end of 80s. She sold them through intermediaries even in Rome, and it is known that they were worn there by Isabella Rossellini, Marina Vlady or Antonella Lualdi.

Mira Brtka’s dresses had a square or round neckline, a hem above the chest, then they went straight down to the knees or a little lower where they were cut again to be continued with a folded or pleated part. By lengthening or shortening individual segments, numerous variations were obtained on the basis of one and the same



Manekenka Ljiljana Tica nosi *Mirinu haljinu*, 1980-e, Beograd | Fashion model Ljiljana Tica wears a *Dress by Mira*, 1980s, Belgrade

ra kao “modnih diktatora” i skupih autorskih modela kojima se ističe klasna podela u društvu, te i velika imena svetske modne scene prihvataju da rade u manjim serijama ili da sarađuju sa konfekcijskim kućama. U srpskoj sredini modna konfekcija sedamdesetih godina nije bila tržišno orijentisana a visoka moda prezentovana u inostranstvu ili na sajmovima u Beogradu služila je samo da se pokažu mogućnosti i dometi tog dela privrede ali ne i zato da bi se najavile ili reklamirale kolekcije koje će biti u prodaji. To ne znači da modni noviteti nisu bili praćeni na ulici, posebno među mladom populacijom, ali do njih se dolazilo ili tako što je odeća šivena kod kuće na osnovu šnita ili je kupovana u Trstu. Na takvu scenu Mira Brtka se uključila laterarno, sa strane, i svoje haljine, bilo da ih je šila sama ili iz nečiju pomoć, prodavala je kao haljine jedne poznate umetnice preko Jugoeksporta i Centrotekstila a zatim, i u malim trgovinskim radnjama kada se budu pojavile krajem 80-ih godina. Prodavala ih je preko posrednika i u Rimu te je poznato da su ih tamo nosile Izabela Rossellini (Rossellini Isabella) Marina Vladi (Vlady Marina) ili Antonela Lualdi (Lualdi Antonella).

Haljine Mire Brtke imale su četvrtast ili okrugao izrez oko vrata, psec iznad grudi, zatim su se ravno spuštale do kolena ili nešto niže gde su ponovo sečene da bi bile nastavljene faltanim ili nabranim delom. Produžavanjem ili skraćivanjem pojedinih segmenata

cut or model. If the lower part was separated, the dress functioned as a tunic; if it was shortened a little more it would be a blouse, if it had short sleeves it could be complemented by a long-sleeved turtleneck that would be worn underneath. It was decorated with haberdashery ribbons or appliquéd embroidered details with floral or geometric motifs. The artist’s creativity, however, was mostly expressed on prom or evening dresses that were made of more expensive and higher quality materials and that allowed more creativity in the finishing phase with handmade ornaments. The dress was often made of a combination of fabrics of different colours, thicknesses and textures, and in some cases the already sewn dresses were hand-dyed, with each part absorbing the colour in a different way.

The cut of such a dress was based on the cut of a traditional undergarment - a shirt worn in almost all Slavic environments. It was not decorated to follow the body line, but was composed of flat parts of the fabric, which eliminated mistakes in cutting and ensured maximum utilization of the material. Relying on older cuts and modernizing a clothing tradition, made these models of dresses close to Laura Ashley, who designed romantic clothes inspired by the rural world of 19th century Britain at the same time. Her dresses are sewn from printed cotton fabric with a floral pattern and delicate colours, and then decorated with machine lace. Both represented a kind of response to structured fashion and very short

ta dobijale su se brojne varijacije u osnovi jednog te istog kroja ili modela. Ako bi se odvojio donji deo, haljina je funkcionisala kao tunika; ako bi se još malo skratila bila bi bluza, ako je imala kratke rukave mogla je biti dopunjena rolkom sa dugim rukavima koja bi se nosila ispod nje. Bila je ukrašena pozamanterijskim trakama ili apliciranim vezenim detaljima sa floralnim ili geometrijskim motivima. Kreativnost umetnice je, ipak, u najvećoj meri dolazila do izražaja na maturalnim ili večernjim haljinama koje su rađene od skupljih i kvalitetnijih materijala i koje su dozvoljavale više kreativnosti u fazi dorade ručno rađenim ukrasima. Haljina je često bila izvedena kombinacijom tkanina različite boje, debljine i teksture a u pojedinim slučajevima već sašivene haljine su ručno bojene pri čemu je svaki deo na drugačiji način upijao boju.

Kroj takve haljine zasnivao se na kroju tradicionalne donje haljine – košulje kakva se nosila u gotovo svim slovenskim sredinama. Ona nije bila ukrajana da prati liniju tela nego je sastavljena od ravnih delova tkanine što je isključivalo greške pri krojenju i obezbeđivalo maksimalnu iskorišćenost materijala. Oslanjanje na starije krojeve i osavremenjavanje jedne tradicije odevanja, činili su te modele bliskim haljinama Laure Ešli (Laura Ashley) koja je u isto vreme dizajnirala romantičnu odeću inspirisanu ruralnim svetom Britanije 19 veka. Njene su haljine šivene od štampane pamučne tkanine cvetnog dezena i nežnog kolorita a zatim ukrašavane mašinskom čipkom. I jedne i druge predstavljale su svojevrsni odgovor na strukturiranu modu i sasvim kratke haljine Meri Kvant namenjene mladim i vitkim ženama koja je već silazila sa scene. Zagovarale su svojevrsnu demokratizaciju mode koja ne uključuje samo vizuelno potiranje razlike između društvenih klasa nego i ukidanju razlike u odevanju između mlađih i starijih, vitkih i punijih žena, zaposlenih i domaćica. Bilo je bitno da haljina bude praktična, da omogućava potpunu slobodu pokreta i da se lako prilagođava različitim potrebama moderne žene, njenim dnevnim, sportskim ili večernjim obavezama. Ipak, iako su haljine bile prepoznatljive i tražene, Mira Brtki, kao uostalom ni drugim samostalnim modnim kreatorima, u samoupravnom socijalističkom društvu nije bilo moguće da otvori radnju sa svojim imenom, da stvori brend i ostvari znatniji komercijalni uspeh.



Mira Brtko i *Mirina haljina*, Rim, 1975.
Fotografija: Dragan Kresoja |
Mira Brtko and a *Dress by Mira*, Roma, 1975
Photograph: Dragan Kresoja

Mary Quant dresses intended for young and slender women which were already coming off the stage. They advocated a sort of democratization of fashion, which includes not only the visual elimination of the difference between social classes, but also the elimination of the difference in clothing between younger and older, slender and chubby women, employed and housewives. It was important for the dress to be practical, to allow complete freedom of movement and to adapt easily to the different needs of the modern woman, her daily, sports or evening obligations. However, in spite of the fact that the dresses were recognizable and sought after, Mira Brtko, like other independent fashion designers in the self-governing socialist society was not able to open a store with her name, create a brand and achieve significant commercial success.





Mirine haljina | Dress by Mira





L'ANTRO LA FONTE IL LI
D'OGNI OSCURO PEN

Mira Brka, Rim, 1980-e | Mira Brka, Rome, 1980s

UMETNOST MIRE BRITKE NAKON RIMSKOG PRELUDIJSKOG PERIODA | THE ART OF MIRA BRITKA AFTER THE ROMAN PRELUDE PERIOD

Tokovi slikarskog razvoja Mire Brtke mogu se okarakterisati paradoksalnom odrednicom *diskontinuitet kontinuiranog* jer se u tokovima umetnosti druge polovine dvadesetog veka njena umetnost pojavljivala poput reke ponornice: slikama iz svog rimskog perioda (od ranih šezdesetih do poznih sedamdesetih godina prošlog veka) ona u italijanskoj i jugoslovenskoj umetničkoj sceni učestvuje kao autoritativna učesnica novih post-enformelističkih tendencija i zastupnica Arganove ideje projekta i Meninog stava "da umetnost ima pravo na zasebnost ne da bi se izdvojila - nego da bi bila model drugim znanjima i drugim praksama". Tadašnje Brtkino slikarstvo je zasnovano na slikanju monohromijske bele slike, svedene geometrije, *hard edges* slikarstva, neokonstruktivizma; na vizuelna istraživanja s nastojanjem da se utvrde objektivne psihofizičke osnove plastičkog fenomena i vizuelne percepcije, isključujući tako unapred svaku mogućnost uplitanja subjektivizma, individualizma i romantizma, čime su sve tradicionalne estetike opterećene. Nakon povratku iz Rima u Jugoslaviju, tokom osamdesetih godina, Mira Brtka potpuno izostaje sa umetničke scene i isključuje se iz tokova aktuelnih umetničkih zbivanja, da bi, tek na samom kraju te decenije, tačnije 1990. godine, iznenada priredila izložbu neoekspresionistička kolažnih ostvarenja u subjektivističkom, izrazito ekspresivnom i postmodernističkom maniru. Reagujući na duh i atmosferu jednog odista smutnog (pred)kriznog vremena Mira Brtka se približila Oli-

The artistic development of Mira Brtka can be characterized by a paradoxical term "discontinuity of the continuance", because in the art of the second half of the 20th century, her art appeared like an underground river: with the paintings from her Roman period (from the early 60's to the late 70's of the last century), she participated in the Italian and Yugoslav art scene as an authoritative participant of the new post-informelist tendencies and an advocate of Argan's idea of the project and Menin's attitude "that art has the right to individuality, not to stand out - but to be a model to other artists and their practices". Brtka's art at the time was based on creating a monochrome white painting, with reduced geometry, hard edges art, neoconstructivism; on visual research with an effort to determine the objective psychophysical bases of the plastic phenomenon and visual perception, thus excluding in advance any possibility of interference of subjectivism, individualism and romanticism, which burden all traditional aesthetics. After returning from Rome to Yugoslavia during the 1980s, Mira Brtka was completely absent from the art scene and excluded herself from the current artistic events. It was only at the very end of that decade, more precisely in 1990, that she suddenly organized an exhibition of neoexpressionist collage works in a subjectivist, extremely expressive and postmodernist manner. Reacting to the spirit and atmosphere of a truly troubled (pre)crisis time, Mira Brtka approached Oliva's concept of transavantgarde, according to which "the tissue of new art is imbued with a significant dose of subjectivism and sensitivity, which should not be understood only as an autobiographical



Mira Brtka razgovara sa Đuliom Karlom Arganom, 1960-e Rim, fotografija: Nobuja Abe |
Mira Brtka's conversation with Giulio Carlo Argan, 1960s Rome, photograph: Nobuya Abe

vinom konceptu transavangarde po kojem je "tkivo nove umetnosti prožeto značajnom dozom subjektivizma i osećajnosti, koji ne treba shvatiti samo kao autobiografski i privatni sindrom - već kao usklađenost umetnosti i individualnih motiva pročišćenih upotrebom svesnog i kontrolisanog jezika".

240 |

Taj nenadani iskorak u postmodernističko slikarstvo i skulpturu (papier mâche) u Brtkinom opusu bio je jednokratian. Iako se radilo o reprezentativnim i autentičnim ostvarenjima, nakon pomenute novosadske izložbe, Mira Brtka se nije posvetila gestualno-ekspresivnom načinu izražavanja. Šta više, pokazalo se da je tokom istih tih osamdesetih godina održavala modernističku doslednost u čitavom korpusu slika geometrijske linearnosti i/ili tvrdih ivica - koje nije nikada (do sada) izlagala. Iz takvih pikturalnih ostvarenja su proistekle i "vezene slike", sasvim specifične tvorevine u Mirinoj ali i čitavoj srpskoj savremenoj umetnosti. Naime, Brtka je na platnu linijom crtala/obeležavala pravilne forme koje su, potom, ispunjavane bojenim koncem. U početku je boju unosila sama umetnica ali je potom, u ciklusu "Usmerena imaginacija", izbor boja i način popunjavanja tih površina prepuštala staropazovačkim slovačkim tkaljama, njihovoj izvedbenoj veštini i njihovom likovnom senzibilitetu. Taj spoj umetničine moderne likovne misli i konceptualnog promišljanja umetnosti sa shematizmom narodnog veza, rezultirao je sasvim neuobičajenim ostvarenjima koja su se logički razvila

and private syndrome- but as harmonization of art and individual motives purified through the use of conscious and controlled language".

This sudden step into postmodernist art and sculpture (papier mâche) in Brtka's work was a one-off. Although these achievements were representative and authentic, after the mentioned Novi Sad exhibition, Mira Brtka did not dedicate herself to the gestural-expressive artistic work. Moreover, it turned out that during the 1980s she maintained that modernist consistency throughout the series of these paintings with geometric linearity and/or hard edges - which have never been exhibited (until now). "Embroidered paintings", quite specific for Mira's work, but also unique in the entire Serbian contemporary art, originated from such pictorial achievements. Namely, Brtka drew/marked shapes on the canvas with lines, which were then filled with colored thread. Initially, the colour was introduced by the artist herself, but later, in the series "Directed Imagination", she left the choice of colours and the way of filling these surfaces to the Slovak weavers from Stara Pazova, their performing skills and artistic sensibility. This combination of the modern artistic reflection of an artist and conceptual contemplation of art with the scheme of the folk embroidery resulted in completely unusual achievements that logically developed and transformed into autonomous works of art. In her early works of embroidery (from the 80's), certain pop-artistic hints appear (motifs with numbers, lettric signs, psychedelic portraits-silhouettes and self-portraits). They were later completely overcome by principles close to the constitution of an abstract painting organized into a solid plastic structure of distinctly pictorial effect.

Unfortunately, when it seemed that Mira Brtka started a new period of her art, a family tragedy halted her creative work in November 1996.¹ There was a new standstill, a new discontinuity situation.

¹ At the beginning of the shooting of the film "Twilight over Belgrade", Mira's husband Dragan Kresoja and their son Miloš Stefan Kresoja died on November 6, 1996. The helicopter they were in crashed into the Danube during the night shooting. Dragan Kresoja (1946 - 1996) was a prominent film director. He was the author of extremely notable films, such as "The End of the War", "Oktoberfest", "Full Moon over Belgrade", "One more time", "The Original of the Forgery" and "Dark is the Night". Their son Miloš Stefan Kresoja (Rome 1972 - Belgrade 1996) was an extremely talented author, cameraman and director. As a young author, he distinguished himself with the documentaries "Disappearing" and "The Boy from Junakovac", and as a cinematographer with the film "Package Arrangement."

i transformisala u autonomna umetnička dela. U ranim vezenim radovima (iz 80-tih) pojavljaju se određene pop-artističke naznke (motivi sa brojevima, letričkim znacima, psihodeličnim portretima-siluetama i autoportretima), da bi potom potpuno prevladali principi bliski konstituciji apstraktnih slike organizovane u čvrstu plastičku strukturu izrazito pikturalnog dejstva.

Nažalost, kada se činilo da Mira Brtka započela jedan novi period svoje umetnosti, sudbinska porodična tragedija zaustavlja njeno stvaralačko delovanje novembra 1996. godine¹ Nastaje novi zastoј, nova diskontinuitetna situacija.

Obnovu svojih umetničkih aktivnosti Mira Brtka započinje tek na samom početku novog XXI veka. Osnovna karakteristika poslednje faze stvaralaštva Mire Brtke, započeta posle 2000-te godine, svakako je njena nenadana posvećenost skulpturi. Zapravo, ona se na našu umetničku scenu uključuje nekonvencionalnom izložbom skulptura u Zmaj Jovinoј ulici u Novom Sadu leta 2001. godine. Radi se o stilizovanim i intenzivno obojenim figurativnim predstavama, nastalih smislenim spajanjem metalnih fragmenata pronađenih na otpadu starog gvožđa. Ove figurativno koncipirane skulpture - potpuno su se, skoro mimikrijski, "uklopile" u atmosferu pešačke zone u centru Novog Sada. Tim svojim ranim skulptorskim radovima umetnica je refleksno reagovala na impulse stvarnosti: na socijalni ambijent nakon preživljenog iskustva epohalne krize iz predhodne decenije, nakon bombardovanja 1999-te i krupnih demokratskih promena iz oktobra 2000-te; na neizvesnost tada započinjanih tranzicijskih zbivanja koja su zavladała srpskim društvom.

¹ Snimajući prve kadrove filma "Suton nad Beogradom" 6. novembra 1996. godine poginuli su Mirin suprug Dragan Kresoja i njihov sin Miloš Stefan Kresoja. Helikopter u kom su se nalazili je prilikom noćnog snimanja pao u Dunav. Dragan Kresoja (1946 - 1996) je bio istaknuti filmski režiser. Autor je izuzetno zapaženih filmova kao što su Kraj rata, Oktoberfest, Pun mesec nad Beogradom, Još ovaj put, Original falsifikata i Tamna je noć. Sin Miloš Stefan Kresoja (Rim 1972 - Beograd 1996) je bio izuzetno talentovani autor, snimatelj i reditelj. Kao mladi autor se istakao dokumentarnim filmovima Nestajanje i Dečak iz Junakovca, a kao filmski snimatelj ostvarenjem Paket angažman..



Mira Brtka (u sredini) na otvaranju svoje I samostalne izložbe u Beogradu, u Salonu Muzeja savremene umetnosti, 1971. | Mira Brtka (center) at the opening of her first solo exhibition in Belgrade, Salon of the Museum of Contemporary Art, 1971

Mira Brtka started the renewal of her artistic activities at the very beginning of the new XXI century. The main characteristic of the last phase of Mira Brtka's work, which began after the year 2000, was certainly her sudden dedication to sculpture. In fact, she joined our art scene with an unconventional exhibition of sculptures in Zmaj Jovina Street in Novi Sad in the summer of 2001. These were stylized and intensely coloured figurative representations, created by meaningful merging of metal fragments found on iron scrap. These figuratively conceived sculptures – completely "fit" into the atmosphere (to the extent of mimicry) of the pedestrian zone in the center of Novi Sad. With her early sculptural works, the artist reflexively reacted to the impulses of reality: to the social environment after surviving the epochal crisis of the previous decade, after the 1999 bombing and major democratic changes in October 2000; to the uncertainty of the transitional events that began at that time, prevailing in the Serbian society.

It turned out that the sculpture was not just a current commitment of Mira Brtka. After the "eloquent" post-modernist figuration, by the method of appropriation, Mira Brtka invented forms in which she insisted on the sculptural formal and language authenticity.² In the series "Red Sculpture" exhibited at the Zlatno oko Gal-

² Mira Brtka - Red Sculpture, Center for Visual Culture Zlatno oko, Novi Sad, January-February 2007



I samostalna izložba Mire Brtke u Beogradu, Salon Muzeja savremene umetnosti, 1971. |
Mira Brtka's first solo exhibition in Belgrade, Salon of the Museum of Contemporary Art, 1971.

242 |

Pokazalo se da skulptura nije bila samo trenutno opredeljenje Mire Brtke. Posle "raspričane" post-modernističke figuracije, Mira Brtka, metodom aproprijacije, iznalazi oblike u kojima insistira na primarnoj skulptorskoj formalnoj i jezičkoj autentičnosti.² U ciklusu „Crvena skulptura“ prikazanom u Galeriji Zlatno oko 2007. godine ona insistira na jasnoj definisanosti plastičkog oblika i njegove znakovne jednostavnosti, na diskretnom konstruktivizmu, na poštovanju materijala (metal) i utisku spomeničke monumentalnosti... Brtka pronalazi komade gvožđa preostale posle izrade određenih proizvoda i najčešće ih bez dodatne obrade, evocirajući dišanovski koncept i ready made postupak - proglašava skulpturom. U tim komadima umetnica suvereno afirmiše emancipovani skulptorski habitus – takvi oblici deluju svojom vlastitom konstitucijom, deluju u prostoru ili ga obuhvataju kao „punovažnu“ plastičku činjenicu.

U karakteru ovih oblika jasne su reminiscencije na monumetalnost spomeničke skulpture kojom su obeležavane ili veličane ideološko-političke karakteristike jugoslovenske epohe komunizma. Eksplicitnost tih i takvih reminiscencija Brtka je potencirana tako što je oko "stopa" ovih skulptura, na tlu,

² Mira Brtka - crvena skulptura, Centar za vizuelnu kulturu Zlatno oko, Novi Sad, januar-februar 2007

lery around 2007, she insisted on a clear definition of plastic form and its symbolic simplicity, on discreet constructivism, respect for materials (metal) and the impression left by awe-inspiring monuments... Brtka found pieces of iron left after the production of certain products and usually without additional processing, evoking the Duchamp concept and the readymade procedure, she declared it a sculpture. In these art pieces, the artist affirmed the emancipated sculptural habitus - such forms act with their own constitution, in space or enclose it as a "valid" plastic fact.

The character of these monument sculptures contain clear reminiscences of the monumentality, which marked or glorified the ideological and political characteristics of the Yugoslav era of communism. Brtka emphasized the explicitness of these reminiscences by placing a simple metal frame on the ground at the "feet" of these sculptures. It was achieved by a thin, simple, rectangular or square metal molding, painted in intense red, emphasizing the ideological "colour" of the sculptures. At this exhibition, the artist also exhibited several differently conceived works, in which she consciously presented the symbols of the five-pointed star, the flag... Thus, Mira Brtka problematized the content of these sculptures: the form is the bearer of certain political connotations. The artist's intention was to criticize the imposition of ideological concepts and political systems, obligation to regime discipline, political totalitarianism ... It can be concluded that Brtka, with her authentic plastic thought, managed to generate an engaged attitude and a relation to the vital life phenomena. This attitude is ironic: these simplified forms only "imitate" the grandiosity of someone's earlier intentions.

After the early postmodernist and later readymade series, the plastic concept of Mira Brtka was directed towards the constructivist sculpture. In the beginning, they were mostly complex forms, which seemed like a reified dense spatial drawing in colour with many free line flows (wires). Then vertical constructions appeared, defined by linear, tubular and profile metal materials. When she reached in her sculpture the impression of explicit linearity of her white paintings created after 2000, Mira Brtka reached a specific constructivist sculptural attitude, completely unique in our recent art (the series *Linear Sculpture*, 2003-2007; *City*, 2009, *Variable*, 2011) In these sculptures, just like in the series of white paintings from

postavljen jednostavni ram od metala. Radi se o tankoj, jednostavnoj, pravougaonoj ili kvadratnoj metalnoj lajsni koja je obojena intenzivnom crvenom bojom koja naglašava ideološku „obojenost“ skulptura. Istovremeno, na ovoj izložbi umetnica izlaže i nekoliko drugačije koncipiranih radova u kojima se svesno prezentuju simboli petokrake zvezde, zastave... Dakle, Mira Brtka ove svoje skulpture sadržinski problematizuje: forma je nosilac određenih političkih konotacija. Namera umetnice je da kritikuje nametanje ideoloških koncepata i političkih sistema, obaveznost na režimsku disciplinu, politički totalitarizam... Iz svega toga jasno proizilazi da Brtka autentičnom plastičkom mišlju, uspeva da iznedri jedan angažovan stav i odnos prema vitalnim životnim manifestacijama. Taj stav je ironijski: ovim pojednostavljenim oblicima samo se „imitira“ grandioznost nečijih ranijih namera.

Nakon ranih postmodernističkih i potonjih rady made ciklusa plastički koncept Mire Brtke se usmerava ka konstruktivističkoj skulpturi. U početku su to najčešće bile, kompleksne forme koje su delovale poput reifikovanog gustog prostornog crteža u boji sa mnoštvom slobodnih linijskih tokova (žica), a zatim se pojavljuju vertikalne konstrukcije definisane od obojenih linearnih cevastih i profilnih metalnih materijala. Kada u svojoj skulpturi dosegne utisak eksplicitne linearnosti njenih belih slika nastalih posle 2000-te, Mira Brtka doseže do specifičnog konstruktivističkog skulptorskog stava, potpuno zasebnog u našoj novijoj umetnosti (Ciklus Linearna skulptura, 2003-2007; Grad, 2009, Varijabilno, 2011). U ovim skulpturama Mire Brtke, baš kao i u njenoj seriji belih slika iz istog perioda, postoji uzvišena estetska nota koja ne remeti ontološki status skulpture a koja ovu umetnost čak integriše u najšire područje kulture. U okolnostima svakodnevlja ispunjenog brojnim manifestacijama neokapitalizma, filozofije profita, opšte medijalizacije i dehumanizacije, ova umetnost svojim vrednosnim karakteristikama deluje u „prostoru u kojem se emotivne inkompatibilnosti, društveni konflikti i pitanja statusa sukobljavaju na mnogo koncentrisaniji način nego što je to u svakodnevnoj komunikaciji“.³ Zapravo, svoje konstruktivistič-

3 Jost Smirs, *Umetnost pod pritiskom*, Svetovi, Novi Sad, 2004



I samostalna izložba Mire Brtke u Beogradu, Salon Muzeja savremene umetnosti, 1971. | Mira Brtka's first solo exhibition in Belgrade, Salon of the Museum of Contemporary Art, 1971.

the same period, there is a sublime aesthetic note, which does not disturb the ontological status of the sculpture, integrating this art into the broadest field of culture. In the circumstances of everyday life filled with numerous manifestations of neocapitalism, the philosophy of profit, media and dehumanization, this art with its values operates in "a space in which emotional incompatibilities, social conflicts and status issues clash in a much more concentrated way than in everyday communication".³ In fact, Mira Brtka confronts her constructivist works with destructive tendencies in numerous areas of human life of our time. In this way, her art "changes the level of a debate and introduces a paradigm shift within the debate on aesthetics:

aesthetics is no longer a science of beauty, but a comprehensive theory of visibility, a general theory of culture." (Aleš Erjavec)⁴

In Mira Brtka's artistic work after 2000, the return to the principles of modernism was especially interesting. It should be noted that, due to her absence from the art scene, she did not participate in the art renewal of

3 Joost Smiers, *Arts under Pressure*, Svetovi, Novi Sad, 2004

4 On aesthetics as a theory of culture - see: Erjavec, Aleš, *Aesthetics: Philosophy of Art or Philosophy of Culture*, Filozofski vestnik št. 2, Ljubljana, 2001. Taken from Nikola Dedić, *Utopian Spaces of Art and Theory after 1960*, Vujičić Collection, Belgrade, 2009

ke tvorevine Mira Brtka konfrontira destruktivnim tendencijama u brojnim oblastima življenja čoveka našeg vremena. Na taj način njena umetnost "menja nivo rasprave, odnosno unosi promenu paradigme unutar rasprave o estetici: estetika više nije nauka o lepom, već sveobuhvatna teorija vizuelnosti, odnosno opšta teorija kulture. (Aleš Erjavec)⁴

U umetničkoj delatnosti Mire Brtke posle 2000-te posebno je zanimljiv povratak principima modernizma. Treba napomenuti da ona, zbog pomenutog odsustva sa scene nije učestvovala u uspostavljanju novomodernističke obnove umetnosti i u procesu ustoličenja Klotzove "druge moderne" na vojvođanskoj, srpskoj i jugoslovenskoj umetničkoj sceni. Ipak, u njenoj umetnosti mogu se prepoznati osobenosti koje su umetnost na prekretnici vekova vodili "preko postmoderne do već potvrđenih rezultata druge moderne". Mira Brtka svojom neprikosnovenom umetničkom intuicijom shvata i oseća da je haotičnoj situaciji srpskog društva tokom devedesetih i tegobnom tranzicijskom procesu nakon 2000-te, odista potrebna modernistička paradigma kao inicijativa za ustanovljenje novih, drugačijih i zdravijih odnosa. Brtkine slike iz dvehljaditih se odriču postmodernističke subjektivističke raspojasanosti i ekspresionizma a njeno slikarstvo ponovo se zasniva na dejstvenosti likovnih elemenata kao strukturalne zasebnosti i pikturalne vrednosti. Na samom početku tog novog stoleća Mira Brtka slika zamašan ciklus neogeometrijskih slika a kojima dominiraju široke površine plave boje (najčešće IKB ili tzv. visoko plavo), crne i bele (neoslikana belina platna). Ovu kombinaciju boja, kao i još nekoliko varijacija, umetnica je preuzela iz folklorne tradicije vojvođanskih Slovaka kojima i sama pripada, te je ove sklopove čistih bojenih polja smatrala identitetskim, autentično autobiografskim i svojim duboko personalnim tvorevinama.

Vođena takvim stavom Mira Brtka, tokom te prve decenije XXI stoleća, ponovo dolazi do minimalističkog i monohromijskog bele slike nastojeći da



Mira Brtka: *Nestabilne ravnoteže, retrospektivna izložba 1962-2012*, Muzej Savremene umetnosti Vojvodine, Novi Sad, 2012. | Mira Brtka: *Unstable Balances, Retrospective Exhibition 1962-2012*, Museum of Contemporary Art of Vojvodina, Novi Sad, 2012.

new modernism and in the initiation of Klotz's "other modernism" on the art scene of Vojvodina, Serbia and Yugoslavia. Nevertheless, in her art one can recognize the peculiarities that led art at the turn of the century "through the postmodern art to the already confirmed results of modern art". With her impeccable artistic intuition, Mira Brtka understood and felt that the chaotic situation of the Serbian society during the 1990s and the difficult transition process after 2000, really needed a modernist paradigm as an initiative to establish the new, different and healthier relations. Brtka's paintings from the 2000s renounced postmodern subjectivist exuberance and expressionism, and her art was again based on the effectiveness of artistic elements, such as structural uniqueness and pictorial value. At the very beginning of that new century, Mira Brtka painted an extensive series of neogeometric paintings, dominated by wide surfaces painted in blue (usually IKB or so-called high blue), black and white (unpainted white canvas). This combination of colors, as well as several other variations, the artist adopted from the folklore tradition of Vojvodina Slovaks to which she belonged herself, and considered these sets of pure coloured spaces as her identity, as authentically autobiographical, and as her deeply personal creations.

Guided by such attitude, Mira Brtka, during that first decade of the 21st century, again comes to a minimalist and monochromatic white image, trying to break the

⁴ O estetici kao teoriji kulture - videti: Erjavec, Aleš, *Aesthetic: Philosophy of Art or Philosoph of Culture*, Filozofski vestnik št. 2, Ljubljana, 2001. Preuzeto iz Nikola Dedić, *Utopijski prostori umetnosti i teorije posle 1960*, Vujičić kolekcija, Beograd, 2009



Mira Brtka: *Nestabilne ravnoteže, retrospektivna izložba 1962-2012*, Muzej Savremene umetnosti Vojvodine, Novi Sad, 2012. |

Mira Brtka: *Unstable Balances, Retrospective Exhibition 1962-2012*, Museum of Contemporary Art of Vojvodina, Novi Sad, 2012.

osećanje epohalne krize prelomi kroz vlastitu prizmu, da ponudi smirenu, neekspresivnu i meditativnu raspravu o karakteru i duhu sveta; konačno, da izdejstvuje sliku koja predstavlja agens duhovnog prevazilaženja tegobne krizne zbilje na razmeđi vekova i milenijuma. Očigledno je da se Brtka vratila konceptu bele slike sasamog početka svog rimskog slikarskog perioda. Novim ostvarenjima umetnica je nastojala da, u uslovima #novog doba" opšte medijalizacije umetnosti, reafirmiše važnost estetskih i etičkih načela. Dakle, radi se o onim istim načelima iz šezdesetih godina prošlog veka, kojima je umetnica dospela do modernističke umetnosti „koja ima pravo na zasebnost – ne da bi se izdvojila, nego da bi svojim modelom bila primer drugim znanjima i drugim praksama“ (F.Menna). Istovremeno, Mira Brtka se priključila onim akterima slikarstva koji su svesno nastojali da reafirmiše sliku/slikarstvo, da sačuvaju njeno humano značenje koje je u globalnoj "ikonosferi" potisnuto i izgubljeno u mnoštvu digitalnih i drugih medijski slika, u vremenu u kojem su prevladali sasvim drugačiji kriterijumi i dehumanizovaniji odnosi.

Pomenuti pročišćeni modernistički koncept slike Mire Brtke nije bez razloga oslonjen na ostvarenja i stavove iz rimskog perioda. Ona, zapravo,

feeling of epochal crisis through her own prism, to offer a calm, non-expressive and meditative discussion about the character and spirit of the world; finally, to create an image that represents an agent of spiritual overcoming of the painful crisis of reality at the crossroads of centuries and millennia. It is obvious that Brtka returned to the concept of white painting from the very beginning of her Roman painting period. With her new works, the artist tried to reaffirm the importance of aesthetic and ethical principles in the conditions of the "new age" of general medialization of art. Thus, these are the same principles from the 1960s, by which the artist reached modernist art "which has the right to stand apart - not to stand out, but to be a model for other knowledge and other practices." (F. Menna) At the same time, Mira Brtka joined those participants in the art of painting who consciously tried to reaffirm paintings / art of painting, to preserve its humane meaning that has been suppressed and lost in the global "iconosphere" in a multitude of digital and other media images, at a time in which completely different criteria and more dehumanized relations prevailed.

Previously mentioned purified modernist concept of painting by Mira Brtka is not without reason based on the achievements and attitudes from her Roman period. It, in fact, recognizes the coincidence of two time-different social environments: the 1960s were about post-cataclysmic renewal and post-war progress of the world; and at the beginning of the new century it was about

[245

Tajna večera | The Last Supper
gvožđe, čelik | iron, steel, 167x520x150 cm

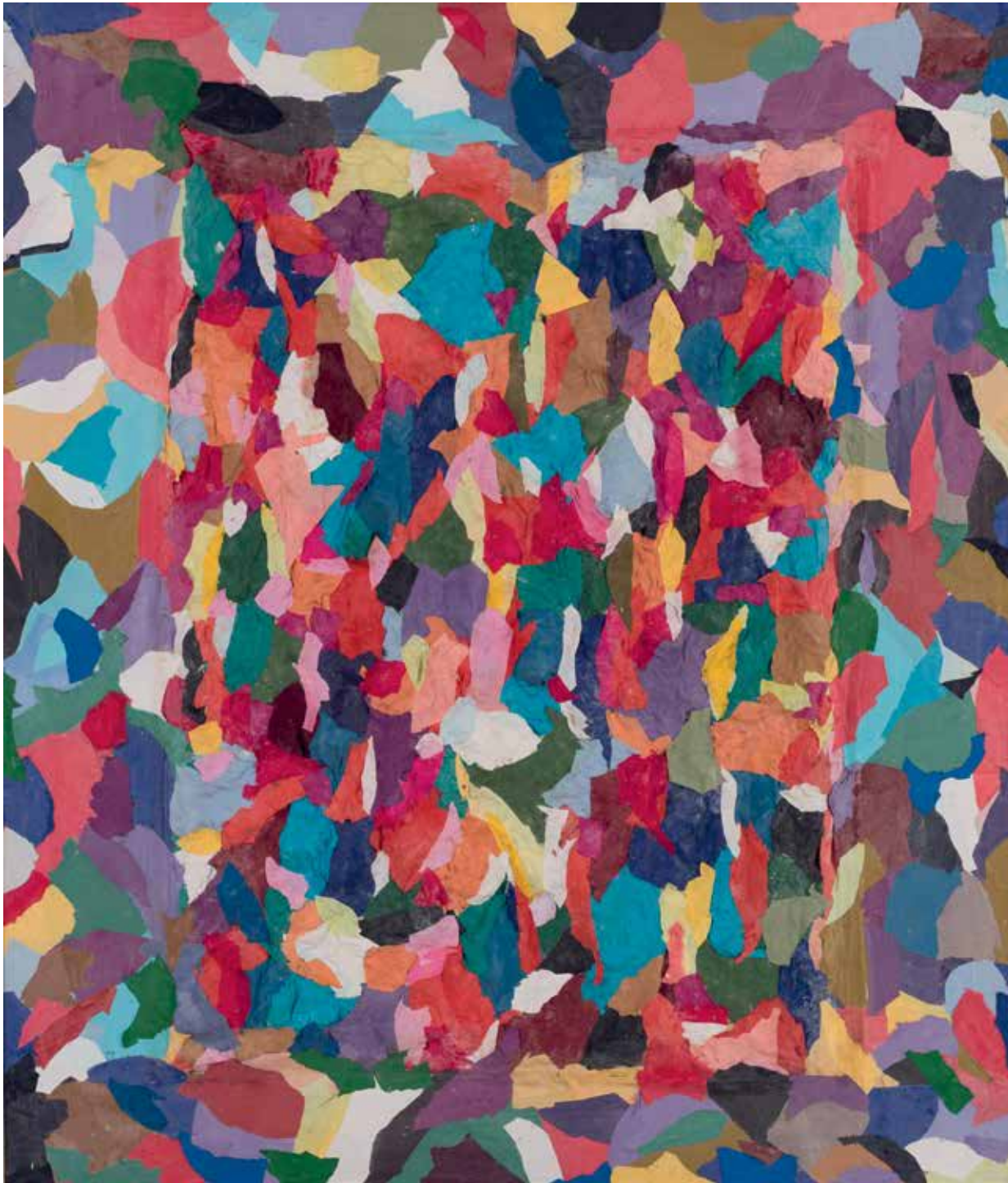


prepoznaje podudarnost dva vremenski različita društvena ambijenata: šezdesetih se radilo o postkataklizmičnoj obnovi i posleratnom napretku sveta; a početkom novog veka je reč o delovanju nakon ratnih, katastrofičnih i fatalnih devedesetih. U oba slučaja je osnaženo uverenje da je moguće ustanoviti novo i bolje organizovano društvo. Mira Brtka je, kao autentični zagovornik Arganove teorije projekta u umetnosti, teorije koja podrazumeva proces i progres u kojem umetnik kao aktivni učesnik promene nudi estetski sistem kao mogući model uređenja društva i odnosa u njemu. Jer, kako je to još svojevremeno utvrdio Teodor Adorno u svojoj Teoriji estetike (1970), "autonomna umetnost može slomiti uspostavljenju stvarnost i negirati iskustvo konkretizacije te da je sposobna da razvije ideju autonomne umetnosti u okvirima koncepta estetske forme ili sposobnosti za unutrašnju organizaciju sebe same, kako bi se restrukturirali postojeći šabloni mišljenja i delanja".

Završni period umetnosti i životnog puta Mire Brtke "poklopio" se sa početkom novog XXI stoleća. Tokom svojih bioloških sedamdesetih i osamdesetih godina, dakle u odista zreloom stvaralačkom dobu, ona je od 2000. do 2014 godine ostvarila izuzetno značajne domete. Taj završni umetnički crescendo je rezultirao sublimacijom njenih umetničkih stavova sukcesivno ispoljavanih tokom čitavog opusa. Posle 2000-te godine u nekoliko slikarskih ciklusa Mira Brtka recapitulira svoje dotadašnje stavove, ponovo preispituje svoje celokupno umetničko delo(anje) i zdušno učestvuje u procesu obnavljanja principe modernosti - insistirajući na delotvornosti slike/slikarstva i skulpture u doba liberalnog kapitalizma, globalne medijalizacije i primetne dehumanizacije društva. Takođe, u tim poznim godinama znenada je realizovala i nekoliko zasebnih skulptorskih ciklusa u širokom konceptijskom rasponu od kontrolisane konglomeracije ready made elemenata pa sve do elegantnih metalnih konstruktivističkih skulptura, te do skulptorskih i slikarskih objekata od klirita, tog posve ovovremenskog materijala. Tim svojim ostvarenjima Mira Brtka je, u vizuelnom i metaforičkom smislu, uspostavila i večnu refleksiju njenog istinsko traganje za smislom života i umetnosti.

activities after the nineties, which were plagued by war, catastrophe and fatalities. In both cases, the belief that it is possible to establish a new and better organized society had been strengthened. Mira Brtka, as an authentic proponent of Argan's theory of project in art, a theory that implies a process and progress in which the artist, as an active participant in change, offers an aesthetic system as a possible model of society and relations within it. For, as Theodore Adorno once established in his Theory of Aesthetics (1970), "autonomous art can break established reality and negate the experience of concretization and be able to develop the idea of autonomous art within the concept of aesthetic form or ability to internally organise itself, in order to restructure existing patterns of thinking and acting".

The final period of art and life of Mira Brtka "coincided" with the beginning of the new 21st century. During her biological seventies and eighties, that is, in a truly mature creative age, she accomplished extremely significant achievements from 2000 to 2014. This final artistic crescendo resulted in the sublimation of her artistic attitudes, successively expressed throughout her opus. After 2000, in several painting series, Mira Brtka recapitulated her previous views, re-examined her entire artistic endeavors and art and wholeheartedly participated in the process of restoring the principles of modernity - insisting on the effectiveness of paintings/art of painting and sculpture in the age of liberal capitalism, global medialization and noticeable dehumanization of society. Also, in those late years, she suddenly created several separate sculptural series in a wide conceptual range from the controlled conglomeration of ready-made elements to elegant metal constructivist sculptures, and to sculptural and painting objects made of clirite, that completely modern material. With these accomplishments, Mira Brtka, in a visual and metaphorical sense, established an eternal reflection of her true search for the meaning of life and art.





Bez naziva | *Untitled*, 1990.
kombinovana tehnika na platnu | mixed media on canvas, 119x33 cm



|249

Bez naziva | *Untitled*, 1990.
kombinovana tehnika na platnu | mixed media on canvas, 91x91 cm



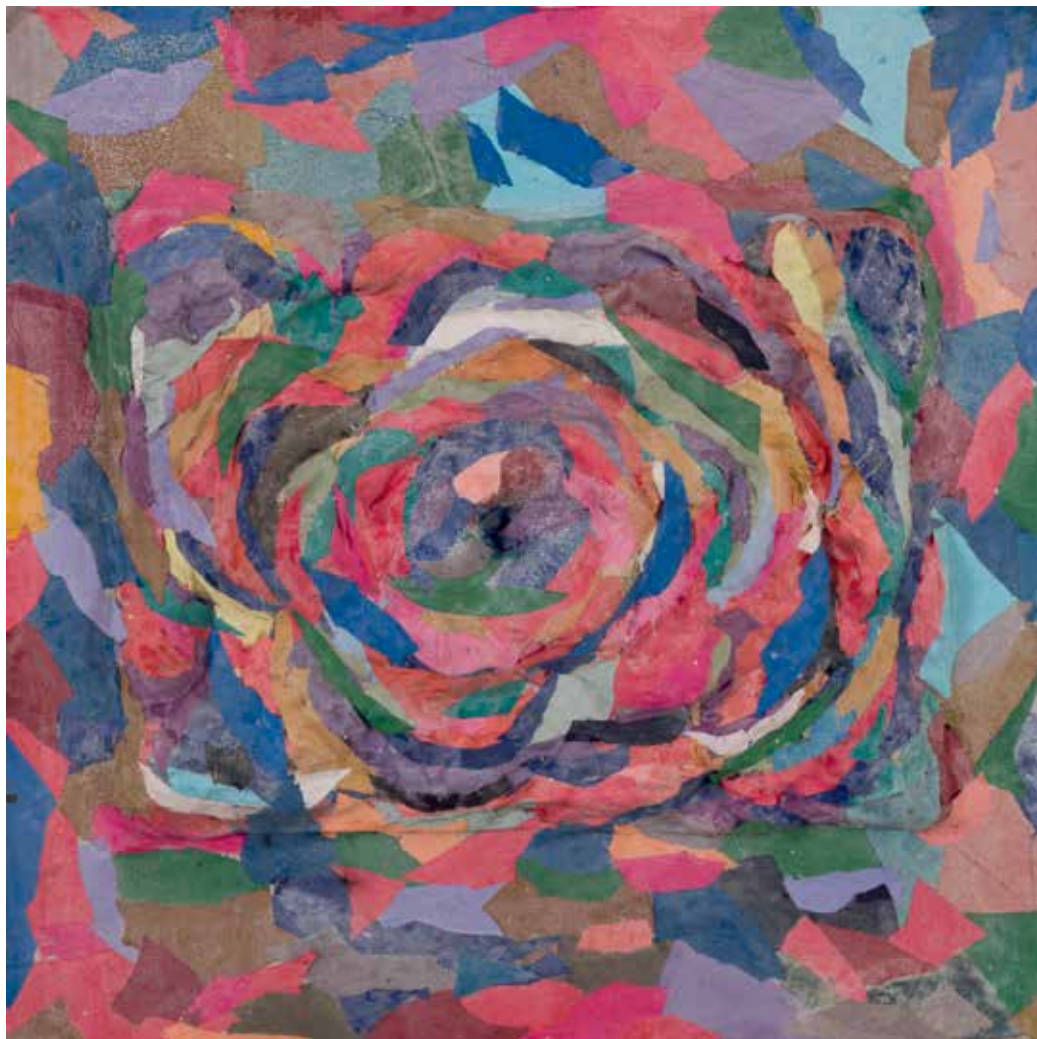
Bez naziva | Untitled, 1990.
kombinovana tehnika na platnu | mixed media on canvas, 81x81 cm



Bez naziva | *Untitled*, 1990.
kombinovana tehnika na platnu | mixed media on canvas, 91x56 cm



Bez naziva | Untitled
kombinovana tehnika na platnu | mixed media on canvas, 50x60 cm



|253

Bez naziva | *Untitled*, 1990.
kombinovana tehnika na platnu | mixed media on canvas, 50x50 cm



Bez naziva | Untitled
kombinovana tehnika | mixed media, h 62 cm



|255

Bez naziva | Untitled
kombinovana tehnika | mixed media, 42x32x32 cm



Bez naziva | Untitled
kombinovana tehnika | mixed media, 44x30x43 cm



|257

Bez naziva | *Untitled*
kombinovana tehnika | mixed media, h 83 cm



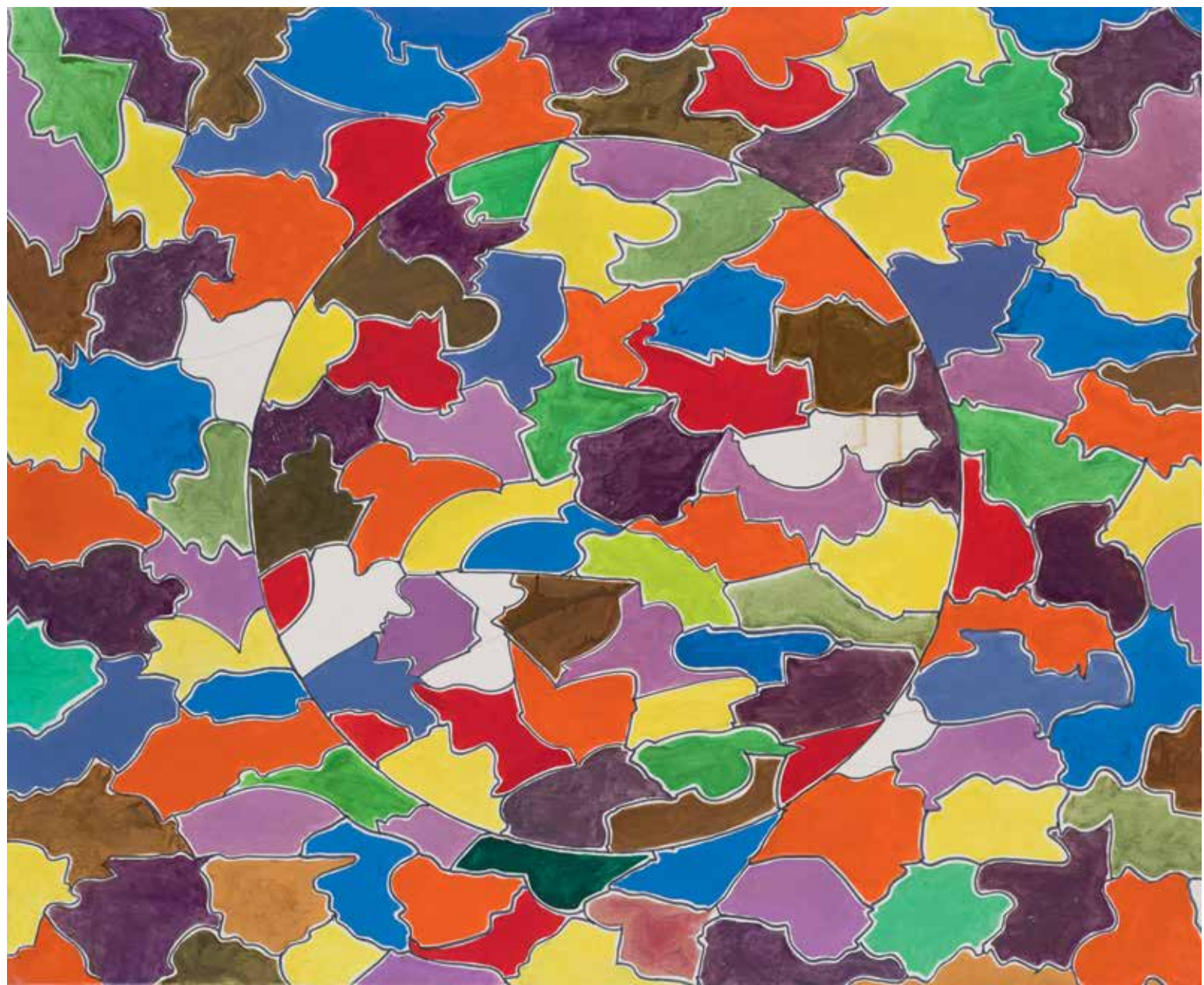
Bez naziva | Untitled
kombinovana tehnika | mixed media, 54x65x42 cm



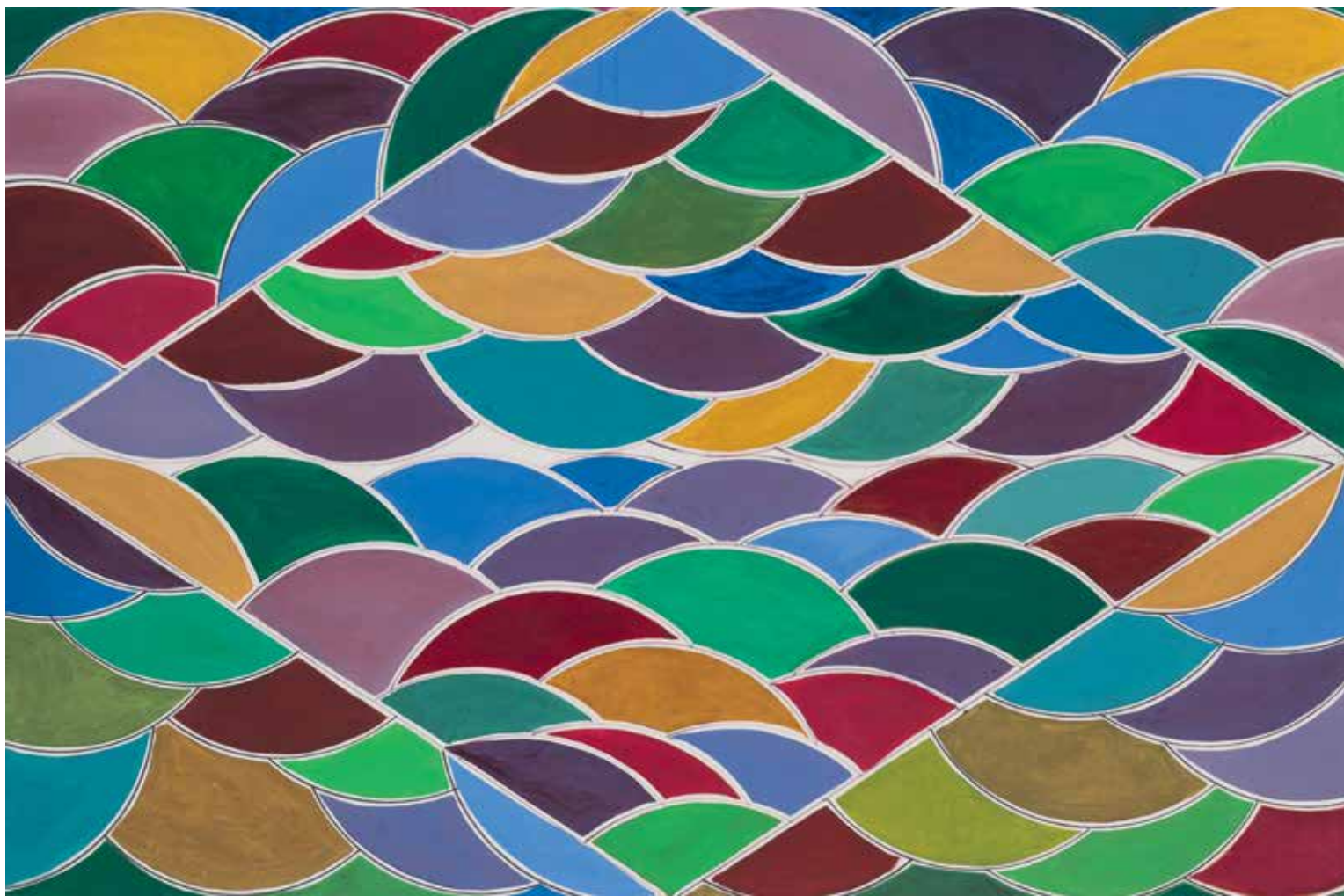
Bez naziva | Untitled
akrilik na platnu | acrylic on canvas, 110x134 cm







Bez naziva | Untitled
akrilik na platnu | acrylic on canvas, 110x134 cm



Bez naziva | Untitled
akrilik na platnu | acrylic on canvas, 110x150 cm



Bez naziva | Untitled
akrilik na platnu | acrylic on canvas, 110x150 cm



Bez naziva | Untitled
akrilik na platnu | acrylic on canvas, 110x150 cm



266 |

Bez naziva | Untitled
akrilik na platnu | acrylic on canvas, 110x150 cm





Bez naziva | Untitled
akrilik na platnu | acrylic on canvas, 110x150 cm



Bez naziva | Untitled
akrilik na platnu | acrylic on canvas, 110x150 cm



Pejsaž A | *Landscape A*, 2010.
akrilik na platnu | acrylic on canvas, 50x70 cm



|271

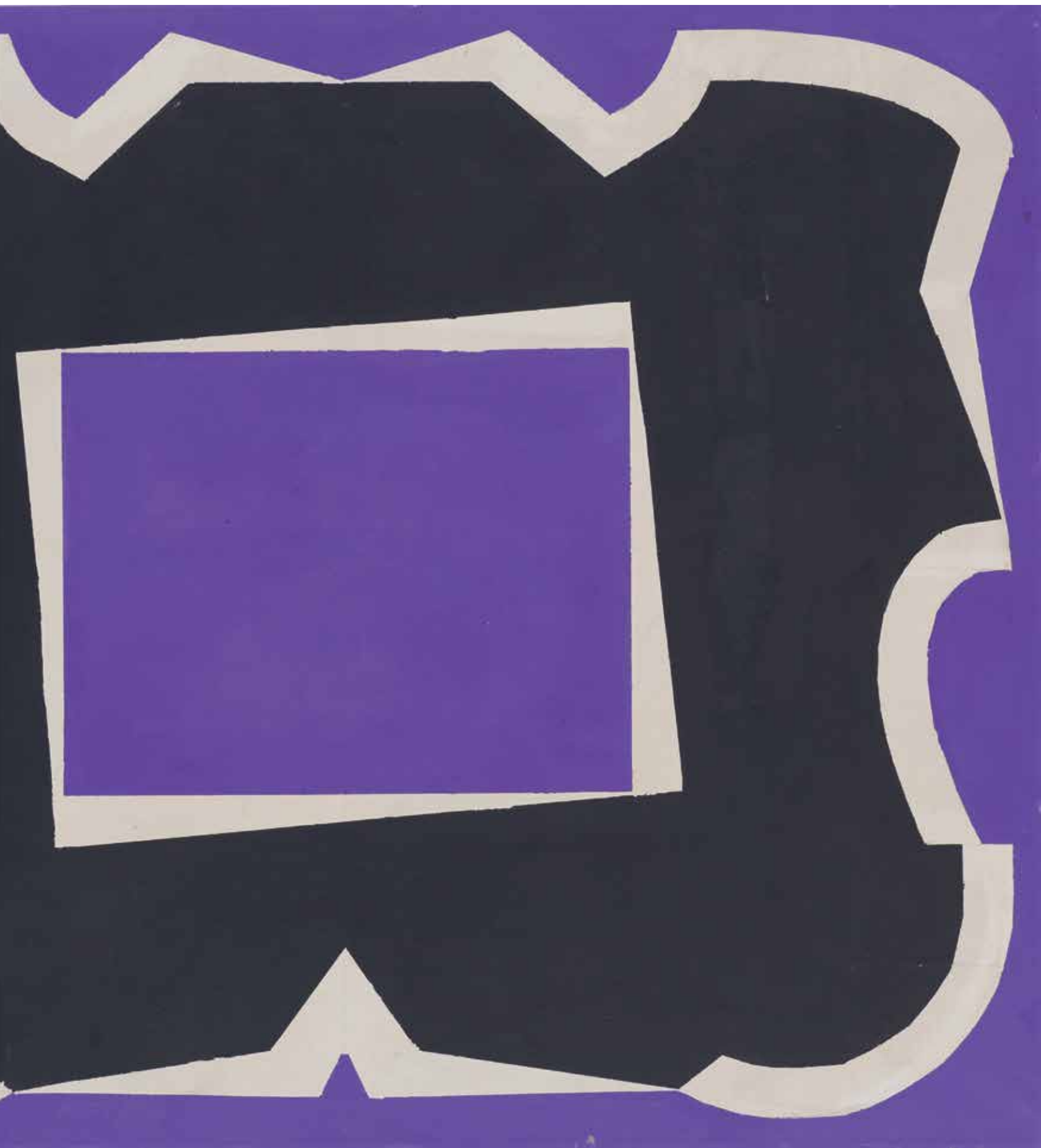
Pejsaž B | Landscape B, 2010.
akrilik na platnu | acrylic on canvas, 50x70 cm





Bez naziva | Untitled
akrilik na platnu | acrylic on canvas, 110x134 cm





276 |



Bez naziva | *Untitled*
akrilik na platnu | acrylic on canvas, 60x50 cm



Project A-5, 2005.
akrilik na platnu | acrylic on canvas, 96x79 cm



Project A-6, 2005.
akrilik na platnu | acrylic on canvas, 101x80 cm



|279

Project A-7, 2005.
akrilik na platnu | acrylic on canvas, 101x82 cm



Project A-8, 2005.
akrilik na platnu | acrylic on canvas, 101x82 cm



Project A-9, 2005.
akrilik na platnu | acrylic on canvas, 101x82 cm



Bez naziva | Untitled
akrilik na platnu | acrylic on canvas, 81,5x61,5 cm



|283

Bez naziva | Untitled
akrilik na platnu | acrylic on canvas, 63x52 cm



Bez naziva | Untitled
akrilik na platnu | acrylic on canvas, 82x62 cm



|285

Bez naziva | Untitled
akrilik na platnu | acrylic on canvas, 80x60 cm



Bez naziva | Untitled
akrilik na platnu | acrylic on canvas, 84x64 cm



|287

Bez naziva | Untitled
akrilik na platnu | acrylic on canvas, 63x52 cm



Dve boje | *Two Colours*, 2003.
akrilik na platnu | acrylic on canvas, 60x50 cm



|289

Bez naziva | Untitled
akrilik na platnu | acrylic on canvas, 60x50 cm

290 |



DNA 10, 2000.
akrilik na platnu | acrylic on canvas, 60x50 cm



DNA 9, 2000.
akrilik na platnu | acrylic on canvas, 60x50 cm







Mira Brtka u Rimu, u kadru filma *Lice u prolazu* (1982) Nikole Majdaka |
Mira Brtka in Rome, *A Face in Passing* (1982) movie by Nikola Majdak

AKTIVZAM | ACTIVISM

Sagledavanjem šireg društvenog konteksta nakon Drugog svetskog rata, uočava se znatno izmjenjena intelektualna, materijalna, emocionalna, egzistencijalna i umetnička klima. Na intelektualno - stvaralačkom planu, pre svega u literaturi i vizuelnim umetnostima, poetike bliske načelima egzistencijalizma, apstraktnog ekspresionizma i enformela ustupaju mesto filozofskim učenjima sa Dalekog istoka, spiritualnosti, ezoteriji, misticismu, meditaciji, individualizmu. Likovna umetnost, a pre svega je ovde reč o slikarstvu, se vraća nekadašnjim idejama o čistom slikarstvu idealističkog karaktera, a teme koje obrađuje, problematizuje i vizuelizuje tiču se slikarstva kao takvog. Preistipivanje svakodnevice, neprestana zebnja, potreba za pročišćenjem i dostizanjem unutrašnje harmonije, idejna su i pokretačka baza, kako mladih ljudi tako i umetnika 60-ih i 70-ih godina prošlog veka u Evropi i Americi. Godine koje su prethodile 1968. i one koje su usledile, označile su formiranje značajnog broja aktivističkih pokreta, kao i borbu za socijalnu pravdu, borbu protiv klasne nejednakosti, borbu za poboljšanje položaja mnogih marginalizovanih grupa, borbu za ravnopravnost žena (Drugi talas feminizma).

Mira Brtka, koja se umetnički i aktivistički formirala u Rimu, značajnom umetničkom toponimu Evrope, lako se i brzo uklapila u aktuelne tokove. Postala je ravnopravna i angažovana protagonistinja rimske scene, baveći se i neslikarskim umetničkim

Taking into account the broader social context of the post-WWII period, one notices a significantly different intellectual, material, emotional, existential, and artistic climate. On the intellectual and creative level, especially in literature and visual arts, poetics closely associated with the principles of existentialism, abstract expressionism and informalism give way to Far East philosophical teachings, spirituality, esotericism, mysticism, meditation, and individualism. Fine arts, and primarily painting, harken back to earlier ideas of pure, idealistic art, while the topics it tackles, problematizes and visualizes pertain to the art of painting as such. Reexaminations of everyday life, a permanent anxiety, and the need to purify oneself and achieve inner harmony are the ideological base and incentive of both young people and artists of the 1960s and 1970s in Europe and America. The years immediately preceding and following 1968 were marked by the formation of a significant number of activist movements, as well as by struggles for social justice, women's equality, improvement of the position of many marginalized groups, and against class inequality.

Mira Brtka, who as an artist and an activist was formed in Rome (a prominent European artistic center), fitted into the current trends immediately and effortlessly. She became an equal and active protagonist of the Roman scene, while also taking part in non-painting artistic pursuits. In 1965 she represented Yugoslavia at the International Symposium of Artists, Critics and Art Historians in San Marino and Rimini, where she closely cooperated with Giulio Carlo Argan, one of the leading Italian mod-

delovanjem. Već 1965. predstavljala je Jugoslaviju na Međunarodnom simpozijumu umetnika, kritičara i istoričara umetnosti u San Marinu i Riminiju, blisko saradujući sa Arganom (Argan, Giulio Carlo) jednim od vodećih italijanskih modernističkih kritičara, koji je likovni izraz Mire Brtke prepoznao kao kulutno – umetnički obrazac blizak aktuelnom diskursu.

U vreme šezdesetosmaških procesa, u Rimu se javila potreba za konkretizovanjem akcija i definisanjem njihovog programskog karaktera, sa prevashodnim motivom uticaja na egzistencijalne, socijalne i društvene probleme, koji su bili usko povezani i sa globalno dominantnim kulturnim politikama. Cilj delovanja bio je jednostavan, pojačati uticaj umetnosti na sve sfere savremenog života. S toga, sarkastične i provokativne reakcije trebalo je institucionalizovati i uvesti u *mainstream* tokove. Godine 1973. italijanski umetnici i aktivisti Karmelo Romeo (Carmelo Romeo), Lućano Trina (Luciano Trina), Tulio Katalano (Tulio Catalano) i Mauricio Benveduti (Maurizio Benveduti), formiraće *Biro za preventivnu imaginaciju*, međunarodni pokret umetničko – aktivističkog karaktera. Zahvaljujući svojim dostignućima, Mira Brtka 1975. godine postaje članica *Biroa za preventivnu imaginaciju*, čije su se aktivnosti temeljile na gibanjima, promociji i očuvanju angažovanih umetničkih poduhvata, činova i materijalnih dokaza u vidu artefakata, nastalih kao izraz transponovanja pojavnosti tadašnjeg sveta. Energično, kako se davala i u drugim oblastima, bila je jedna od aktivistkinja koja je iskazivala značajnu spremnost za aktivni angažman. U godini kada pristupa *Birou*, Mira Brtka već živi i stvara na relaciji Jugoslavija – Italija, pa je s tim u vezi njen angažman bio povremen, ali kontinuiran (1976–2013). Tako je ona, kao retko koja umetnica sa našeg prostora, imala priliku da se nađe u društvu najrelevantnijih umetnika aktivističke provenijancije (grupa *Art Language*, Jozef Bojs (Joseph Beuys), Danijel Buren (Daniel Buren), Kristo (Christo), Braco Dimitrijević, Jozef Košut (Joseph Kossuth), Pjero Manconi (Piero Manzoni), Mario Merc (Mario Merz), Mikelandeolo Pistoletto (Michelangelo Pistoletto))... Pored svih značajnih ostavarenja, a bilo ih je veoma mnogo u karijeri Mire Brtke, učešće u *Birou* se može smatrati

ernist critics, who recognized Mira Brtka's artistic expression as a cultural and artistic pattern akin to the current discourse.

At the time of the upheaval of 1968, there appeared in Rome the need to concretize actions and define their program character, with the primary motive of exerting influence on existential, social and societal issues, which were closely related to the globally dominant cultural policies. The goal of the action was a simple one: to increase the influence of art on all spheres of modern life. Hence, sarcastic and provocative reactions had to be institutionalized and introduced into the mainstream. In 1973, Italian artists and activists Carmelo Romeo, Luciano Trina, Tulio Catalano and Maurizio Benveduti formed the *Bureau for Preventive Imagination*, an international movement of artistic and activist character. Thanks to her achievements, in 1975 Mira Brtka became a member of the *Bureau*, the activities of which were based on movements, promotion, and preservation of engaged artistic endeavors, acts and material evidence in the form of artifacts, created as an expression of transposing the manifestations of the world. Zestfully, the way she approached everything she undertook, she became an activists showing a significant readiness for active engagement. By the time when she joined the *Bureau*, Mira Brtka had already lived and worked while moving constantly between Yugoslavia and Italy, which is why her engagement with the *Bureau* was continual, not continuous (1976–2013). Like few other artists from our region, she had the opportunity to find herself in the company of the most relevant activism-inclined artists (the members of the *Art&Language* group, Joseph Beuys, Daniel Buren, Christo, Braco Dimitrijević, Joseph Kossuth, Piero Manzoni, Mario Merz, Michelangelo Pistoletto... In addition to all the significant achievements, which were numerous in Mira Brtka's career, her involvement with the *Bureau* may be considered one of her highest achievements, especially considering the reputation that the *Bureau of Preventive Imagination* enjoyed in Italy.

The international character of the *Bureau*, which functioned as a network organization with headquarters in Rome, Nantes, Rio de Janeiro and New York, was also enhanced by the contributions from Mira Brtka, who with her associates established a branch of the *Bureau* in Stara Pazova. *Bunker – the Art Balkanization Bureau* – was formed in 1991, in the midst of the collapse of Yu-

jednim od njenih najviših dostignuća, posebno ako se uzme u obzir ugled koji je *Biro za preventivnu imaginaciju* uživao u Italiji.

Internacionalnom karakteru *Biroa*, koji je funkcionisao kao mrežna organizacija sa sedištimama u Rimu, Nantu, Rio de Žaneiru i Njujorku, doprinela je i Mira Brtka, koja sa saradnicima osniva ogranač Biroa u Staroj Pazovi. *Bunker – biro za balkanizaciju umetnosti* formiran je 1991. godine, u jeku jugoslovenskog sloma, pa samim tim upućuje na održivost ideje koja deluje nadsacionalno. Aktivnosti *Bunkera* bile su usmerene na kritike povodom aktuelnih i svakodnevnih političkih, ekonomskih, ekoloških, socioloških i filozofske teme i probleme kroz artistske (re)akcije. Konkretno, angažman Mire Brtke je bio skoncentrisan na pronalaženje, prikupljanje i deponovanje različitih vrsta dokumenata koji svedoče o realnosti. U praktičnom smislu, to znači da je umetnica na najrazličitijim mestima tragala za "dokazima" života, bavila se *ready made-om*, izradom kolaža od recikliranih materijala, vraćala se tradiciji manjinske grupe Slovaka, kojoj je i sama pripadala, pripremajući nacрте za vezove koje su kasnije izvodile slovačke vezilje. Značajno je naglasiti, da kada je reč o vezu, treba sagledati širi kontekst ovog umetničko - aktivističkog poduhvata Mire Brtke. Naime, radi se od svojevršnom činu osnaživanja žena, u smislu njihove društvene verifikacije kao članica društva koje mu doprinose i otvaranju mogućnosti za njihovo ekonomsko osamostaljivanje kroz naknadu za obavljeni rad.

Poslednja akcija koju je Mira Brtka sa *Biroom za preventivnu imaginaciju* sprovela bila je izložba *Odande – dovde*, priređena 2013. godine u Petrovaradinu u organizaciji Fondacije Brtka – Kresoja čija je prevashodna misija bila očuvanje i valorizacija umetničke prakse same Mire Brtke i članova njene najuže porodice (tragično nastradalih filmskih radnika Dragana Kresoje i Mloša Stefana Kresoje). Pored nje, na izložbi su učestvovali cenjeni italijanski umetnici aktivisti Karmelo Romelo i Lučano Trina, što ukazuje na Brtkino neprekidno participiranje na rimskoj umetničkoj sceni. Iako geografski izmeština, ona ostaje u toku sa aktuelnostima. Tako, rimska i evropska kretanja ostaju i opstaju kao integralni deo geneze umetničkih,

goslavia, due to which fact it points to the sustainability of an idea with a supranational reach. Bunker's activities were focused on criticism of the current and everyday political, economic, environmental, sociological and philosophical issues by way of artistic (re)actions. In particular, Mira Brtka's actions were focused on finding, collecting and depositing various types of documents describing reality. In a practical sense, that means that Brtka searched for "evidence" of life in various places, pursued ready-made art, created collages from recycled materials, and harked back to the tradition of the Slovak minority group to which she belonged by preparing blueprints for embroidery later used by Slovak embroiderers. It is important to emphasize that, speaking of embroidery, we need to consider the broader context of this artistic and activist endeavor of Mira Brtka. Namely, it is an act of female empowerment in terms of the reaffirmation of women's role in society to which they contribute, and of the opening of new opportunities for their economic independence through compensation for the work they perform.

The last action carried out by Mira Brtka with the *Bureau for Preventive Imagination* was the *Odande–dovde (From There to Here)* exhibition organized in 2013 in Petrovaradin by the Brtka–Kresoja Foundation, whose primary mission was to preserve and evaluate the artistic practices of Mira Brtka and her closest family (the tragically killed filmmakers Dragan Kresoja and Miloš Stefan Kresoja). In addition to her participation, esteemed Ital-

|297





SADRŽAJ koferčeta — Ovaj crveni metalni koferčić pripremljen 1993. od strane UFFICIO UNIFICATO sadrži materijale i dokumente Ureda za preventivnu imaginaciju (Tulio Katalano, Mauricio Benveduti, Franko Falasco 1972-80) i Tajne frakcije koju su osnovali 1973. Lučijano Trina i Karmelo Romeo.

+ spis S. P. A. (1972-1975); + 29 fascikli IMPRINTING-a (1975-1977); +N. d. R. (1975-1978) fotografska dokumentacija plakata; + Aut. Trib. 17139 (1978-1983) kompletan zbir publikacija i maketa raznih brojeva, uključujući tonsku traku br.8; + Proglas Narodima (1978) 5 plakata 50x70 cm LILA Romea i Lučijana Trine; + Di. Arte - divulgazione effimera (14 originalnih dijazozitiva; + Fax iz BUNKERA (od 1990. pa nadalje); + komunikacije I. R. I. S. (1991) Institut za rekonstrukciju sukcesivne imaginacije (P.P. Ritorni —Lučijano Apinjani), i Deposito dei Segni; kao i razne originalne makete .

estetskih, teorijskih i filozofskih stavova Mire Brtke. Upravo zahvaljujući višedecenijskoj aktivnosti pri *Birou za preventivnu imaginaciju*, u okviru podgrupe Arte ideologija koju su vodili pomenuti Romeo i Trina, umetnica će se naći na 54. Bijenalu u Veneciji. Nastup performativnog dugometražnog karaktera kontinuiranog trajanja u kojem se izvođači smenjuju i koji se sastojao od brojnih aktivnosti (razgovori, performansi, projekcije video radova, intervencije), osmislila je i postavila španska umetnica Dora Garsija (Dora García). U okviru proširenog performansa simbolički i aluzivno nazvanog *Neadekvatni* (*L'inadeguato, Lo inadecuado*), Mira Brtka je izložila *Crveni kofer* iz 1994. godine. Sadržaj *Crvenog kofera*, koji je bio deo postavke u okviru španskog paviljona, sastojao se od "deponovanih znakova" – dokumenata, artefakata, uradaka, pisanih svedočanstava o agilnim akcijama *Birou za preventivnu imaginaciju*. Sam crveni metalni kofer, predmet je višeslojnog, umetničkog, političkog i angažovanog identiteta, o kojem je Brtke brinula više od 15 godina. On je simbol poništavanja granica – prolazi rigorozne kontrole na graničnim prelazima, putuje vozom, automobilom, gradskim prevozom, svedoči ratu uživo prolazeći kroz zone kojima se može samo pešica – i vapaja za slobodu, sankcijama okovane tadašnje države, posebno imajuću u vidu da ga umetnica donosi u Staru Pazovi samo nekoliko dana nakon proglašenja embarga. Kritički nastrojen performans *Neadekvatno* otelotvoruje tezu Dore Garsije koja se bavi ukazivanjem na specifičan i nepovoljan položaj umetnika i umetnosti u zadatom (geo)političkom i društvenom diskursu. NATO letak koji je tokom bombardovanja 1999. godine pao u umetničino dvorište, kao i vez kritičkog sadržaja i provokativno – sugestivnog naslova *Dobro došli u Evropu*, adekvatan su izbor Mire Brtke za *Neadekvatne*. Izostanak razumevanja, politička i društveno – ekonomska nebriga za umetnost i umetnike, degradiraju njihov položaj gurajući ih na marginu margine, što rezultira "dobrovoljnim" izgnanstvom i izmeštanjem iz centra. Iz svega navedenog, Mira Brtka je eklatantan primer drugosti i aktivne borbe koja nikada ne prestaje – žena umetnica sa Balkana, pripadnica nacionalne manjine, državljanka zatvorene zemlje koja deluje iz svog staropazovačkog *Bunkera* temeljno i uporno ukazujući na hronične probleme u

ian artists and activists Carmelo Romelo and Luciano Trina also took part in the exhibition, which indicates Brtka's continuous involvement with the Roman art scene. Although geographically displaced, she kept up with the current events. Thus, the Roman and European artistic movements persevered as an integral part of the genesis of Mira Brtka's artistic, aesthetic, theoretical, and philosophical views. It was precisely due to the decades of her activities at the *Bureau for Preventive Imagination*, within the *Art Ideology subgroup* led by the aforementioned Romeo and Trina, that Brtka would partake at the 54th Venice Biennale. The performance of continuous duration in which the performers took turns and which consisted of numerous activities (conversations, performances, video projections, interventions) was designed and staged by the Spanish artist Dora García. As part of an expanded performance symbolically and allusively called *The Inadequate* (*L'inadeguato, Lo inadecuado*), Mira Brtka exhibited her 1994 *Red Suitcase*. The content of the *Red Suitcase*, which was part of the exhibition within the Spanish pavilion, consisted of "deposited signs" – documents, artifacts, works, written testimonies about lively activities of the *Bureau for Preventive Imagination*. As for the red metal suitcase, it was the product of a multi-layered, artistic, political, and engaged identity, and Brtka had taken care of it for more than 15 years. It is a symbol of overcoming the borders – as it customarily passes rigorous controls at border crossings, travels by car, train and means of public transport, witnesses wars firsthand by passing through zones that can only be covered on foot – and of cries for freedom from a country under UN sanctions, especially bearing in mind that the artist brought the suitcase to Stara Pazova merely a few days after the announcement of the embargo. The critical performance of *The Inadequate* embodies Dora García's thesis concerned with pointing out the specific and unfavorable position of artists and art in a given (geo)political and social discourse. The NATO leaflet that landed into the artist's yard during the 1999 bombing, as well as the piece of embroidery exhibiting a critical content and carrying a provocative and suggestive title *Welcome to Europe*, were suitable selections of Mira Brtka for her participation in *The Inadequate*. The lack of understanding and the political and socio-economic disregard for art and artists degrade the artists' position by pushing them to the very margins, which results in their "voluntary" exile and displacement from the center. Considering all of the above, it can be



Samostalna izložba Mire Brtke, Centar za vizuelnu kulturu *Zlatno oko*, Novi Sad |
Mira Brtka's Solo exhibition, *Golden Eye Center for Visual Culture*, Novi Sad

društvu. Dvadesetogodišnje (1980–2000) tihovanje Mire Brtke, uz delovanje iz senke svog ateljea u Staroj Pazovi ogledni su primer doslednog praktikovanja postulata disidentske ideologije, koje će “narušiti” stvaralački uzlet, koji će trajati sve do 2014. godine.

said that Mira Brtka is a glaring example of otherness and of a ceaseless, active struggle: a female artist from the Balkans, a member of a national minority, a citizen of an isolated country who worked from her Stara Pazova *Bunker* to point out the chronic societal problems thoroughly and persistently. Mira Brtka's twenty-year-long silence (1980–2000) and the activities she initiated from her own sequestered studio in Stara Pazova are a prime example of a consistent practice of dissident ideology postulates that was “disrupted” by an artistic growth that would last until 2014.



|301

Bez naziva | Untitled
bojeno gvožđe | painted iron, 150x110x70 cm



Bez naziva | Untitled
bojeno gvožđe | painted iron, 70x77x60 cm



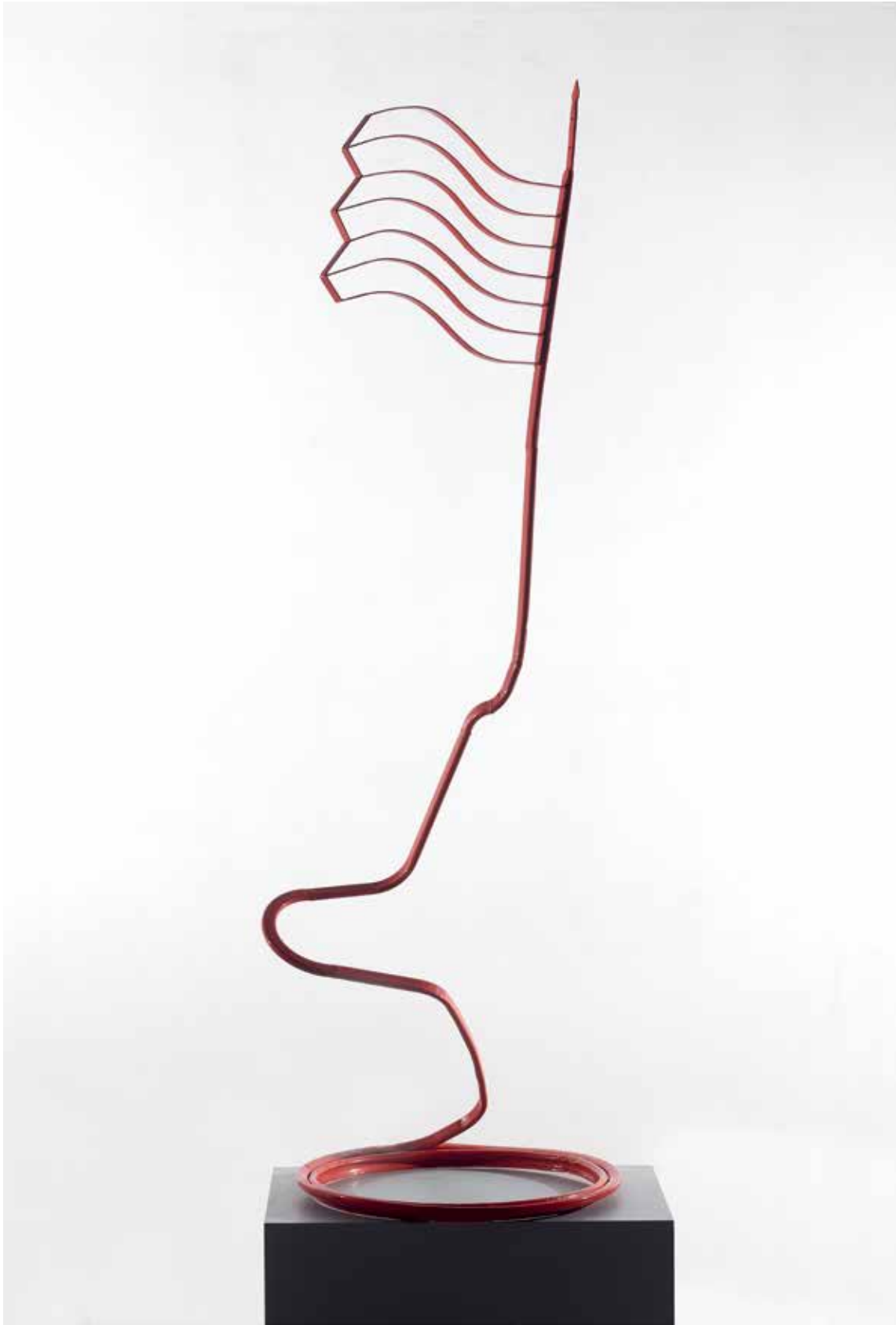


Bez naziva | *Untitled*
bojeno gvožđe | painted iron, 82x60x60 cm

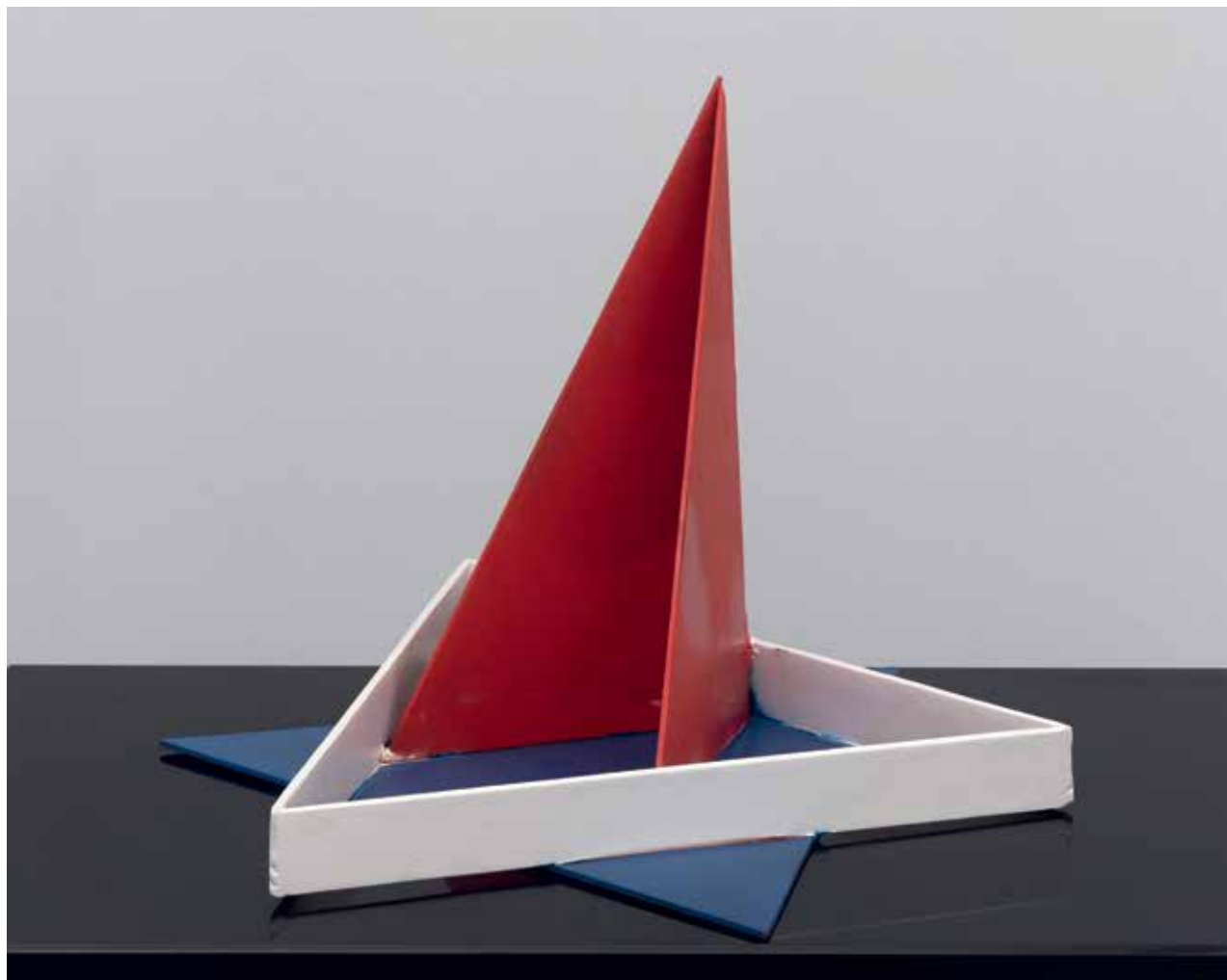


|305

Bez naziva | Untitled
bojeno gvožđe | painted iron, 50x92x49 cm



Zastava na pola koplja / Flag at Half-mast, 2006.
bojeno gvožđe | painted iron, 82x60x60 cm



|307

Bez naziva | Untitled
bojeno gvožđe | painted iron, 32,5x39x46 cm







Bez naziva | *Untitled*
gvožđe | iron, 100x75x45 cm



Bez naziva | *Untitled*
bojeno gvožđe | painted iron, 170x100x100 cm



Varijabilno | Variable, 2011.
gvožđe | iron, 310x160x140 cm





Bez naziva | Untitled
gvožđe | iron, 158x156x23 cm



Varijabilno / Variable, 2011.
gvožđe | iron, 210x100x70 cm



Varijabilno / Variable, 2011.
gvožđe | iron, 300x140x120 cm



Bez naziva | *Untitled*
gvožđe | iron, 128x81x68 cm



|319

Bez naziva | Untitled
bojeno gvožđe | painted iron, 76x102x88 cm



Bez naziva | Untitled
bojeno gvožđe | painted iron, 130x115x115 cm



|321

Bez naziva | Untitled
bojeno gvožđe | painted iron, 91x103x110 cm



Bez naziva | Untitled
bojeno gvožđe | painted iron, 117x113x130 cm



|323

Bez naziva | Untitled
bojeno gvožđe | painted iron, 155x142x79 cm

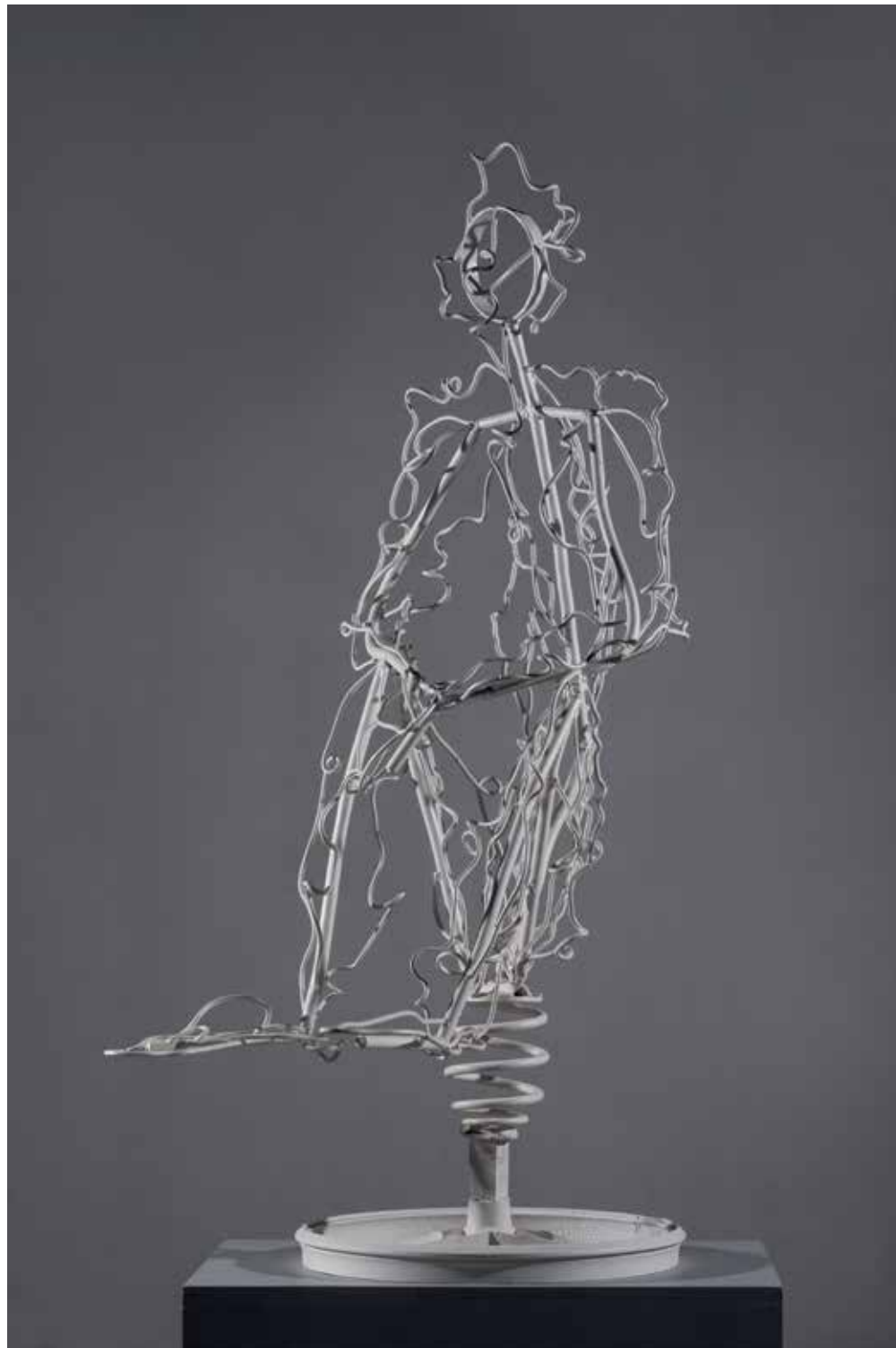


Bez naziva | Untitled
bojeno gvožđe | painted iron, 51,5x130x115 cm



|325

Bez naziva | Untitled
bojeno gvožđe | painted iron, 147x95x108 cm



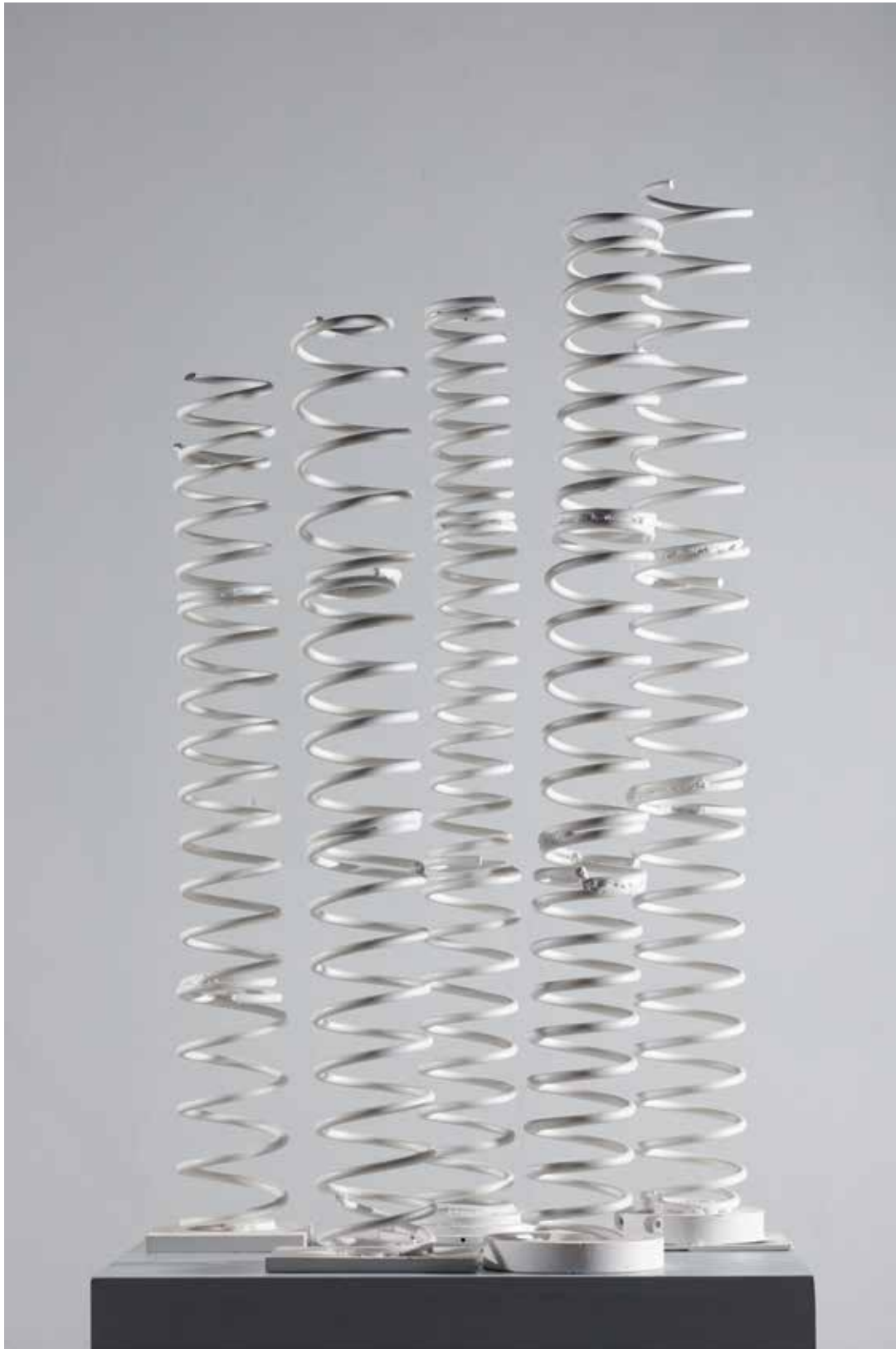
Bez naziva | Untitled
bojeno gvožđe | painted iron, 160x70x75 cm



Bez naziva | Untitled
bojeno gvožđe | painted iron, 100x62x83 cm



Bez naziva | Untitled
bojeno gvožđe | painted iron, 106x93x80 cm



Kolektivno | Collectively, 2000.

bojeno gvožđe | painted iron

1.117x23(R) cm

2.130x21x22 cm

3.110x20x23 cm

4.120x20(R) cm

5.113x17x23 cm



|329

Kolektivno | Collectively, 2000.
bojeno gvožđe | painted iron, 138x110x40 cm

330 |



Bez naziva | Untitled
bojeno gvožđe | painted iron, 168x88x47 cm



[331

Bez naziva | Untitled
bojeno gvožđe | painted iron, 160x72x49 cm







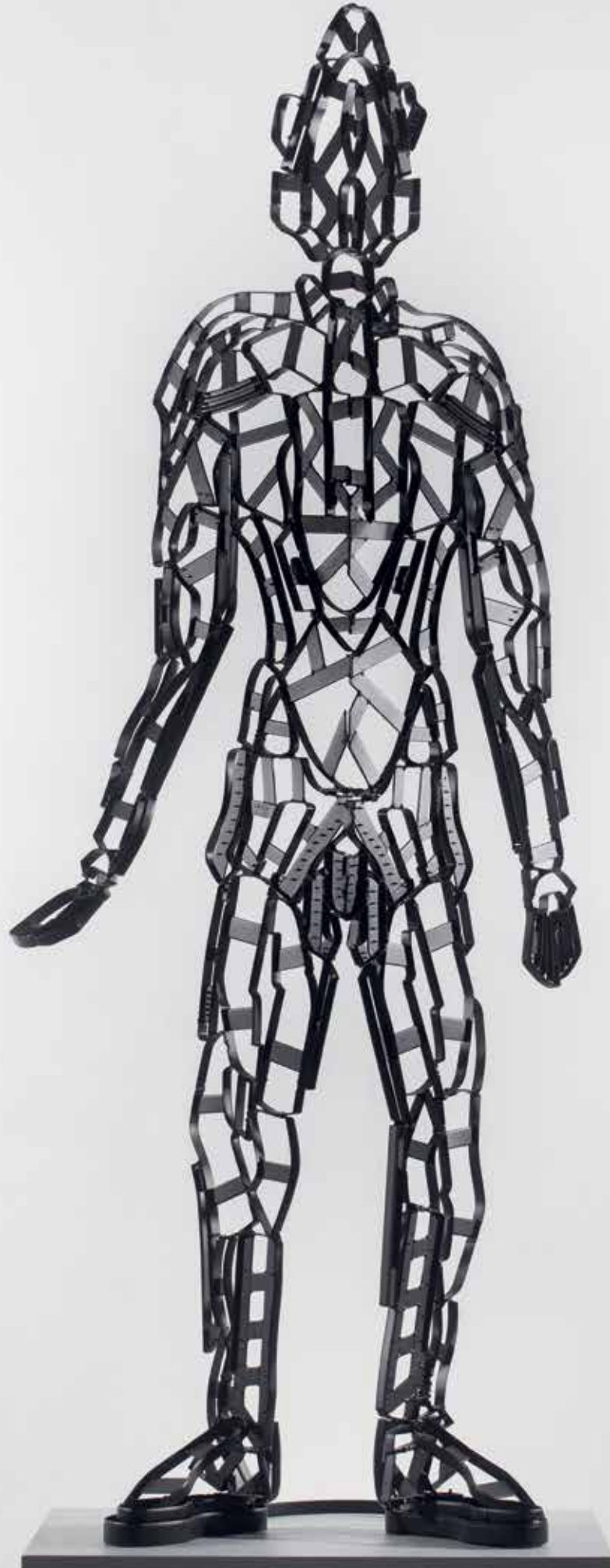
Čuvar | Guardian
bojeno gvožđe | painted iron, 108,5x133x37 cm



Vojnik / Soldier
bojeno gvožđe | painted iron, 233x66x52 cm

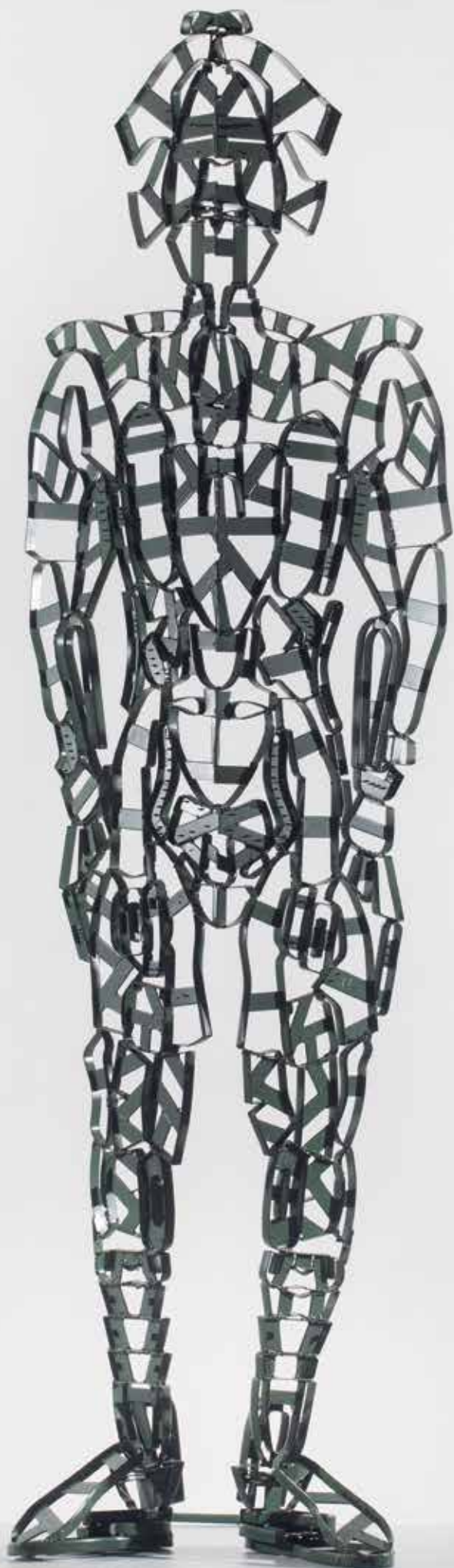
Vojnik / Soldier
bojeno gvozdje | painted iron, 224x60x60 cm





Vojnik / Soldier
bojeno gvožđe | painted iron, 214x83x48 cm

Vojnik / Soldier
bojeno gvozdje | painted iron, 220x64x55 cm

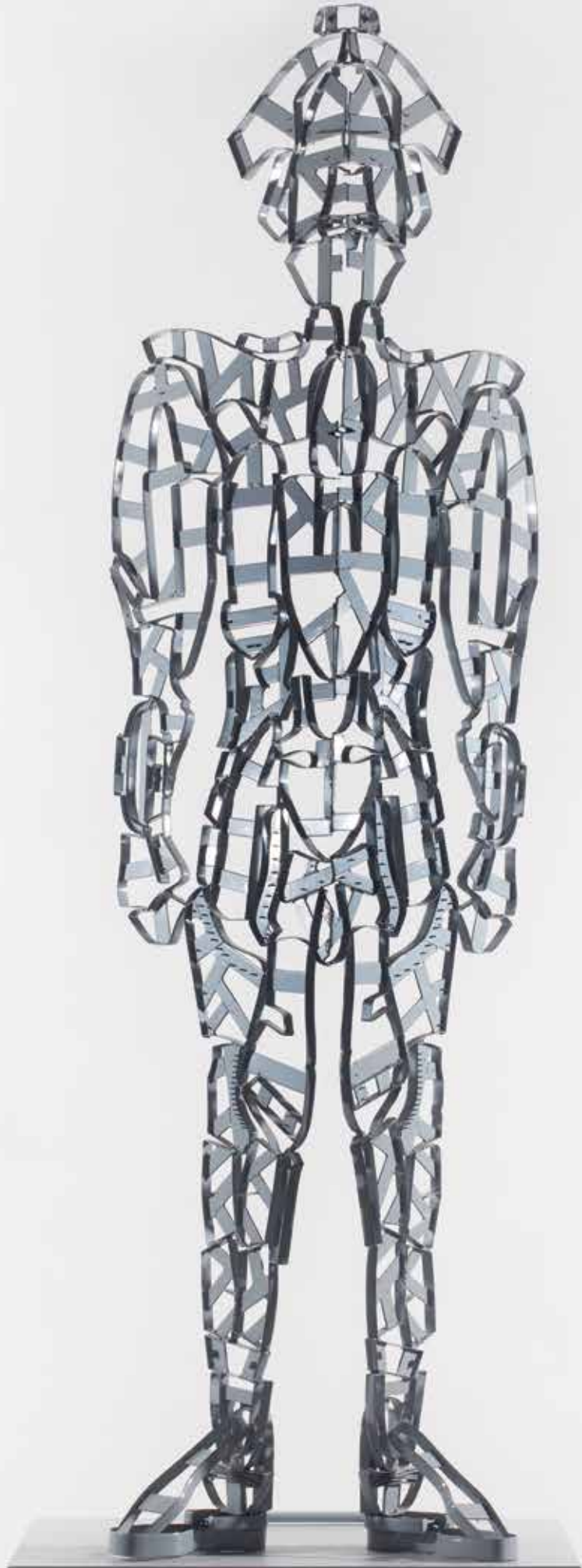




Vojnik / Soldier
bojeno gvožđe | painted iron, 225x60x50 cm

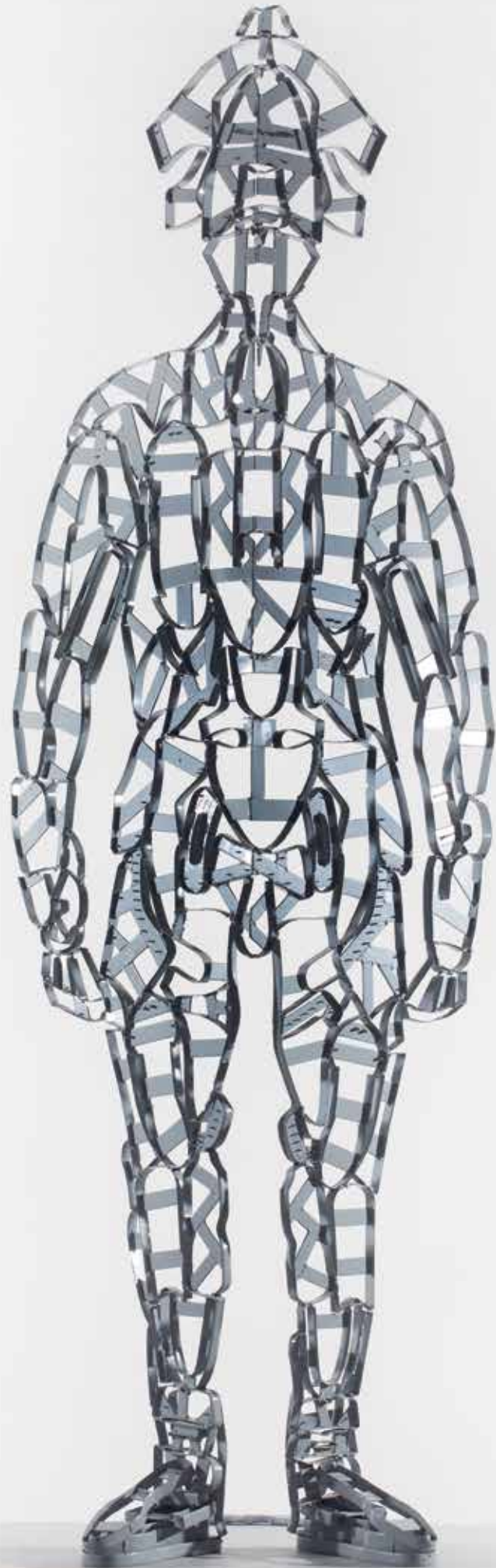
Vojnik / Soldier
bojeno gvožđe | painted iron, 222x60x49 cm





Vojnik / Soldier
bojeno gvožđe | painted iron, 221x64x50 cm

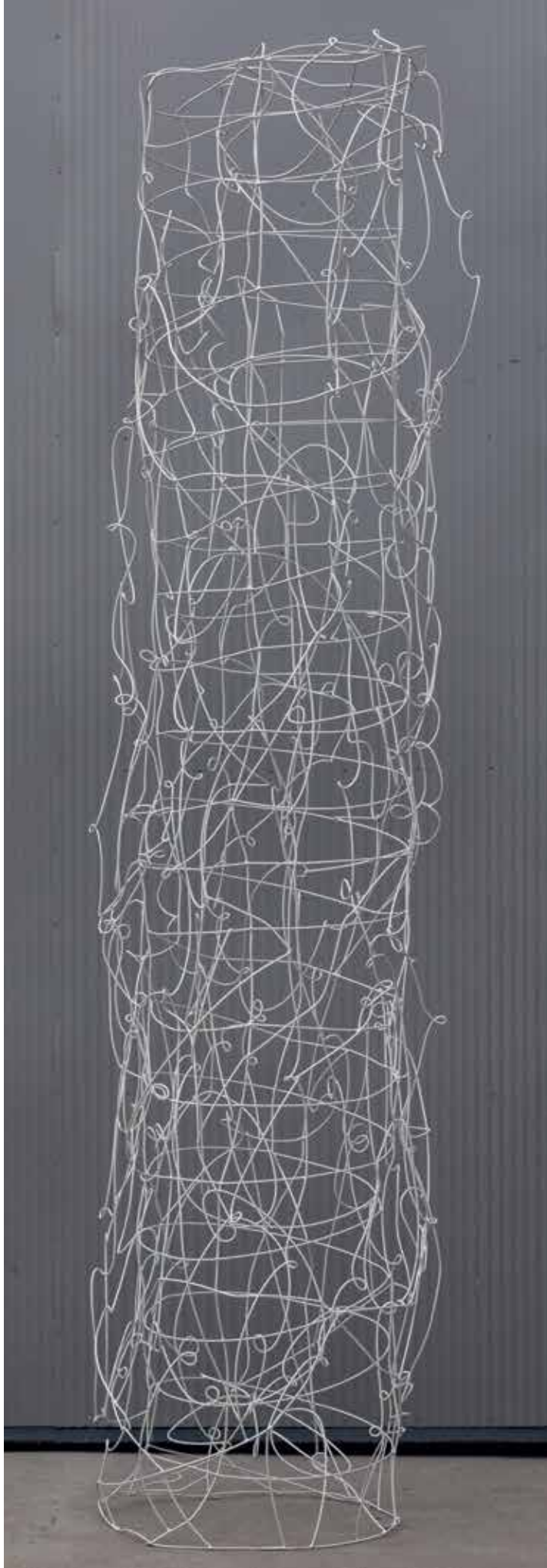
Vojnik / Soldier
bojeno gvožđe | painted iron, 223x70x53 cm



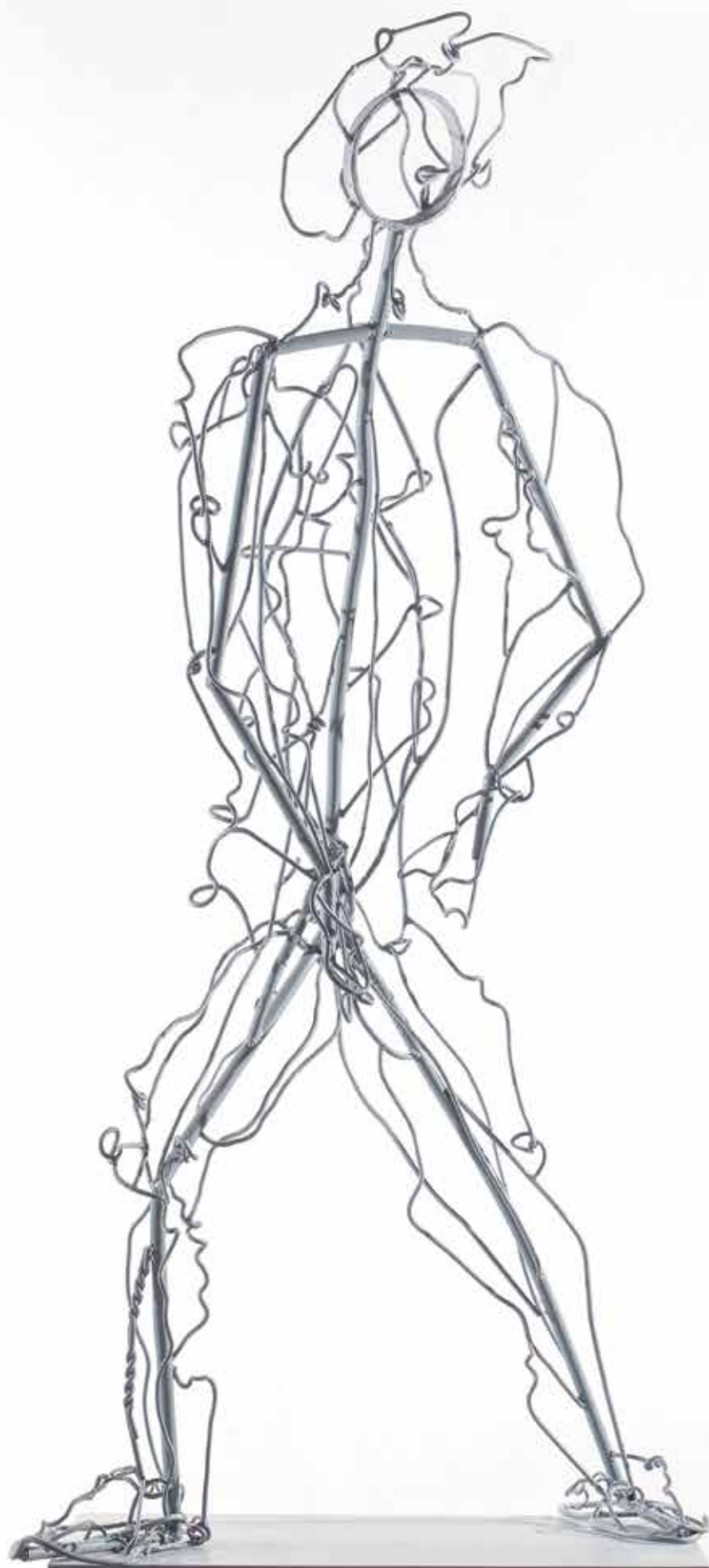
Spolja – iznutra | Outside – Inside

Odande dovde / odavde donde |
From There to Here / From Here to There





Bez naziva | Untitled
bojeno gvožđe | painted iron, 325x66(R) cm



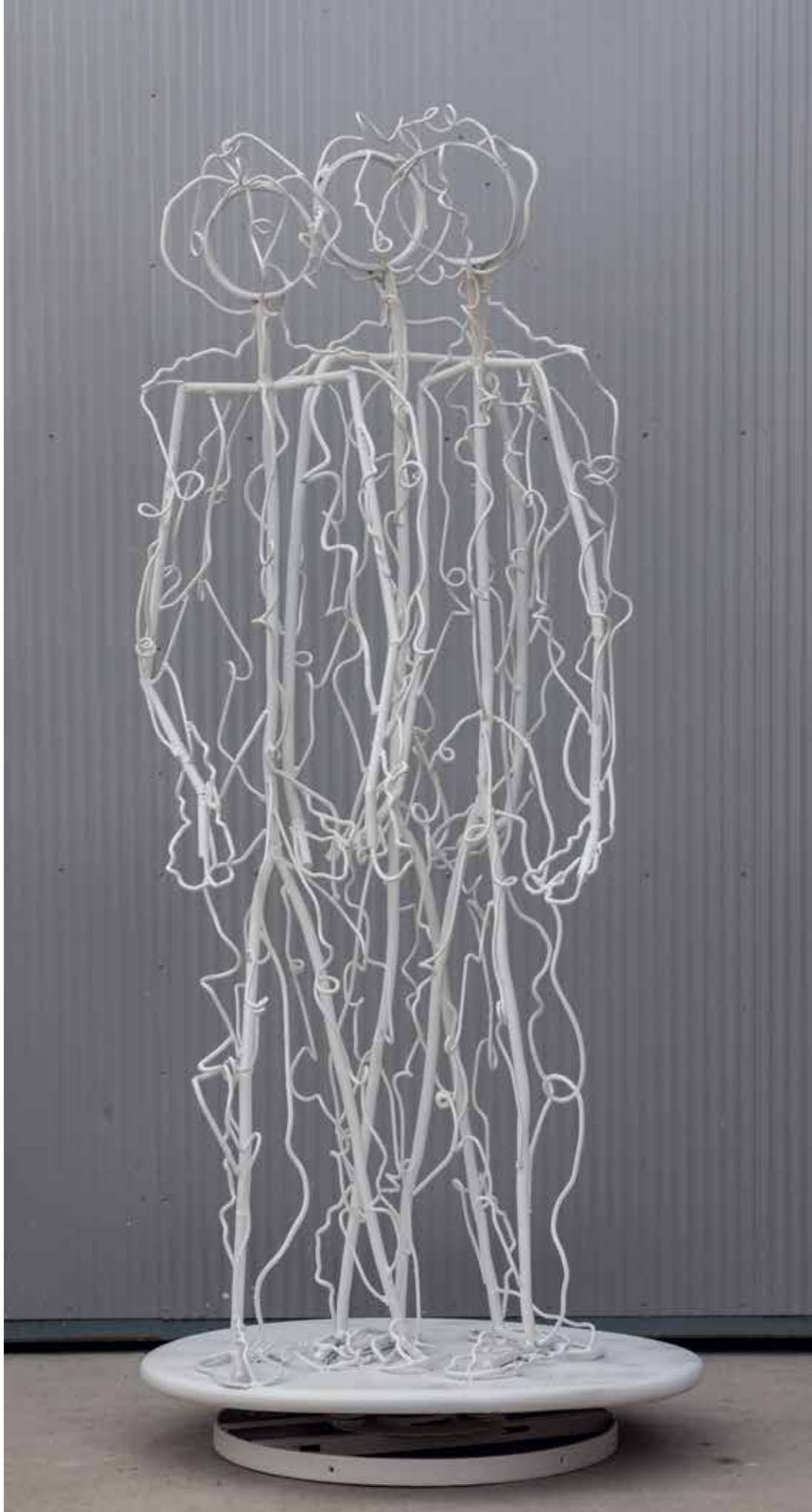
Bez naziva | Untitled
bojeno gvožđe | painted iron, 190x94x654 cm



Bez naziva | *Untitled*
bojeno gvožđe | painted iron, 115x80x80 cm

Bez naziva | Untitled
bojeno gvožđe | painted iron, 210x70x60 cm

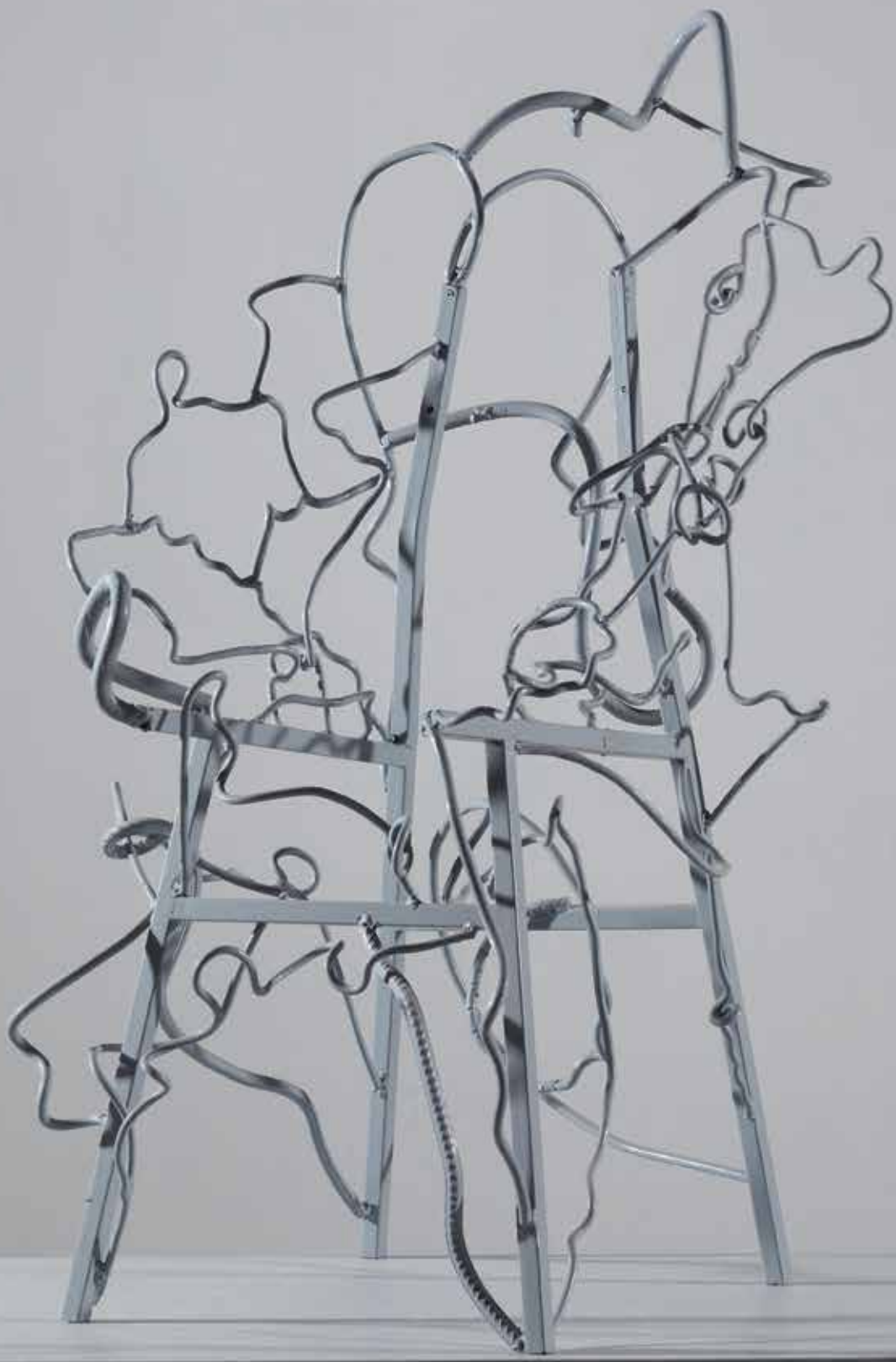




Bez naziva | Untitled
bojeno gvožđe |
painted iron, 212x92(R) cm

bojeno gvožđe | painted iron, h 207 cm, R 76 cm
Bez naziva | *Untitled*

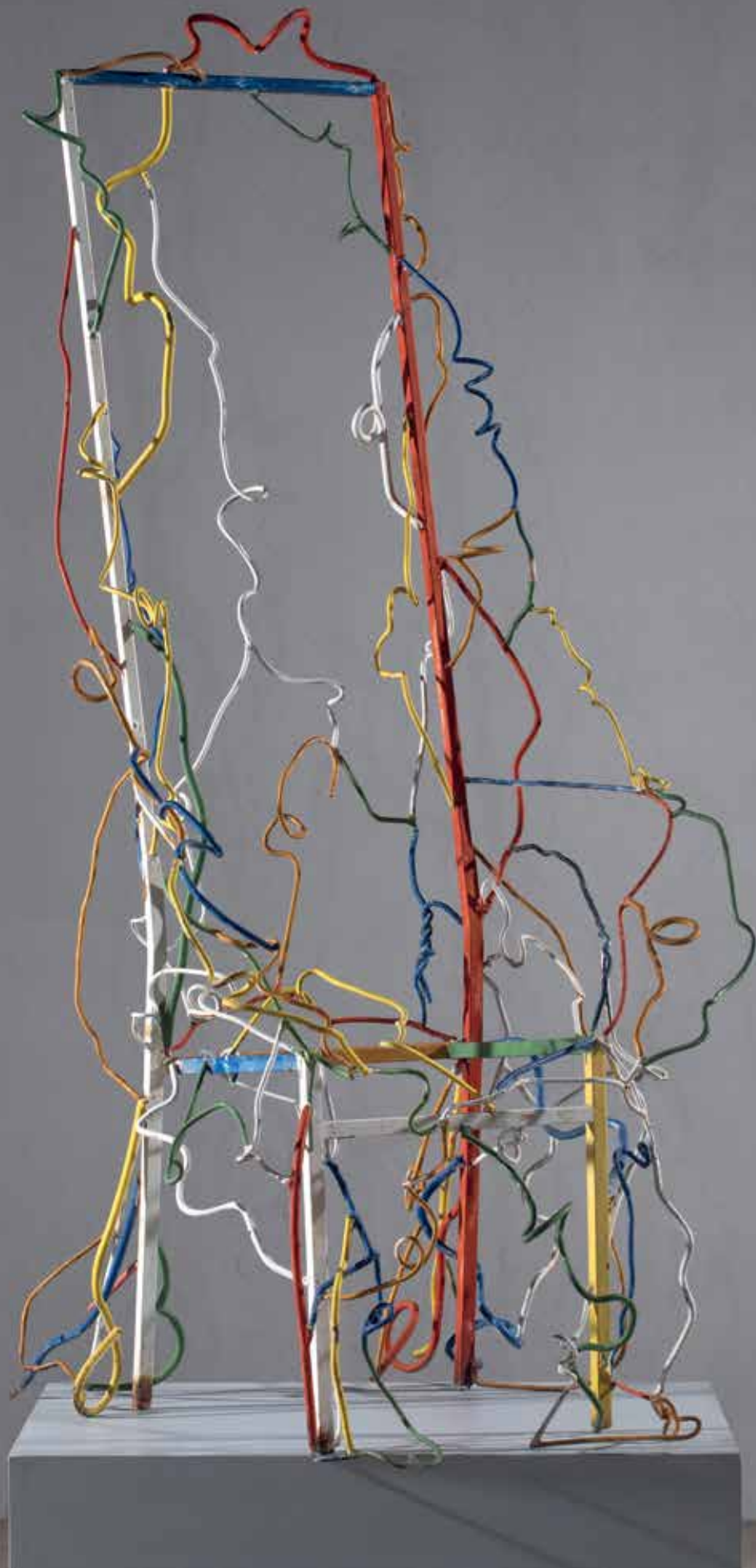




Stolica za razmišljanje | Chair for Reflection
bojeno gvožđe | painted iron, 96x55x53 cm

Stolica za razmišljanje Chair for Reflection
bojeno gvožđe | painted iron, 115x82x62 cm





Stolica za razmišljanje | Chair for Reflection
bojeno gvožđe | painted iron, 166x74x87 cm

Bez naziva | Untitled
bojeno gvožđe | painted iron, 205x75x60 cm





Bez naziva | Untitled
bojeno gvožđe | painted iron, 84x96x60 cm



Bez naziva | Untitled
bojeno gvožđe | painted iron, 70x84x72 cm







Bez naziva (Umetnikov tron) | Untitled (Artist's Throne)
bojeno gvožđe | painted iron, 175x111x143 cm



Bez naziva (Umetnikov tron) | Untitled (Artist's Throne)
bojeno gvožđe | painted iron, 145x102x175 cm



Bez naziva (Umetnikov tron) | Untitled (Artist's Throne)
bojeno gvožđe | painted iron, 138x135x124 cm



Bez naziva (Umetnikov tron) | Untitled (Artist's Throne)
bojeno gvožđe | painted iron, 131x104x150 cm



|365

Bez naziva | Untitled
gvožđe | iron, h 35 cm, R 15 cm

366 |



Bez naziva | Untitled
gvožđe | iron, 22x21x29 cm



|367

Bez naziva | Untitled
gvožđe | iron, 9x11x24 cm



368 |



Bez naziva | Untitled
gvožđe | iron, 12,5x35x13 cm



|369

Bez naziva | Untitled
gvožđe | iron, h 51 cm, R 16 cm

370|



Bez naziva | Untitled
gvožđe | iron, 42x20x20 cm



|371

Bez naziva | Untitled
gvožđe | iron, 17,5x7,5x8 cm

372 |



Bez naziva | Untitled
gvožđe | iron, 30x20x14 cm



|373

Bez naziva | Untitled
gvožđe | iron, 34x24x3 cm



374|



Bez naziva | *Untitled*
gvožđe | iron, 13x13x11 cm



|375

Bez naziva | *Untitled*
gvožđe | iron, 30x21x9,5 cm

376 |



Bez naziva | Untitled
gvožđe | iron, 28,5x30,5x9 cm



|377

Bez naziva | Untitled
gvožđe | iron, 37,5x51x5 cm

378 |



Bez naziva | Untitled
gvožđe | iron, 43x26x18 cm



|379

Bez naziva | *Untitled*
gvožđe | iron, 32x14,5x10,5 cm







BIOGRAFIJA | BIOGRAPHY

1930.

Rođena 05. oktobra u Novim Banovcima (Jugoslavija)

Osnovnu školu pohađa u Novim Banovcima i u Staroj Pazovi.

1949.

Pohađa gimnaziju u Bratislavi, a maturira u Beogradu u IV ženskoj gimnaziji

1955.

Diplomira u Beogradu na Akademiji za pozorišnu i filmsku umetnost, odsek filmske režije, u klasi profesora Slavka Vorkapića i Vjekoslava Afrića

1956.

Režira diplomsku predstavu Staklena menažerija Tenesija Vilijamsa u Narodnom pozorištu u Subotici Studijsko putovanje u Prag, gde provodi godinu dana radeći kao asistent režije Otokara Vavre na filmu Protiv svih (Proti všem), delu trilogije o husitskim ratovima

1959.

Odlazi u Rim, gde Nikola Majdak prima nagradu Ferania koja mu je dodeljena za snimateljski rad na dokumentarnom filmu Svet maraka. Režija filma: Mira Brtka. Iste godine konkuriše na Akademiji lepih umetnosti (Accademia di Bella Arti) u Rimu i biva primljena

1963.

Sarađuje sa Nikolom Majdakom na realizaciji prvog filma Beogradske škole crtanog filma pod nazivom Solista, za koji je napisala scenario. Diplomira na odseku slikarstva kod profesora Franka

1930 (October 5)

She was born in Novi Banovci (Yugoslavia).

Attended elementary school in Novi Banovci and Stara Pazova.

1949.

Attended Gymnasium in Bratislava, and graduated at the IV Women's Gymnasium, in Belgrade.

1955.

She graduated from the Academy of Theatre and Film Arts in Belgrade, the Department of Film Direction, in the class of professors Slavko Vorkapić and Vjekoslav Afrić.

1956.

She directed her graduation play *The Glass Menagerie*, by Tennessee Williams, at the National Theatre in Subotica. Study trip to Prague, where she spent a year working as an assistant director to Otakar Vávra, on his film *Against All (Proti všem)*, part of a trilogy on Hussite wars.

Mira Brtka u osnovnoj školi. |
Mira Brtka at elementary school.





384 |

Mira Brtka kao devojčica |
Mira Brtka as a little girl

Đentilinija (Franco Gentilini) i Mina Makarija (Maccari). Za vreme studija na Akademiji lepih umetnosti radi na crtanom filmu sa tada najpoznatijim autorima – Đuliom Đaninijem (Giulio Giannini) i Emanuelom Lucatijem (Emanuele Luzzati), zatim sa Steliom Pasakantandom (Passacantando), kao i sa Harijem Hesom (Harry Hess). Zatim radi sa Karlom (Carlo) Rambaldijem, kolegom slikarem koji je kreirao figure, trikove i radio na specijalnim efektima poznatih filmova, npr. Barbarella, King Kong, E. T., Alien (za poslednja tri Rambaldi je dobitnik Oskara u kategoriji specijalnih efekata)...

1965.

Predstavlja Jugoslaviju na Međunarodnom simpozijumu umetnika, kritičara i istoričara umetnosti u San Marinu i Riminiju. U isto vreme saraduje, slikajući pozadine, sa Đaninijem i Lucatijem na realizaciji crtanog filma rađenog po istoimenoj Rossinijevoj (Rossini) operi. Film se zove Svraka grabljivica (La gazza ladra) i bio je nominovan za Oskara

1959.

Left for Rome, where Nikola Majdak received the Ferania award, which he was awarded for his cinematography work in the documentary *The World of Stamps* (Svet maraka). Director: Mira Brtka. The same year, she applied at the Academy of Fine Arts (Accademia di Belle Arti) in Rome, and was accepted.

1963.

Collaborated with Nikola Majdak in the production of the first film of the Belgrade School of Animated Film titled *Soloist* (Solista), for which she wrote the script.

Graduated from the Department of Painting, with professors Franco Gentilini and Mino Maccari.

During her studies at the Academy of Fine Arts she worked in animated film with the most famous authors of the time - Giulio Giannini and Emanuele Luzzati, then with Stelio Passacantando, as well as with Harry Hess. This was followed by the collaboration with Carlo Rambaldi, a fellow painter, who created characters, tricks and worked on special effects in famous films, for example, *Barbarella*, *King Kong*, *E.T.*, *Alien* (for the last three Rambaldi won an Oscar in the category of Special Effects)...

1965.

Represented Yugoslavia at the International Symposium of Artists, Critics and Art Historians in San Marino and Rimini.

At the same time, she collaborated with Giannini and Luzzati, painting backgrounds on an animated film of the same title as a Rossini opera. The film was *The Thieving Magpie* (La Gazza Ladra) and was nominated for an Oscar.

Mira Brtka sa kolegama i profesorom Karlom Bulićem sa Akademije za pozorišnu i filmsku, 1951. |
Mira Brtka with colleagues and professor Karlo Bulić from the Academy of Theater and Film, 1951.



1966–1971.

Za vreme boravka u Rimu ne prekida kontakte sa Beogradom. Radi kao prevodilac za izdavačku kuću „Mlado pokolenje“ (Rene Ređani [Renée Reggiani], *Pustolovine čarobnog leta* [Strane avventure di una meravigliosa estate]). Za Radio Beograd prevodi dramu Poručnik Kun Đulija Gatija (Gulio Gatti, *Il teenente Kun*). Za Politiku i NIN piše članke i radi intervjue sa ličnostima iz sveta italijanske kulture: razgovara sa Đuliom Karlom (Giulio Carlo) Arganom, gradonačelnikom Rima i predsednikom Međunarodnog udruženja likovnih kritičara, sa Pjetrom Đermijem (Pietro Germi), sa kojim je saradivala kao asistent režije na filmu *Prokleta prevara* (*Un Maledetto Imbroglia*), Folkom Kviličijem (Folco Quilici), istaknutim rediteljem dokumentarnih filmova, kao i sa rediteljem Damijanom Damijanijem (Damiano Damiani). Učestvuje, takođe, na mnogim izložbama u zemlji, kao što su Oktobarski salon (1967, 1968, 1969. i 1970) i Trijenale jugoslovenske umetnosti (1971)...

1967.

Profesor, slikar, Japanac Nobuja (Nobuya) Abe, koji je više puta boravio u Jugoslaviji pripremajući izložbu otisaka bogumilskih stećaka iz Bosne koja je održana u Tokiju, u Rimu osniva internacionalnu likovnu grupu pod nazivom ILLUMINATION. Članovi grupe su bili: Marša (Marcia) Hafif, Aldo Šmit (Schmid), Milena Čubraković, Paolo Pateli (Patelli) i Mira Brtka. Te godine grupa ILLUMINATION u Trentu otvara svoju prvu izložbu. Planovi za izložbe u ostalim italijanskim gradovima, zatim u Klagenfurtu i Japanu nisu ostvareni jer je nakon iznenadne Abeove smrti došlo do razlaza grupe (Brtka ubrzo odlazi u Sarajevo, a nešto ranije Marša Hafif se vratila u Ameriku).

1969.

Za „Neoplanta film“ režira dokumentarni film *Partizanske baze*. Snimatelj: Petar Latinović

1970.

Za Televiziju Beograd i emisiju *Enciklopedija* režira polučasovni film o dolasku Slovaka u ove krajeve. Snimatelj: Bata Grbić Dobija poziv iz Sarajeva da učestvuje u realizaciji filma *Sutjeska*, koji je u režiji Stipe Delića sniman od 1971. do 1973. godine



1964. galerija Artflex, Rim Scorpio galerija, Rim: Gencay, Brtka, Franchini | 1964. Artflex Gallery, Rome Scorpio Gallery, Rome: Gencay, Brtka, Franchini

1966–1971.

During her stay in Rome she did not break ties with Belgrade. She worked as a translator for the publisher *Mlado pokolenje* (Renée Reggiani, *Adventures of a Magical Summer* [Strane avventure di una meravigliosa estate]). For Radio Belgrade she translated the drama *Lieutenant Kun*, by Gulio Gatti (*Il teenente Kun*). She wrote articles and conducted interviews for *Politika* and *NIN* with figures from the world of Italian culture: conversations with Giulio Carlo Argan, the mayor of Rome and the President of the International Association of Art Critics, with Pietro Germi, with whom she collaborated as an assistant director on the film *The Facts of Murder* (*Un Maledetto Imbroglia*), Folco Quilici, a prominent director of documentary films, as well as with the director Damiano Damiani. She also participated in many exhibitions in the country, such as the October Salon (1967, 1968, 1969, and 1970) and the Yugoslav Art Triennial (1971)...

1967.

Japanese painter, professor Nobuya Abe, who had visited Yugoslavia several times in preparation for his exhibition of prints of Bogomil tombstones in Bosnia, which was held in Tokyo, established an international art group under the name ILLUMINATION, in Rome. Members of the group were: Marcia Hafif, Aldo Schmid, Milena Čubraković, Paolo Patelli, and Mira Brtka. That year, the group ILLUMINATION opened its first exhibition in Trento. Plans for shows in other Italian cities, as well as in



Izložba grupe Illumination. |
Exhibition of the Group Illumination

1971.

Samostalno izlaže u Novom Sadu, u Galeriji savremene likovne umetnosti i Galeriji Matice srpske, i u Beogradu, u Salonu Muzeja savremene umetnosti

1972.

Nove okolnosti i događaji potpuno menjaju Brtkine planove da se nakon završetka snimanja Sutjeske vrati u Rim. Osniva porodicu sa rediteljem Draganom Kresojom. Te 1972. dobijaju sina Miloša. Nastanjuju se u porodičnoj kući u Staroj Pazovi, koristeći svaku priliku i mogućnost da borave u Rimu - Ostiji, gde Brtkina ima svoj atelje sve do 2003.

1977.

Radi kostime za film Porci con le ali (Krilate svinje) Paola Pjetrandelija (Pietrangeli), uvrštenog u program 27. međunarodnog filmskog festivala u Berlinu. Reč je o kulturnom filmu o pobuni (političkoj i seksualnoj) mladih tih godina, a kostim se bazirao na slovenskom folkloru, sa vezovima karakterističnim za Vojvodinu. Kasnije, najviše tokom osamdesetih, slične modele kreira za Centar za modu i za „Jugoeksport“ u Beogradu. To su bile unikatne haljine, prepoznatljive po kroju, vezovima i bojenju. Bile su poznate pod nazivom „Miring haljine“. U Rimu je postojao naziv Camicione slavo, u prevodu: slovenska ili jugoslovenska košulja, što je zabeleženo u jednom broju modnog časopisa

Klagenfurt and Japan, were not realized since, due to Abe's sudden death, the group parted ways (Brtkina soon left for Sarajevo, and somewhat earlier on, Marcia Hafif had returned to America).

1969.

Directed a documentary Partisan Bases (Partizanske baze) for Neoplanta film. Cinematographer: Petar Latinović

1970.

For Television Belgrade, and the program Encyclopedia, she directed a half-hour film on the arrival of the Slovaks in these regions. Cinematographer: Bata Grbić. She received an invitation from Sarajevo to participate in the production of the film Sutjeska, which was directed by Stipe Delić, and shot from 1971 till 1973

1971.

Solo exhibition in Novi Sad, at the Gallery of Contemporary Fine Art and the Gallery of Matica srpska, and in Belgrade, at the Salon of the Museum of Contemporary Art.

1972.

New circumstances and events entirely changed Brtkina's plans to return to Rome following the shooting of Sutjeska

Katalog izložbe u Galeriji savremene likovne umetnosti i Galeriji Matice srpske, Novi Sad, 1971. |

Exhibition catalogue Gallery of Contemporary Fine Art and the Gallery of Matica srpska, Novi Sad, 1971





Vogue (br. 369, iz januara 1981), gde se pominju slovenske košulje, a što se odnosilo upravo na haljine koje je kreirala Mira Brtka

1980–1990.

Povremeno izlaže na grupnim izložbama u zemlji i inostranstvu. Neprekidno istražuje. Delovi njenih slika sada su i vezeni. Takozvano „trukovanje“ postaje deo crteža. Radi kolaže od raznih materijala (filmski plakati, ilustrovani časopisi, krpe, papirmaše). Novi materijali vode je ka novim tehnikama. Postepeno izlazi iz dvodimenzionalnosti i slike postaju reljefne, da bi krajem devedesetih godina Brtka započela svoje bavljenje skulpturom

1990.

Izlaže prve skulpture u Galeriji Udruženja likovnih umetnika Vojvodine u Novom Sadu

1995.

Za Televiziju Novi Sad realizuje film o Venecijanskom bijenalu. Snimatelj: Vasko Vesović

1990–2000.

Intenzivniji kontakti sa kolegama, poznanicima i prijateljima u Rimu rezultirali su zajedničkim izložbama u Beogradu, Novom Sadu i Zrenjaninu sa grupom italijanskih umetnika – članova grupe Biro za preventivnu imaginaciju (Bureau per l'immaginazione preventive), osnovane u Rimu 1974. Deo

ka. She started a family with director Dragan Kresoja. In 1972 they had a son Miloš. They settled in a family house in Stara Pazova, using every opportunity and possibility to stay in Rome - Ostia, where Brtka had her studio, until 2003

1977.

She created costumes for the movie *Porci con le ali* (Pigs Have Wings) by Paolo Pietrangeli, included in the program of the 27th Berlin International Film Festival. It was a cult film dealing with the rebellion (political and sexual) of youth, at the time, and the costumes were based on Slavic folklore, with embroidery characteristic of Vojvodina. Later on, during most of the 80s, she created similar models for the Center for Fashion (Centar za modu) and for Jugoeksport in Belgrade. These were unique one-off dresses, recognizable by their pattern, embroidery, and dyeing. They were known as "Mira's dresses." In Rome, there existed a term, *Camicione slavo*, in other words: a Slavic or Yugoslav shirt, which was mentioned in an issue of the *Vogue* fashion magazine (No. 369, from January 1981), where it mentions Slavic shirts, a reference to precisely the dresses created by Mira Brtka.

1980–1990.

She occasionally exhibited in group exhibitions, at home and abroad. She continuously researched. Parts of her paintings now contained embroidery. The so-called *trukovanje* (tracing patterns on fabric) became a part of the drawing. She produced collages from various materials (film posters, illustrated magazines, cloths, paper-mâché). New materials lead her to new techniques. Gradually she emerged from two-dimensional images, the paintings became embossed, and in the late nineties, Brtka began her work in sculpture

1990.

Exhibited her first sculptures in the Gallery of the Association of Fine Artists of Vojvodina, in Novi Sad.

1995.

Made a film about the Venice Biennale for Television Novi Sad. Cinematographer: Vasko Vesović.

1990–2000.

Intensified contacts with colleagues, friends and acquaintances from Rome resulted in joint exhibitions in Belgrade, Novi Sad and Zrenjanin, with a group of Ital-



Mira Brtka sa suprugom Draganom Kresojom. |
Mira Brtka with her husband Dragan Kresoja

radova italijanske grupe privremeno je smešten u Staroj Pazovi u Brtkinom ateljeu. Na taj način je jedna od filijala Biroa uspostavljena u Staroj Pazovi pod nazivom „Biro za balkanizaciju umetnosti“ („Burreau per balcanizzazione dell’arte“)

2005.

Tokom boravka i rada u okviru 24. internacionalnog simpozijuma skulpture: TERRA realizuje dokumentarni film o Kikindi i radu umetnika, učesnika u toj koloniji

2009.

Tokom boravka u Istanbulu radi realizacije samostalne izložbe u uglednoj galeriji GalerArtist rađa se ideja o dugometražnom dokumentarnom filmu pod radnim nazivom DNK umetnika.

2011.

Učestvuje na 54. venecijanskom bijenalu u Španskom paviljonu na poziv umetnice Dore Garsije (García), u okviru njenog projekta „proširenog performansa“ („extended performance“) pod nazivom Neadekvatno (L’inadeguato, Lo inadecuado, The inadequate). U Crnoj knjizi 54. bijenala u Veneciji (Il Libro Nero della 54. Biennale di Venezia) Euđenija Batisti (Eugenia Battisti) je izdvojila Španski paviljon, sa tadašnjim programom, kao najzanimljiviji

1996–2011.

Nakon tragičnog gubitka porodice 1996. vremenom sazreva ideja o stvaranju Fondacije Brtka–Kresoja u Novom Sadu. Potreba da se krene



Mira Brtka sa sinom Milošem Stefanom Kresojom. |
Mira Brtka with her son Miloš Stefan Kresoja

ian artists - members of the group Bureau for Preventive Imagination (Burreau per l’immaginazione preventive), established in 1974, in Rome. Part of the works of the Italian group was temporarily stored in Stara Pazova, in Brtka’s studio. Thus, one of the branches of the Bureau was established in Stara Pazova, entitled Bureau for the Balkanization of Art (Burreau per balcanizzazione dell’arte).

2005.

During her stay and work within the 24th International Sculpture Symposium: TERRA she made a documentary about Kikinda, and the work of artists, participants in that colony.

2009.

During her stay in Istanbul, for the staging of her solo exhibition at the prestigious gallery GalerArtist, an idea originated for a feature-length documentary, with the working title Artist’s DNA.

2011.

Participated in the 54th Venice Biennale, within the Spanish Pavilion, at the invitation of the artist Dora Garcia, as part of her project “extended performance,” titled The Inadequate (L’inadeguato, Lo inadecuado). In the

od početka navodi je da se pobrine za sve što su uradili, pripremali i nameravali da ostvare Dragan Kresoja kao reditelj i sin Miloš Kresoja kao snimatelj. Počela je da sakuplja, sređuje i klasifikuje, kako njihovu zaostavštinu, tako i sve ono što je i sama do tada uradila

2012. (30. marta)

Izlagački prostor Fondacije Brtka–Kresoja u Petrovaradinu otvoren je za javnost izložbom Mira Brtka i grupa Illumination. Obnavljanjem kontakata sa umetnicima iz Rima, Lučanom (Luciano) Trinom i Karmelom (Carmelo) Romeom, članovima Biroa za preventivnu imaginaciju, uključuje se u projekat Umetnost i ideologija, sa ciljem kreiranja mogućnosti za aktivniju kulturnu saradnju između Italije i Srbije. Učestvuje u organizaciji sveobuhvatne izložbe njenog stvaralaštva, Mira Brtka: Nestabilne ravnoteže, kao i u izradi prateće publikacije.

2014

Umire 18. decembra u Beogradu.

2019

Njeno stvaralaštvo, izborom iz opusa, predstavljeno je na izložbi Dijalog u Nacionalnoj galeriji u Beogradu. Tom prilikom je uodnošeno stvaralaštvo Mire Brtke, Milene Čubraković, Aleksandra Tomaševića i Lazara Vozarevića.

2020

U saradnji Fondacije MIRA BRTKA sa Centrom za kulturu Stara Pazova i Zavodom za kulturu vojvođanskih Slovaka, u Staroj Pazovi, u galeriji Mira Brtka i u okviru izložbenog prostora Zavoda za kulturu vojvođanskih Slovaka, organizovane su izložbe dva ciklusa Mire Brtke, radova sa vezom, i njima bliskih slika rađenih u slikarskoj tehnici akrilik na platnu



Black Book of the 54th Venice Biennale (Il Libro Nero della 54th Biennale di Venezia) Eugenia Battisti singled out the Spanish Pavilion, with its program, as the most interesting.

1996–2011.

Following the tragic loss of her family in 1996, the idea of creating a foundation Brtka-Kresoja in Novi Sad began to mature. The need to start from the beginning inspired her to archive all what Dragan Kresoja, as a director, and their son, Miloš Kresoja, as cinematographer had done, prepared, and set out to achieve. She began to collect, arrange, and classify their legacy, as well as all that she herself had previously done.

2012. (March 30th)

The exhibition space of the Foundation Brtka-Kresoja in Petrovaradin was opened to the public with the exhibition Mira Brtka and the Group Illumination. With the renewing of contacts with artists from Rome, Luciano Trina and Carmelo Romeo, members of the Bureau for Preventive Imagination, she began to participate in the project Art and Ideology, with the aim of creating an opportunity for a more active cultural cooperation between Italy and Serbia. She participates in the organization of a comprehensive exhibition of her work, Mira Brtka: Unstable Balances, as well as in the production of an accompanying publication.

2014

Died on December 18 in Belgrade.

2019

Her work, selected from the opus, was presented at the exhibition Dialogue at the National Gallery in Belgrade. On that occasion, the works of Mira Brtka, Milena Čubraković, Aleksandar Tomašević and Lazar Vozarević were compared.

2020

In cooperation with the MIRA BRTKA Foundation with the Center for Culture of Stara Pazova and the Institute for Culture of Vojvodina Slovaks, in Stara Pazova, in the gallery of Mira Brtka and within the exhibition space of the Institute for Culture of Vojvodina Slovaks, exhibitions of two cycles of Mira Brtka, works with embroidery, and them close paintings made in the acrylic painting technique on canvas.

SAMOSTALNE IZLOŽBE

1964.

Rim, Arflex galerija

Rim, galerija Scorpio, Genčaj Brtka Francini

1970.

Sarajevo, Izložbeni paviljon ULUBIH-a, Mira Brtka

Stara Pazova, Slovački narodni dom, Mira Brtka

1971.

Novi Sad, Galerija savremene likovne umetnosti, Slike, kolaži, crteži 1963–1971.

Beograd, Salon Muzeja savremene umetnosti, Slike i kolaži

1980.

Novi Sad, Centar za obrazovanje

1981.

Stara Pazova, Pozorišna sala

1990.

Novi Sad, Galerija Udruženja likovnih umetnika Vojvodine, Slike i skulpture

1993.

Novi Sad, Galerija SPC Vojvodina

1994.

Novi Sad, Galerija savremene likovne umetnosti, Usmerena imaginacija, ciklus likovnih radova punjenim vezom na platnu 1976–1994.

2000.

Bački Petrovac, galerija Zuzky Medvedovej, Samostalna izložba slika

2001.

Novi Sad, Zmaj Jovina ulica, Skulpture Bratislava, Dom nacionalne slovačke manjine, Usmerena imaginacija

2002.

Pještjani, Kuća umetnosti

Snine, Dom Matice slovačke

2003.

Galanta, Narodni muzej

Betljár, Zamak

SOLO EXHIBITIONS

1964

Roma, Gallery Arflex

Roma, Gallery Scorpio, Gencay Brtka Franchini

1970

Sarajevo, Exhibition pavilion of AFABIH, Mira Brtka

Stara Pazova, Slovak National House, Mira Brtka

1971

Novi Sad, Gallery of Contemporary Fine Arts, Paintings, collages, drawings 1963–1971

Belgrade, Salon of the Museum of Contemporary Art, Paintings and collages

1981.

Stara Pazova, Theater hall

1990.

Novi Sad, Gallery of the Association of Fine Artists of Vojvodina, Paintings and sculptures

1993.

Novi Sad, Gallery of SBC of Vojvodina

1994.

Novi Sad, Gallery of Contemporary Fine Arts, Directed Imagination, a cycle of works of art filled with embroidery on canvas 1976–1994

2000

Bački Petrovac, Zuzka Medvedová Gallery, Solo exhibition of paintings

2001

Novi Sad, Zmaj Jovina Street, Sculpture Bratislava, House of National minorities of Slovaks, Directed Imagination

2002

Piešťany, House of Arts

Snine, House of Matice slovenskej

2003

Galanta, Vlastenecke Museum

Betljár, Castle

Sliac, Vystavna sien

Sliac, Vystavna sien
Sremska Mitrovica, Galerija Lazar Vozarević, Slike i
skulpture

2004.
Novi Sad, Centar za vizuelnu kulturu „Zlatno oko“
Kulpin, Zamak
Banska Bistrica, Nacionalna naučna biblioteka

2006.
Stara Pazova, Centar za kulturu, Mira Brtk
Banska Bistrica, Nacionalna naučna biblioteka

2007.
Novi Sad, Centar za vizuelnu kulturu „Zlatno oko“,
Crvena skulptura
Prag, Slovački institut, Usmerena imaginacija

2008.
Budimpešta, Slovački institut, Usmerena imaginacija
Novi Beograd, Galerija Blok, Skulpture

2009.
Apatin, Galerija Meander, Akumulacije
Istanbul, Galerija Artist, Bele slike

2010.
Bački Petrovac, galerija Zuzky Medvedlovej, Samo-
stalna izložba slika

2011.
Novi Sad, Master centar Novosadskog sajma, 16.
izložba umetnosti Art Expo – Brtk & Warhol. Jedan
(ne)mogući kontakt

Sremska Mitrovica, Gallery Lazar Vozarevic, Paintings
and sculptures

2004
Novi Sad, Center for Visual Culture “Golden Eye”
Kulpin, Castle
Banska Bystrici, State Scientific Library

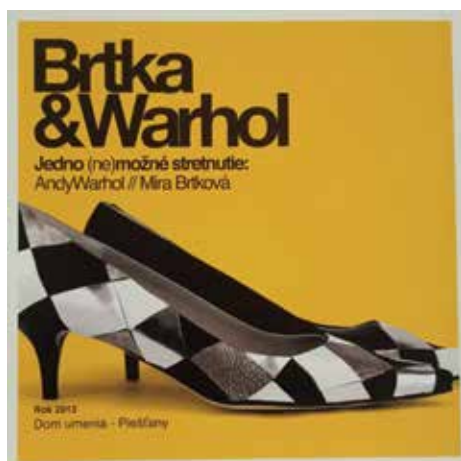
2006
Stara Pazova, Cultural Center, Mira Brtk
Banska Bystrici, State Scientific Library

2007
Novi Sad, Center for Visual Culture “Golden Eye”, Red
Sculpture
Prague, Slovak Institute, Directed Imagination

2008
Budapest, Slovak Institute, Directed Imagination
Novi Beograd, Blok Gallery, Sculptures

2009
Apatin, Meander Gallery, Accumulations
Istanbul, Gallery Artist, White paintings

2010
Bački Petrovac, Zuzka Medvedová Gallery, Solo exhibi-
tion of paintings



Stara Pazova, Galerija Gradskog pozorišta, Slike
Budimpešta, galerija Erlin Klub, XIII Sajam savremen
umetnosti
Umetnički festival (sa Andreom Ivanović)

2012.

Petrovaradin, Fondacija Brtka–Kresoja, Dress (Kod)
(sa Aleksandrom Lalić)

Beograd, Magacin u Kraljevića Marka, Dress (Kod)
(sa Aleksandrom Lalić)

Petrovaradin, Fondacija Brtka–Kresoja, Dunavski di-
jalozi: Budimpešta / Novi Sad, Peter Markuš / Mira
Brtka – Skulpture

Novi Sad, Muzej savremene umetnosti Vojvodine,
Retrospektivna izložba 1962-2012: Nestabilne
ravnoteže

2020.

Stara Pazova, Kulturni centar Stara Pazova, Galeri-
ja Mira Brtka, Refleksije II

Novi Sad, Zavod za kulturu Slovaka, Refleksije I

Novi Sad, Galerija BelArt, Rimski period

GRUPNE IZLOŽBE (IZBOR)

1965.

Rim, Galerija *Scorpio*, *Forme presenti*: Brtka –
B.Konte – Čubraković – Francini – Takahashi

Rim, Izložbena palata, V pregled figurativne umet-
nosti Rima i Lacija

1967.

Trento, Umetnička galerija *L'Argentario*, *Grupa Illu-
mination*

Beograd, Sajmište, III Trijenale likovnih umetnosti

Beograd, Izložbeni paviljon i Muzej primenjenih
umetnosti, Oktobarski salon likovnih i primenjenih
umetnosti

1968.

Roma, Izložbena palata, 6. Rimski bijenale: Izlož-
ba figurativne umetnosti Rima i Lacija

Beograd, Izložbeni paviljon i Galerija ULUS-a, Ok-
tobarski salon

Beograd, Paviljon Cvijeta Zuzorić, Novi članovi
ULUS-a

2011

Novi Sad, Master Center of the Novi Sad Fair, 16th Art
Expo - Brtka & Warhol. One (im) possible contact

Stara Pazova, City Theater Gallery, Paintings

Budapest, Erlin Club Gallery, XIII Plein Art Contemporary
Arts Festival (with Andrea Ivanović)

2012

Petrovaradin, Brtka-Kresoja Foundation, Dress (Code)
(with Aleksandra Lalic)

Belgrade, Magacin in Kraljevica Marka Street, Dress
(Code) (with Aleksandra Lalic)

Petrovaradin, Brtka – Kresoja Foundation, Danube Dia-
logues: Budapest / Novi Sad, Peter Markuš / Mira Brtka
- Sculptures

2020

Stara Pazova, Cultural Center Stara Pazova, Mira Brtka
Gallery, Reflections II

Novi Sad, Institute for Slovak Culture, Reflections I

Novi Sad, BelArt Gallery, Roman period

GROUP EXHIBITIONS (selection)

1965.

Roma, Galleria *Scorpio*, *Forme presenti*: Brtka – B.Con-
te – Čubraković – Franchini – Takahashi

Roma, Pallazzo delle esposizioni, V Rassegna di arti Fig-
urativa di Roma e Lazio

1967.

Trento, Galleria d'arte "L'Argentario", Gruppo *Illu-
mination*

Belgrade, Sajmište, 3th Triennial of Fine Arts

Belgrade, Exhibition pavilion and Museum of Applied
Arts, October Salon of Fine and Applied Arts

1968.

Roma, Palazzo delle esposizioni, 6. Biennale Romana:
Rassegna di arti figurative di Roma e del Lazio

Belgrade, Exhibition pavilion and AFAS gallery, October
Salon

Beograd, Art Pavilion Cvijeta Zuzorić, New members of
AFAS

1969.

Novi Sad, Galerija Matice srpske, Savremeni likovni umetnici Vojvodine
Karlove Vari, Umetnička galerija, Klub betonskog lista
Beograd, Izložbeni paviljon i Galerija ULUS-a, Deseti oktobarski salon

1970.

Beograd, Galerija Kulturnog centra, Neke tendencije beogradske umetnosti
Beograd, Izložbeni paviljon i Galerija ULUS-a, Jedanaesti oktobarski salon
Beograd, Umetnički paviljon „Cvijeta Zuzorić“, Likovni umetnici Vojvodine
Novi Sad, Podružnica ULUS-a za Vojvodinu, Likovni umetnici Vojvodine

1971.

Beograd, Izložbeni paviljon i Muzej primenjene umetnosti, 12. oktobarski salon likovnih i primenjenih umetnosti Srbije
Sombor, Gradski muzej, Likovna jesen: Trenutak jugoslovenskog slikarstva 1971.

1972.

Beograd, Muzej savremene umetnosti, Savremena likovna umetnost Vojvodine – slikarstvo, skulptura, grafika, tapiserija
Zagreb, Galerija JAZU, Savremena likovna umetnost Vojvodine – slikarstvo, skulptura, grafika, tapiserija
Ljubljana, Gradska galerija, Savremena likovna umetnost Vojvodine – slikarstvo, skulptura, grafika, tapiserija
Skoplje, Muzej savremen umetnosti, Savremena umetnost u Srbiji

1973.

Budimpešta, Festival savremenog jugoslovenskog slikarstva Bratislava, Slovačka nacionalna galerija, učesnici likovni umetnici Vojvodine

1974.

Hochst, Jahrhunderthalle - Leverkusen, Erholungshaus Bayer, Jugoslovenska savremena umetnost, Rumunski muzej savremene umetnosti, Savremena plastična umetnost u Vojvodini
Novi Sad, Galerija Matice srpske, Izložba savremene likovne umetnosti Vojvodine na temu „kreativnost“

1969.

Novi Sad, Gallery Matice srpske, Contemporary artists of Vojvodina
Karlovyy Vary, Galerie uméni, Klub konkretistu
Belgrade, Exhibition Pavilion and Gallery AFAS 10th October Salon

1970.

Belgrade, Gallery of the Cultural Center, Some tendencies of Belgrade art
Belgrade, Exhibition pavilion and AFAS gallery, 11th October Salon
Belgrade, Art Pavilion “Cvijeta Zuzorić”, Fine Artists of Vojvodina
Novi Sad, AFAS Subsidiary for Vojvodina, Fine Artists of Vojvodina

1971.

Belgrade, Exhibition Pavilion and Museum of Applied Arts, 12th October Salon of Fine and Applied Arts of Serbia
Sombor, City Museum, Art Autumn: A Moment of Yugoslav Painting 1971.

1972.

Belgrade, Museum of Contemporary Art, Contemporary Fine Arts of Vojvodina - painting, sculpture, graphics, tapestry
Zagreb, JAZU Gallery, Contemporary Fine Arts of Vojvodina - painting, sculpture, graphics, tapestry
Ljubljana, City Gallery, Contemporary Fine Arts of Vojvodina - painting, sculpture, graphics, tapestry
Skopje, Museum of Contemporary Art, Contemporary Art in Serbia

1973.

Budapest, Mücsarnok, Kortárs Jugoszláv Festészeti Bratislava, Slovenská národná galéria, Súčasné výtvarné umenie Vojvodiny

1974.

Hochst, Jahrhunderthalle – Leverkusen, Erholungshaus Bayer, Jugoslawische Kunst der Gegenwart Galați, Muzeul de artă contemporană românească, Arta plastică contemporană din Voivodina
Novi Sad, Galerija Matice srpske, Izložba savremene likovne umetnosti Vojvodine na temu “kreativnost”

1975.

Novi Sad, Galerija Matice srpske i ULUV, Crtež likovnih umetnika Vojvodine
Beograd, Umetnički paviljon „Cvijeta Zuzorić“, Trideset godina Udruženja likovnih umetnika Srbije

1976.

Sremska Mitrovica, Galerija „Lazar Vozarević“, 1. sremskomitrovački salon

1977.

Banja Luka, Umjetnička galerija, VIII jesenji salon

1978.

Irig, Umetnička dela iz kolekcije Galerije savremene likovne umetnosti, Novi Sad

1980.

Bratislava, Slovak National Gallery, The landscape of the Vojvodina artists

1981.

Stara Pazova, Dom kulture, Oktobarski dani slobode

1982.

Novi Sad, Galerija savremene likovne umetnosti, Krajinka v dielach súčasnych vojvodinských maliarov

1984.

Novi Sad, Galerija savremene likovne umetnosti, Likovna umetnost u Vojvodini XX veka (stalna postavka)

1989.

Novi Sad, Galerija savremene likovne umetnosti, Slikarstvo u Vojvodini 1955–1972.

1990.

Beograd, Muzej savremene umetnosti i Galerija – legat Milice Zorić i Rodoljuba Čolakovića, Belo – bela slika u savremenom jugoslovenskom slikarstvu Novi Sad, Slikari darodavcima – Vojvođanski umetnici za modernu Srbiju

1991.

Bački Petrovac, Galéria Zuzky Medveďovej, 1. Bienále slovenského vojvodinského výtvarného umenia Petrovec '91
Beograd, Umetnički paviljon „Cvijeta Zuzorić“, Slikari darodavcima

1975.

Novi Sad, The Gallery of Matica srpska i AFAV, Drawing by visual artists of Vojvodina
Belgrade, Art Pavilion “Cvijeta Zuzorić”, Thirty Years of the Association of Fine Artists of Serbia

1976.

Sremska Mitrovica, Lazar Vozarević Gallery, 1st Sremska Mitrovica Salon

1977.

Banja Luka, Art Gallery, VIII Autumn Salon

1978.

Irig, Artworks from the collection of the Gallery of Contemporary Fine Arts, Novi Sad

1980.

Bratislava, Slovak National Gallery, The landscape of the Vojvodina artists

1981.

Stara Pazova, House of Culture, October Freedom Days

1982.

Novi Sad, Gallery of Contemporary Fine Arts, Krajinka v dielach súčasnych vojvodinských maliarov

1984.

Novi Sad, Gallery of Contemporary Fine Arts, Fine arts in Vojvodina of the 20th century (permanent exhibition)

1989.

Novi Sad, Gallery of Contemporary Fine Arts, Painting in Vojvodina 1955–1972.

1990.

Belgrade, Museum of Contemporary Art and Gallery - legacy of Milica Zorić and Rodoljub Čolaković, White and white painting in contemporary Yugoslav painting
Novi Sad, Painters to donors - Vojvodina artists for modern Serbia

1991.

Bački Petrovac, Gallery “Zuzka Medveďová”, 1. Bienále slovenského vojvodinského výtvarného umenia Petrovec '91
Belgrade, Art Pavilion “Cvijeta Zuzorić”, Painters to contributor

1993.

Aquila, Cantina del Boss, Deposito dei segni Báčsky Petrovec, Galéria Zuzky Medveďovej, K výtvarnému umeniu Slovakov v Juhoslavii

Bački Petrovac, 2. Bienále slovenského vojvodinského výtvarného umenia Petrovec '93

1994.

Roma, ACC – F 58, Sarajevo winter '94.

Novi Sad, Galerija savremene likovne umetnosti, Ured za preventivnu imaginaciju i šire: iz Bunquera – biroa za balkanizaciju umetnosti sa sedištem u Staroj Pazovi Zrenjanin, Savremena Galerija Umetničke kolonije Ečka, Ured za preventivnu imaginaciju i šire: iz Bunquera – biroa za balkanizaciju umetnosti sa sedištem u Staroj Pazovi

1995.

Stara Pazova, Galerija Centra za kulturu, 225 godina od doseljenja Slovaka u Staru Pazovu

1996.

Fano, Pallazzo Martinuzzi, From Cinema Archeology to Mail Art Medzilaborce, Museum of Andy Warhol, Homage to Ray Johnson

Beograd, Umetnički paviljon „Cvijeta Zuzorić“, Kritičari su izabrali

2001.

Novi Sad, Muzej savremene likovne umetnosti, Likovna umetnost u Vojvodini 1950–2000. – Izbor dela iz zbirki Muzeja Novi Sad, Muzej savremene likovne umetnosti, Fatalne devedesete: strategije otpora i konfrontacija. Umetnost u Vojvodini na kraju XX i početkom XXI veka

2002.

Novi Sad, Muzej savremene likovne umetnosti, Centralnoevropski aspekti vojvođanskih avangardi 1920–2000: granični fenomeni, fenomeni granica Novi Sad, Galerija „Vojvodina – VIP“, SPENS, Savremeni slovački likovni trenutak

2003.

Novi Sad, Muzej savremene likovne umetnosti, Neuporedivi identiteti – Kolekcija vojvođanske umetnosti za Muzej XXI veka

Apatin, Galerija Meander, Apatinski vajarSKI susret. Meander 2003.

1993.

Aquila, Cantina del Boss, Deposito dei segni Báčsky Petrovec, Gallery "Zuzka Medveďová", K výtvarnému umeniu Slovakov v Juhoslavii

Bački Petrovac, 2. Bienále slovenského vojvodinského výtvarného umenia Petrovec '93

1994.

Roma, ACC – F 58, Sarajevo winter '94.

Novi Sad, Gallery of Contemporary Fine Arts, Office for Preventive Imagination and Beyond: from Bunker - Bureau for Balkanization of Art based in Stara Pazova Zrenjanin, Contemporary Gallery of Art Colony Ečka, Office for Preventive Imagination and beyond: from Bunker - Bureau for Balkanization of Art with based in Stara Pazova

1995.

Stara Pazova, Gallery of the Center for Culture, 225 years since the immigration of Slovaks to Stara Pazova

1996.

Fano, Pallazzo Martinuzzi, From Cinema Archeology to Mail Art Medzilaborce, Museum of Andy Warhol, Homage to Ray Johnson

Belgrade, Art Pavilion "Cvijeta Zuzorić", Critics have chosen

2001.

Novi Sad, Museum of Contemporary Fine Arts, Fine Arts in Vojvodina 1950–2000. - Selection of works from the collections of the Museum of Novi Sad, Museum of Contemporary Fine Arts, Fatal Nineties: Strategies of Resistance and Confrontation. Art in Vojvodina at the end of the XX and the beginning of the XXI century

2002.

Novi Sad, Museum of Contemporary Fine Arts, Central European Aspects of the Vojvodina Avant-Garde 1920–2000: Border Phenomena, Border Phenomena Novi Sad, Gallery "Vojvodina – VIP", SPENS, Contemporary Slovakian art moment

2003.

Novi Sad, Museum of Contemporary Fine Arts, Incomparable Identities - Collection of Vojvodina Art for the Museum of the XXI Century

Apatin, Gallery Meander, Apatin sculptural meeting Meander 2003.

Gornji Milanovac, Kulturni centar – Moderna galerija, 7. međunarodni bijenale umetnosti minijature

2004.

Bratislava, Staré mesto, Galéria mesta Bratislavy, Soha a objekt IX / Sculpture and object IX Bački Petrovac, Galéria K. M. Lehotského, Súčasné výtvarné umenie Slovákov v Srbsku a Čiernej Hore
Beograd, Galerija 73, Apatinski vajarski susreti
Meander

2005.

Novi Sad, Muzej savremene likovne umetnosti, Između geometrije i geometrijskog – kontekst retrostanja Kikinda, TERRA, 24. internacionalni simpozijum skulpture
Novi Sad, The Manual Co, Manual 05: Aspekti savremene skulpture u Vojvodini
Kladovo, Galerija Centra za kulturu, 6. umetnička kolonija Kladovo

2006.

Novi Sad, Muzej savremene umetnosti Vojvodine, Master centar Novosadskog sajma, Nova skulptura u Vojvodini 1980–2000.
Bratislava, Staré mesto, Staromesteské kultúrne stredisko, Galéria Z, Soha a objekt XI / Sculpture and object XI
Beograd, Galerija 73, Pogledi 2006: Lik-metalik Vršac, Galerija Kulturnog centra, Tragom Paje Jovanovića

2007.

Novi Sad, Centar za vizuelnu kulturu „Zlatno oko“, Balkanart 07
Novi Sad, Muzej savremene umetnosti Vojvodine, Do kraja veka: Umetnost u Vojvodini od šezdesetih do 2000. Iz zbirke Save Stepanova Bačsky Petrovec, Galeria Zuzky Medved'ovej, K 9. Bienale slovenskych výtvarníkov v Srbsku
Novi Sad, Muzej savremene umetnosti Vojvodine, Skulptura u urbanom prostoru (objekti, instalacije, ambijenti, intervencije)

2008.

Sombor, Kulturni centar „Laza Kostić“, Gradski muzej, Likovna jesen
Paris, Galerie du Centre Culturel Serbe, De (et dans) la transition

Gornji Milanovac, Cultural Center - Modern Gallery, 7th International Biennial of Miniature Art

2004.

Bratislava, Staré mesto, Galéria mesta Bratislavy, Soha a objekt IX / Sculpture and object IX Bački Petrovac, Galéria K. M. Lehotského, Súčasné výtvarné umenie Slovákov v Srbsku a Čiernej Hore
Beograd, Gallery 73, Apatin sculptural meeting
Meander

2005.

Novi Sad, Museum of Contemporary Fine Arts, Between Geometry and Geometry - The Context of Retro
Kikinda, TERRA, 24th International Sculpture Symposium
Novi Sad, The Manual Co, Manual 05: Aspekti savremene skulpture u Vojvodini
Kladovo, Gallery of the Center for Culture, 6th Art Colony Kladovo

2006.

Novi Sad, Museum of Contemporary Art of Vojvodina, Master Center of the Novi Sad Fair, New Sculpture in Vojvodina 1980–2000.
Bratislava, Staré mesto, Staromesteské kultúrne stredisko, Galéria Z, Soha a objekt XI / Sculpture and object XI
Belgrade, Gallery 73, Views 2006: Lik-metallic Vršac, Gallery of the Cultural Center, In the Footsteps of Paja Jovanović

2007.

Novi Sad, Center for Visual Culture “Golden Eye”, Balkanart 07
Novi Sad, Museum of Contemporary Art of Vojvodina, Until the End of the Century: Art in Vojvodina from the Sixties to 2000. From the Collection of Sava Stepanov Bačsky Petrovec, Galeria Zuzky Medved'ovej, K 9th Biennial of Slovenian Artists in Serbia
Novi Sad, Museum of Contemporary Art of Vojvodina, Sculpture in urban space (objects, installations, ambiances, interventions)

2008.

Sombor, Cultural Center “Laza Kostić”, City Museum, Art Autumn
Paris, Galerie du Centre Culturel Serbe, De (et dans) la transition
Šid, Gallery of paintings Sava Šumanović, Art in Vojvo-

Šid, Galerija slika „Sava Šumanović“, Umetnost u Vojvodini danas
Indija, Galerija spomen-kuća Vojnović, Umetnost u Vojvodini danas
Zrenjanin, Galerija Narodnog muzeja, Umetnost u Vojvodini danas
Subotica, Moderna galerija „Likovni susret“, Umetnost u Vojvodini danas
Vršac, Galerija Kulturnog centra, Umetnost u Vojvodini danas
Sombor, Galerija Kulturnog centra „Laza Kostić“, Umetnost u Vojvodini danas
Kikinda, Galerija Terra, Umetnost u Vojvodini danas
Novi Sad, Muzej savremene umetnosti Vojvodine, Umetnost u Vojvodini danas

2009.

Pula, Galerija Cvajner, Tri mala dijaloga
Novi Beograd, Galerija Blok, Slovačko umetničko udruženje
Stara Pazova, Centar za kulturu, Izložba Slovačkog umetničkog udruženja
Bački Petrovac, Galéria Zuzky Medveďovej, 10. Bienále Slovenských výtvarníkov v Srbsku
Novi Sad, Galerija likovne umetnosti poklon zbirka Rajka Mamuzića, 38. novosadski salon: MikroManevar

2010.

Stara Pazova, Centar za kulturu, Akademski slikari iz Stare Pazove

2011.

Bratislava, Ambasada Republike Srbije, Staropazovački likovni umetnici

2012.

Petrovaradin, Fondacija Brtka–Kresoja, Mira Brtka i grupa Illumination
Novi Sad, Muzej savremene umetnosti Vojvodine, Akvizicije: otkupi i pokloni 2004–2011.
Novi Sad, Muzej savremene umetnosti Vojvodine, Privremena istorija: Izbor dela iz kolekcije Muzeja savremene umetnosti Vojvodine 1950–2012.
Bratislava, Staré mesto, Staromestské kultúrne stredisko, Dom umenia, Socha a object XVII / Sculpture and object XVII
Novi Banovci, Muzej Macura, Grupa Illumination
Beograd, Galerija Progres, 4. Art Salon: O'zvučenje

dina todayIndija,
Vojnović Memorial House Gallery, Art in Vojvodina today
Zrenjanin, Gallery of the National Museum, Art in Vojvodina today
Subotica, Modern Gallery “Art Encounter”, Art in Vojvodina today
Vršac, Gallery of the Cultural Center, Art in Vojvodina today
Sombor, Gallery of the Cultural Center “Laza Kostić”, Art in Vojvodina today
Kikinda, Terra Gallery, Art in Vojvodina today
Novi Sad, Museum of Contemporary Art of Vojvodina, Art in Vojvodina today

2009.

Pula, Gallery Cvajner, Three Little Dialogues
Novi Beograd, Gallery Blok, Slovak Art Association
Stara Pazova, Cultural Center, Exhibition of the Slovak Art Association
Bački Petrovac, Gallery “Zuzka Medveďová”, 10. Bienále Slovenských výtvarníkov v Srbsku
Novi Sad, Gallery of Fine Arts, gift collection of Rajko Mamuzić, 38th Novi Sad Salon: MikroManevar

2010.

Stara Pazova, Cultural Center, Academic Painters from Stara Pazova

2011.

Bratislava, Embassy of the Republic of Serbia, Stara Pazova artists

2012.

Petrovaradin, Brtka-Kresoja Foundation, Mira Brtka and Illumination Group
Novi Sad, Museum of Contemporary Art of Vojvodina, Acquisitions: Redemptions and Gifts 2004–2011.
Novi Sad, Museum of Contemporary Art of Vojvodina, Provisional History: Selection of works from the collection of the Museum of Contemporary Art of Vojvodina 1950–2012.
Bratislava, Staré mesto, Staromestské kultúrne stredisko, Dom umenia, Socha a object XVII / Sculpture and object XVII
Novi Banovci, Museum Macura, Illumination Group
Beograd, Progress Gallery, 4th Art Salon: O'zvučenje



NAGRADE I PRIZNANJA

1962.

Diploma d'onore, I Mostra internazionale di pittura estemporanea, Latina – Sperlonga, Italija

1963.

Premio della città di Gubbio, Gubbio, Italija

2000.

Nagrada „Ciril Kutlik“ za životno delo, Galerija Zuzke Medveđove, Bački Petrovac

Prva nagrada Likovnog salona: Srem 2000, Galerija „Lazar Vozarević“, Sremska Mitrovica

2001.

Nagrada „Miloslav Lehotsky“ za uspešnu samostalnu izložbu u Bratislavi pod nazivom Usmerena imaginacija, Galerija Zuzke Medveđove, Bački Petrovac

2002.

Otkupna nagrada Sremskomitrovačkog salona, Galerija „Lazar Vozarević“, Sremska Mitrovica

2008.

Povelja Opštine Stara Pazova za izuzetan doprinos razvoju kulture i promociju Stare Pazove

Nagrada „Likovna jesen“, Sombor

2009.

Nagrada „Sava Šumanović“, Novosadski sajam, Galerija „Bel Art“, Centar za vizuelnu kulturu „Zlatno oko“, Novi Sad

Nagrada „Zlatna značka“ Kulturno-prosvetne zajednice Srbije za nesebičan, predan i dugotrajan rad i stvaralački doprinos u širenju kulture, Beograd

2012.

Nagrada „Svetlost za životno delo“, Centar za kulturu, Stara Pazova

AWARDS AND RECOGNITIONS

1962.

Diploma d'onore, I Mostra internazionale di pittura estemporanea, Latina – Sperlonga, Italy

1963.

Premio della città di Gubbio, Gubbio, Italy

2000.

Lifetime Achievement Award “Ciril Kutlik”, Gallery “Zuzka Medveđová”, Bački Petrovac

Art Salon: Srem 2000 First Prize , Gallery “Lazar Vozarevic”, Sremska Mitrovica

2001.

“Miloslav Lehotsky” Award for a successful solo exhibition “Directed Imagination” in Bratislava, “Zuzka Medveđová” Gallery, Bački Petrovac

2002.

Redemption award of Sremska Mitrovica Salon, Gallery “Lazar Vozarevic”, Sremska Mitrovica

2008.

Charter of the Municipality of Stara Pazova for outstanding contribution to the development of culture and promotion of Stara Pazova

Award “Art Autumn”, Sombor

2009.

“Sava Šumanović” Award, Novi Sad Fair, “Bel Art” Gallery, “Golden Eye” Visual Culture Center, Novi Sad

“Golden Badge” Award of the Cultural and Educational Community of Serbia for selfless, dedicated and long-term work and creative contribution to the spread of culture, Belgrade

2012.

“Light for Lifetime Achievement” Award, Cultural Center, Stara Pazova

PRIZNANJA I DIPLOME

1979.

Diploma za režiju komada *Gospodin Turkaret*, Susret slovačkih pozorišta Vojvodine, Bački Petrovac

1988.

Priznanje/diploma za najbolju kostimografiju u predstavi *Zemlja*, Savet Republičkog festivala amaterskih pozorišta Srbije, Kula

1991.

Zahvalnica za učešće u akciji *Slikari darodavcima*, Narodni fond za privredni preporod Srbije, Beogradska banka dd, Radio Beograd, Politika i Udruženje likovnih umetnika Srbije, Beograd

2001.

Priznanje za učestvovanje u programima i pruženu pomoć u organizaciji Slovačkih narodnih svečanosti, Matica slovačka, Bački Petrovac

2003.

Plaketa zahvalnosti za dobru saradnju prilikom realizacije izložbe *Usmerena imaginacija*, Narodni muzej, Galanta (Slovačka; Pamatny list Mire Brtkovej za dobru spolupracu pri priležitosti vystav Slovenskym zahraničim, Usmernena imaginacia vo Vlastivednom muzeu v Galante)

Priznanje za vanredan doprinos razvoju slovačke pozorišne umetnosti

2007.

Zahvalnica za učešće u emisiji *Prozori duše*, Radio Stara Pazova

RECOGNITIONS AND DIPLOMAS

1979.

Diploma for directing the play "Mr. Turkaret", Meeting of Slovak Theaters of Vojvodina, Bački Petrovac

1988.

Recognition / diploma for the best costume design in the play "Zemlja", Council of the Republic Festival of Amateur Theaters of Serbia, Kula

1991.

Acknowledgment for participation in the action "Painters to Donors", National Fund for Economic Revival of Serbia, Belgrade Bank, Radio Belgrade, Politics and the Association of Fine Artists of Serbia, Belgrade

2001.

Recognition for participation in programs and assistance provided in the organization of Slovak folk festivals, Matica slovačka, Bački Petrovac

2003.

Plaque of Gratitude for good cooperation during the realization of "Directed Imagination" exhibition, National Museum, Galanta (Slovakia; Pamatny list Mire Brtkovej za dobru spolupracu pri priležitosti vystav Slovenskym zahraničim, Usmernena imaginacia vo Vlastivednom muzeu v Galante)

Recognition for outstanding contribution to the development of Slovak theater

2007.

Acknowledgment for participation "Windows of the Soul" show, Radio Stara Pazova



RADOVI U JAVNIM ZBIRKAMA
I PRIVATNIM KOLEKCIJAMA

Slike i skulpture

Muzej savremene umetnosti Vojvodine, Novi Sad
Muzej savremene umetnosti, Beograd
Ambasada Republike Slovačke, Beograd
Ambasada Republike Srbije, Bratislava
Ambasada Republike Srbije, Rim
Slovenský inštitút v Ríme
Slovenský inštitút v Praha
Slovenský inštitút v Budapest
Galleria del Cavallino, Venezia
Muzej grada Sarajeva, Sarajevo
Zuske Medveđove, Bački Petrovac
Galerija Televizija Novi Sad (RTV Vojvodine, Novi Sad)
Galleria d'arte „L'Argentario“, Trento
Galerija „Lazar Vozarević“, Sremska Mitrovica
The Detva city gallery, Detva
Museo Civico, Verucchio
Quindry (art), London
Galleria nazionale d'arte moderna GNAM, Roma
Geodetski zavod, Stara Pazova
Fabrika Lifam, Stara Pazova
Mesna zajednica / Opština Stara Pazova
Kulturni centar, Stara Pazova
Gimnazija, Bački Petrovac
Galerija Karel M. Lehotski
Galeriartist, Daghan Ozul Collection, Istanbul
Vujičić kolekcija, Beograd
Muzej Macura, Novi Banovci
Kolekcija Save Stepanova, Novi Sad
Galerija Matice srpske, Novi Sad
Izvršno veće Vojvodine, Novi Sad
Wiener Städtische, Beograd

SKULPTURE POSTAVLJENE U JAVNOM
PROSTORU

Aerodrom, Vršac
TERRA, Kikinda
Plato ispred Galerije Meander, Apatin
Park/šetalište pored Dunava, Apatin
Centar za kulturu, Stara Pazova
Grad Novi Sad

ARTWORKS IN PUBLIC AND PRIVATE COLLECTIONS

PAINTINGS AND SCULPTURES

Museum of Contemporary Art of Vojvodina, Novi Sad
Museum of Contemporary Art, Belgrade
Embassy of the Slovak Republic, Belgrade
Embassy of the Republic of Serbia, Bratislava
Embassy of the Republic of Serbia, Rome
Slovak Institute in Rome
Slovak Institute in Prague
Slovak Institute in Budapest
Galleria del Cavallino, Venice
Sarajevo City Museum, Sarajevo
“Zuzka Medveđová” Gallery (Galéria Zuzky Medveđovej)
Gallery Television (RTV), Novi Sad
Gallery “L'Argentario”, Trento
Gallery “Lazar Vozarevic”, Sremska Mitrovica
Detva city gallery, Detva
Civic Museum, Verucchio
Quindry (art), London
Galleria nazionale d'arte moderna (GNAM), Roma
Geodetic Authority, Stara Pazova
Factory Lifam, Stara Pazova
Local community / Municipality of Stara Pazova
Cultural Center, Stara Pazova
Gymnasium, Bački Petrovac
“Karel M. Lehotski” Gallery (Galéria “K. M. Lehotského”)
Gallery artist, Daghan Ozul Collection, Istanbul
Vujičić Collection, Belgrade
Macura Museum, Novi Banovci
Collection of Sava Stepanov, Novi Sad
Matica Srpska Gallery, Novi Sad
Executive Council of Vojvodina, Novi Sad
Wiener Städtische, Belgrade

PUBLIC SPACE SCULPTURES

Airport, Vršac
TERRA, Kikinda
Plateau in front of the Meander Gallery, Apatin
Park / promenade by the Danube, Apatin
Cultural Center, Stara Pazova
City of Novi Sad



Mira Brtka na snimanju filma Otakara Vavre *Protiv svih (Proti vem)*,
Filmski studio Barandov, Prag, 1956–1957. |
Mira Brtka on the set of Otakar Vávra's film
Against All (Proti všem), Barrandov Film Studios, Prague, 1956–1957

RAD NA FILMU

1955.

VELIKI JORKŠIR – dokumentarni film, režija: Subotić (?), asistentkinja režije: Mira Brtka, produkcija: Avala film, Beograd

1956.

PROLEĆNI VIHORI – igrani film, režija: dr Sava Popović, asistentkinja režije: Mira Brtka, produkcija: Avala film, Beograd

1957.

OTETO DETINJSTVO – dokumentarni film, režija: Dejan Kosanović, asistentkinja režije: Mira Brtka, produkcija: Avala film, Beograd

1957.

PROTI VŠEM – igrani film, režija: Otokar Vavra, asistentkinja režije: Mira Brtka, produkcija: Filmski studio Barrandov, Prag

1958.

SVIJET MARAKA – dokumentarni film, scenario i režija: Mira Brtka, produkcija: Zagreb film, Zagreb

1958.

PROZORI U DALJINU – dokumentarni film, scenario i režija: Mira Brtka, produkcija: Zagreb film, Zagreb

1958.

LA TEMPESTA – igrani film, režija: Alberto Lattuada (Lattuada), sekretarica režije: Mira Brtka, produkcija: Dino De Laurentis, Rim

1959.

UN MALEDETTO IMBROGLIO – igrani film, režija: Pietro Germi (Pietro Geremi), asistentkinja režije: Mira Brtka, produkcija: Giuseppe Amato – Mario Silvestri, Rim

1960.

JOVANKA E LE ALTRE / 5 BRANDED WOMEN – igrani film, režija: Martin Rit (Ritt), sekretarica režije: Mira Brtka, produkcija: Dino De Laurentis, Rim

FILM WORK

1955.

“Great Yorkshire” – documentary, assistant director: Mira Brtka, production: Avala film, Belgrade

1956.

“Spring Whirls” - feature film, director: Sava Popović, PhD, assistant director: Mira Brtka, production: Avala film, Belgrade

1957.

“Kidnapped Childhood” – documentary, director: Dejan Kosanović, assistant director: Mira Brtka, production: Avala film, Belgrade

1957.

“Against Everything” (“Proti všem”) – feature film, director: Otokar Vavra, assistant director: Mira Brtka, production: Barrandov Film Studio, Prague

1958.

“World of Marks” (Svijet maraka) – documentary film, screenplay and direction: Mira Brtka, production: Zagreb film, Zagreb

1958.

“Windows in the Distance” – documentary, screenplay and direction: Mira Brtka, production: Zagreb film, Zagreb





1961.
I TARTARI – igrani film, režija: Ričard Torp (Richard Thorpe) i Ferdinando Baldi, sekretarica režije: Mira Brtka, produkcija: Dino De Laurentis – Lux production, Rim

1961.
PRIČA O ALI REZI – crtani film, edukativni srednjometražni film za Iran, animator: Mira Brtka, produkcija: Italconsult, Rim

1961.
PRIČA O ALI REZI (2. deo) – crtani film, edukativni srednjometražni film za Iran, animator: Mira Brtka, produkcija: Italconsult, Rim

1962.
LA STEPPA – igrani film, režija: Alberto Latuada, asistentkinja režije: Mira Brtka, produkcija: Moris Ergas i Dino De Laurentis, Rim

1963.
SOLISTA – animirani film, režija: Nikola Majdak, scenario: Mira Brtka i Nikola Majdak, produkcija: Avala film, Beograd

1963.
PRESTO... A LETTO – igrani film, režija: Viktor Vicas (Victor Vicas), scenografija i režija animiranog

1958.
"The Storm" ("La tempesta") - feature film, director: Alberto Latuada (Lattuada), first assistant director: Mira Brtka, production: Dino De Laurentis, Rome

1959.
"A damn scam" ("Un maledetto imbroglio") – feature film, director: Pietro Germi, assistant director: Mira Brtka, production: Giuseppe Amato – Mario Silvestri, Rome

1960.
"5 Branded Women" ("Jovanka e le altre") – feature film, director: Martin Ritt, first assistant director: Mira Brtka, production: Dino De Laurentis, Rome

1961.
"I Tartari" – feature film, director: Richard Thorpe and Ferdinando Baldi, first assistant director: Mira Brtka, produced by Dino De Laurentis – Lux production, Rome

1961.
"Ali-Reza Story" – animated movie, educational medium-length film for Iran, animator: Mira Brtka, production: Italconsult, Rome

1961.
"Ali-Reza Story 2" – animated movie, educational medium-length film for Iran, animator: Mira Brtka, production: Italconsult, Rome

1962.
"La Steppa" – feature film, director: Alberto Latuada, assistant director: Mira Brtka, production: Maurice Ergas and Dino De Laurentis, Rome

1963.
"Soloist" – animated film, director: Nikola Majdak, screenplay: Mira Brtka and Nikola Majdak, production: Avala film, Belgrade

1963.
"Early... To Bed" ("Presto... A letto") – feature film, director: Victor Vicas, scenography and direction of animated forespan: Mira Brtka, production: Labor film, Rome and Arca film, Berlin

foršpana: Mira Brtka, produkcija: Labor film, Rim i Arca film, Berlin

1964.
PRIČA SA DIVLJEG ZAPADA – animirani, reklamni film, scenografija i režija: Mira Brtka, produkcija: Jugoslovenska radio-televizija (JRT), Beograd

1965.
PUT DO TANKERA, ELEKTRIČNI SISTEM i HIDRAULIČNI SISTEM – animirani filmovi srednje metraže o proizvodnji nafte u Libiji, režija i animacija: Mira Brtka, produkcija: ESSO

1965.
1 + 1 = 10 – animirani film, animacija: Mira Brtka, produkcija: IBM 1966. VAGABONDO – dugometražni animirani film, režija: Hari Hes (Harry Hess), scenografija: Mira Brtka, produkcija: (?)

1967.
ESSO – TIGAR – animirani, reklamni film, scenario, scenografija i režija: Mira Brtka i Milena Čubraković, produkcija: ESSO

1967.
LITTLE RITA NEL WEST – igrani film, režija: Ferdinando Baldi, animirana špica: Mira Brtka, produkcija: Manolo Bolognini

1969.
PARTIZANSKE BAZE – dokumentarni film, scenario i režija: Mira Brtka, produkcija: Neoplanta film, Novi Sad

1970.
SLOVACI U JUGOSLAVIJI – dokumentarni film za emisiju Enciklopedija, scenario i režija: Mira Brtka, produkcija: TV Beograd

1973.
SUTJESKA – igrani film, režija: Stipe Delić, sekretarica režije: Mira Brtka, produkcija: Bosna film, Sarajevo, Filmska radna zajednica (FRZ), Beograd i Sutjeska film, Sarajevo

1977.
PORCI CON LE ALI – igrani film, režija: Paolo Pietrangeli (Paolo Pietrangeli), jedna od kostimografa:



1964.
“Story from the Wild West” – animated, advertising film, scenography and direction: Mira Brtka, production: Yugoslav Radio-Television (JRT), Belgrade

1965.
“The Road to the Tanker, Electrical System” and “Hydraulic System” – animated medium-length films about oil production in Libya, director and animation: Mira Brtka, production: ESSO

1965.
“1 + 1 = 10” – animated film, animation: Mira Brtka, production: IBM

1966.
“Vagabondo” – feature animated film, director: Harry Hess, set design: Mira Brtka

1967.
“It – Tiger” – animated, advertising film, screenplay, scenography and direction: Mira Brtka and Milena Čubraković, production: ESSO

1967.
“Little Rita in the West” – feature film, director: Ferdinando Baldi, animated feature: Mira Brtka, production: Manolo Bolognini



Mira Brtko, produkcija: Ediscope – Uschi

1995.
BIJENALE U VENECIJI – dokumentarni film prikazivan na TV Novi Sad, scenario i režija: Mira Brtko, produkcija: Mira Brtko

2005.
TERRA: 24. INTERNACIONALNI SIMPOZIJUM SKULPTURE – dokumentarni film, scenario i režija: Mira Brtko, produkcija: Terra, Kikinda

2010–2012.
DNK UMETNIKA – dugometražni dokumentarni film, režija: Mira Brtko, produkcija: Fondacija Brtko–Kresoja, Petrovaradin i Arbel Mersin, Mersin, Turska

1969.
“Partisan Bases” – documentary film, screenplay and direction: Mira Brtko, production: Neoplanta film, Novi Sad

1970.
“Slovaks in Yugoslavia” – documentary for the show “Encyclopedia”, screenplay and direction: Mira Brtko, production: TV Belgrade

1973.
“Sutjeska” – feature film, director: Stipe Delić, first assistant director: Mira Brtko, production: Bosna film, Sarajevo, Film Working Community (FRZ), Belgrade and Sutjeska film, Sarajevo

1977.
PORCI CON LE ALI – igrani film, režija: Paolo Pietrangeli (Paolo Pietrangeli), jedna od kostimografa: Mira Brtko, produkcija: Ediscope – Uschi

“Pigs with Wings” (“Porci con le ali”) – feature film, director: Paolo Pietrangeli, one of the costume designers: Mira Brtko, production: Ediscope – Uschi

1995.
“Biennial in Venice” – documentary film shown on TV Novi Sad, screenplay and direction: Mira Brtko, production: Mira Brtko

2005.
“Terra: 24th International Sculpture Symposium” – documentary, screenplay and direction: Mira Brtko, production: Terra, Kikinda

2010–2012.
“Artist’s DNA” – feature-length documentary, directed by Mira Brtko, produced by: Brtko-Kresoja Foundation, Petrovaradin and Arbel Mersin, Mersin, Turkey





BIBLIOGRAFIJA (izbor do 03.10.2012) |
BIBLIOGRAPHY (selection until March 10th 2012)

Marisa Volpi, *Gencay Brtka Franchini* (katalog izložbe),
galerija Scorpio Alfonso Leto, Rim, 18. septembar – 10. 10. 1964.

A. B, Brtka, Gencay, Franchini, *Il Messaggero*, Rim, 25. 09. 1964.

The Abstract Lineup, *Daily American*, Rim, 10. 10. 1964.
Maovaz, *Colletiva allo Scorpio*, *Il Tempo*, Rim, 11. 10. 1964.

Giuseppe Gatt, *Forme presenti* (katalog izložbe), galerija Scorpio, Rim 06. 03. 1965.

Nuovi orientamenti della pittura Jugoslava, *Ecomond press*, Anno XX n. 61/AP, Rim, 13. 03. 1965.

Rassegna di arti figurative di Roma e del Lazio (katalog izložbe), Palazzo delle esposizioni, Rim,
1965.

A. B, Giovani artisti, *Il Messaggero*, Rim, 19. 03. 1965.

Colletiva alla Scorpio, *Il Tempo*, Rim, 20. 03. 1965.

Nobuya Abe, *Illumination* (katalog izložbe), Umetnička galerija L'Argentario, Trento, jun 1967.

Gian Pacher, *Il gruppo Illumination*, *Corriere delle Alpi*, Alto Adige, 17. 06. 1967.

Dragoslav Đorđević, Nadrealno, fantastično, magično, u: *III trijenale likovnih umetnosti*, (katalog izložbe)
Beograd, 1967.

Pavle Vasić, Pojava vredna pažnje. Treći trijenale likovne umetnosti, *Politika*, Beograd, 14. 07.
1967.

Oktobarski salon likovnih i primenjenih umetnosti (katalog izložbe), Izložbeni paviljon i Muzej
primenjenih umetnosti, Beograd, 1967.

Siniša Vuković, *Pro et contro. Oktobarski salon*, *NIN*, Beograd, 19. 11. 1967.

Pavle Vasić, Bez iznenađenja, *Oktobarski salon, Politika*, Beograd, 11. 11. 1967.

Guido Montana, *La condizione dell'arte, specchio del sistema*", 6. Biennale romana, *Arte Oggi*, No. 32, Rim, 1968.

Mimoriadny úspech Miry Brtkovej v Sarajevu, *Hlas L'udu*, Bački Petrovac, 21. 03. 1970.

M. Đurić, Razgovor slikara sa publikom, *Politika*, Beograd, 24. 03. 1970.

V. P, Inat ili protest, *Politika ekspres*, Beograd, 01. 07. 1970.

Dragoslav Đorđević, *Neke tendencije beogradske umetnosti* (katalog izložbe) Kulturni centar Beograda, jul 1970.

Jedanaesti oktobarski salon (katalog izložbe), Izložbeni paviljon i Galerija ULUS-a, Beograd, 1970. Sreto Bošnjak, 11. oktobarski salon, *Književne novine*, Beograd, 21. 10. 1970.

Đorđe Jović, *Likovni umetnici Vojvodine* (katalog izložbe) Podružnica ULUS-a za Vojvodinu, Novi Sad, novembar 1970.

Muhamed Karamehmedović, *Geometrijska i organska apstrakcija, Mira Brtka* (katalog izložbe), Slovački narodni dom, Stara Pazova, novembar 1970.

Slobodan S. Sanader, Delimičan uspeh revije, *Dnevnik*, Novi Sad, 10. 12. 1970.

410|

Siniša Vuković, Vojvodina, *NIN*, Beograd, 13. decembar 1970.

Marija Pušić, Poetska atmosfera ravničarskog pejzaža, *Vjesnik*, Zagreb, 21. 12. 1970.

Slobodan S. Sanader, *Mira Brtka – slike, kolaži, crteži 1963–1971*" (katalog izložbe), Galerija savremene likovne umetnosti, Novi Sad, maj 1971.

Slobodan S. Sanader, Boje i prostor, *Dnevnik*, Novi Sad, 16. maj 1971.

Marija Pušić, *Likovni umetnici Vojvodine, Umetnost*, Beograd, januar–jun 1971.

Radovan Popović, Traži se krivac za skandal, *Politika*, Beograd, 4. oktobar 1971.

12. oktobarski salon likovnih i primenjenih umetnosti Srbije (katalog izložbe), Izložbeni paviljon i Muzej primenjene umetnosti, Beograd, 1971.

Nobuya Abe, *Mira Brtka – slike, kolaži* (katalog izložbe), Salon Muzeja savremene umetnosti Beograd novembar 1971.

Slike i kolaži Mire Brtke, *Politika*, Beograd, 19. novembar 1971.



REFLEKSIJE | REFLECTIONS, MIRA BRTKA

17. 03 - 25. 04. 2021.



FONDACIJA
MIRA BRTKA

Izdavač | Publisher:

Fondacija MIRA BRTKA | MIRA BRTKA Foundation

Za izdavača | For Publisher:

Jozef Klačik (Jozef Klátik)

Uređivački odbor | Editorial Board:

**Ješa Denegri; Sava Stepanov
Olivera Janković; Selena Andrić**

Urednici | Editors:

Miroslav Rodić; Ivan Mitić

Organizacija projekta i izbor radova | Project Organization and Selection of Works:

Fondacija MIRA BRTKA | MIRA BRTKA Foundation

Tekstovi | Texts:

**Ješa Denegri; Sava Stepanov
Olivera Janković; Selena Andrić**

Postavka izložbe | Exhibition setting:

Ivan Mitić; Miroslav Rodić

Prevod / lektura | Translation / Proofreading:

**Milica Kiš; Ivana Kuzmanov
Jagoda Popović; Prevodilačka agencija Prevodioci Libra | Translation agency Prevodioci Libra**

Dizajn | Design:

Isidora M. Nikolić

Fotografija | Photographs:

Marko Ercegović; Vladimir Miloradović

Saradnici na projektu | Project Collaborators:

Tijana Gogić, asistent urednika | assistant editor

Barbara Garčević, ekspert za medijsku promociju | media promotion expert

Selena Andrić, istoričar umetnosti | art historian

Anđela Maletić, istoričar umetnosti | art historian

Bojan Jakovljević, tehnička podrška | technical support

Drago Rakočević, istoričar umetnosti | art historian

Nikola Pršendić, tehnička podrška | technical support

Zoran Pršendić, tehnička podrška | technical support

Dokumentarni material | Documentary material:

Fondacija MIRA BRTKA | MIRA BRTKA Foundation

Štampa | Print:

Grafostil d.o.o.

Tiraž | Circulation:

1000 komada / pieces

ISBN: **978-86-89543-20-9**

Izložbu organizuju | Exhibition organization:

Fondacija MIRA BRTKA | MIRA BRTKA Foundation

Organizacija izložbe | Exhibition planners:

Miroslav Rodić; Ivan Mitić

Dizajn izložbe | Exhibition design:

Isidora M. Nikolić

Tehnička realizacija | Technical realization:

ŠTAMPARIJA Print Plot STUDIO

Izražava iskrenu zahvalnost | Expresses sincere gratitude to

Ministarstvu kulture i informisanja Republike Srbije |
Serbian Ministry of Culture and Information



Sekretarijatu za kulturu grada Beograda |
Belgrade Secretariat of Culture



Muzeju grada Beograda | Belgrade City Museum



za pruženu pomoć u realizaciji projekta duguje neizmerno poštovanje
dr Iveti Schramm – dr Pavelu Brtki – Žarku Brtki |
owes immense respect for the assistance provided in the project realization to
Dr. Iveta Schramm - Dr. Pavel Brtko - Žarko Brtko

na pruženoj finansijskoj podršci duguje veliko HVALA
owes a great THANK YOU on the financial support provided to



DIVISION VISUAL SOLUTIONS

Ustanička br. 25, 11000 Beograd
 +381 11 344 87 63
 +381 11 344 87 64



DIVISION VISUAL SOLUTIONS

Projektovanje AV sistema : www.dvs.rs
 AV proizvodi: www.divi.rs
 Email: sales@dvs.rs
divi@dvs.rs

In control. In command.



**CODE
 NAME**
 MANUFACTORY

CODENAME
 Concept Store
 BIG FASHION SHOPPING CENTER
 VIŠNJIČKA 84, BEOGRAD

TRICIKL
 - CODE NAME -

TRICIKL
 Art Craft Gift Shop
 FRANCUSKA 5
 BEOGRAD

online shop: www.codename.rs





FONDACIJA
MIRA BRTKO