

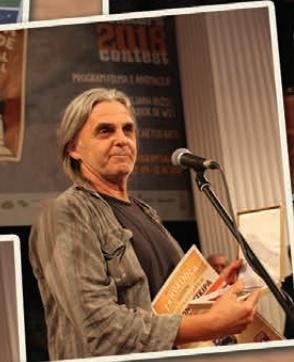
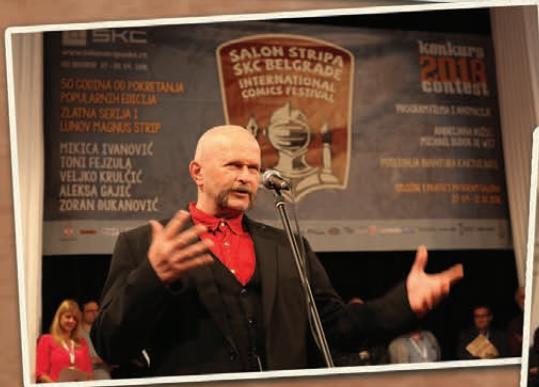
MEDUNARODNI SALON STRIPA

INTERNATIONAL COMICS FESTIVAL 2019



STUDENTSKI KULTURNI CENTAR BEOGRAD
STUDENT CULTURAL CENTER BELGRADE
SREĆNA GALERIJA / HAPPY GALLERY

 SKC



 STUDENTSKI KULTURNI CENTAR

17. MEĐUNARODNI SALON STRIPA

17TH INTERNATIONAL COMICS FESTIVAL SKC BEOGRAD 26 - 29. 09. 2019.

Urednik Međunarodnog salona stripa / Editor of the Festival | **Milosav Pješčić**

Koordinator programa / Program Coordinator | **Luka Ivančević**

Stručni konsultant / Professional Consultant | **Slobodan Ivković**

Stručni saradnici / Professional Associates | **Zoran Đukanović, Marija Ristić, Veljko Krulčić**

Međunarodni program / International program | **Vladimir Antonoski, Marina Evtimov**

Program domaćih autora / Program of Domestic Authors | **Vladimir Vesović**

Film i animacija / Film and Animation | **Andrijana Ružić**

Odnosi s javnošću / PR | **Jovana Nikčević, Mina Kalezić, Jelena Dakić, Smiljka Grbić**

Tehnički saradnici / Technical Assistants | **Nemanja Apostolović, Petar Ivančević, Aleksa Nikoletić, Ivan Stanislavljević, Nenad Avramović, Katarina Keserović, Nina Perović, Andrija Vlahović**

Likovna i dizajnerska rešenja / Art and Design | **Predrag Mladenović**

Kosplay takmičenje / Cosplay Competition | **Ljubica Dolašević**

Komisija za dodelu priznanja za doprinos srpskom stripu /
Jury for Award for General Contribution to Serbian Comics:

Slobodan Ivković, predsednik komisije / Chairman

Milosav Pješčić, član komisije / Member

Aleksandar Uzelac, član komisije / Member

Komisija za dodelu priznanja domaćim izdavačima / Jury for Publishers' Awards:

Slobodan Ivković, predsednik komisije / Chairman

Vasa Pavković, član komisije / Member

Pavle Zelić, član komisije / Member

Vizuelni identitet Salona stripa / Visual Identity of the Festival

„Vitez od SKC-a“ / “The Knight of the SKC“ – Geto

STUDENTSKI KULTURNI CENTAR BEOGRAD
STUDENT CULTURAL CENTER BELGRADE
SREĆNA GALERIJA / HAPPY GALLERY



KONKURS 2019.

CONTEST 2019

Broj pristiglih radova na konkurs /
Total number of works submitted
to the contest: **404**

Broj učesnika /
Total number of participants: **445**

Broj zemalja iz kojih su radovi stigli /
Total number of countries: **26**

Zemlje iz kojih su radovi stigli na konkurs / Countries:

Argentina (1), Bosnia and Herzegovina (11), Brasil (1), Bulgaria (8), China (11), Croatia (7), Cuba (1), Czech Republic (1), Denmark (1), Greece (2), Iran (18), Israel (1), Japan (1), Lithuania (1), Montenegro (17), North Macedonia (12), Romania (3), Russia (5), Serbia (325), Slovakia (1), Slovenia (3), The Philippines (1), Turkey (3), United Arab Emirates (1), USA (1), Uzbekistan (6)



Žiri / Jury:

Anica TUCAKOV, istoričar umetnosti / art historian

Maja VESELINOVIC, strip autor i ilustrator / comics artist and illustrator

Dragana STOJILJKOVIC, strip scenarista / scriptwriter

Ana GRIGORJEV, slikar i ilustrator / painter and illustrator

Jasmina PUCAREVIC, grafički dizajner i šef programske službe SKC-a

/ graphic designer and head of the program services of
the Student Cultural Center



Reč žirija

Impresivni broj radova koji su ove godine prijavljeni na Konkurs 17. međunarodnog salona stripa (404 rada iz 26 zemalja), sasvim izvesno svedoči o kontinuitetu i uspešnoj misiji negovanja stvaralačkog izraza u ovom mediju. Od introspektivnih potraga do klasičnije postavljenih žanrovske postavki ili aktuelnih fenomenoloških pitanja, etablirani autori, ali i stvaraoci koji tek stupaju na scenu, svedoče o raznovrsnosti stvaralačkih strategija i pozicija.

U okviru kategorija posvećenih mladim autorima do 15 godina primetno je dominantno mesto ekoloških tema, a sva tri nagradena rada odlikuje plemenita istinitost izraza i talenat koji nesumljivo pripada domenu stripa.

Među radovima nalazile su se i table autora već potvrđenih vrednosti, silovite rukopisne i kompozitione egzekucije, koji obezbeđuju temelje i pouzdanost naše scene. No, nagrada za najbolji crtež ove godine pripala je radu čija onirična likovnost i linearna tananost izlaze iz okvira utemeljenih staza i kreću putem autentičnog crtačkog istraživačkog postupka. Rad kome je dodeljena nagrada za najbolji scenario efikasno savladava teško uhvatljivu temu egzistencijalno poetičke prirode. Fluidni let misli i snova balansirane likovnosti krasi rad kome je pripala nagrada iz oblasti alternativnog stripa. Dok se ostvarenje kome je pripala nagrada u oblasti klasičnog stripa primetno izdvaja zrelošću ironične interpretacije akutnog civilizacijskog pitanja, ubedljive stvaralačke artikulacije.

Grand Prix, ujedno i dobitnik nagrade za inovaciju u stripu, ove godine pripao je delu koje predstavlja ne samo najbolje strip ostvarenje osobenog inovativnog pristupa, već koje, verovatno, predstavlja jedno od najznačajnijih dela iz celokupne produkcije vizuelnih umetnosti po kojima ćemo pamtitи ovu godinu. *Nevidljivi talas* Dragane Kuprešanin predstavlja vrhunski autorski projekat, svojevrsni art objekat, koji odlikuje ozbiljnost i utemeljenost ambicije postavljenog koncepta i najviših standarda njegove realizacije, visoka grafička kultura, sofisticiranost i preciznost izraza, te kompleksni istraživački prođor u druge dimenzije percepcije, kako u doslovnom, tako i u najšire shvaćenom smislu – prođor stripa u prostor zahtevnog umetničkog čina.

A word by the jury

Impressive number of entries at this year's contest of 17th International comics festival (404 entries, from 26 countries) is a testimony of continuity and successful mission of nurturing the creativity in this medium. From introspective searches to more classic genre settings or actual phenomenological issues, both established authors and beginners presented various creative strategies and positions.

Among the young authors up to 15 years of age, dominance of ecological themes is noticeable, and all three awarded works are distinguished by the noble veracity of expression and the talent that undoubtedly belongs to the domain of comics.

The entries also included tables of authors of already confirmed values, fierce handwriting and compositional executions, which provide the foundations and reliability of the scene. However, this year's prize for best graphics was given to an entry whose oneiric art and linear subtlety goes beyond established paths and move through an authentic drawing research process. The comics awarded for best script effectively overcomes the difficult to grasp topic of an existentially poetic nature. The fluid flight of thoughts and dreams of balanced artistry characterizes the awarded entry in the field of alternative comics, while the award for best classic comics goes to the comics that distinguished itself by mature ironic interpretation of an acute civilization issue, and a persuasive creative articulation.

Grand Prix, and also the award for innovation, is given to the entry that represents not only the achievement of a distinctive innovative approach, but which is probably one of the most significant works from this year's entire production of visual arts. Namely, *The Invisible wave* by Dragana Kuprešanin's is a top-notch project, a kind of art object, characterized by the seriousness and firm foundation of the ambitious concept and the highest standards of its realization, high graphic culture, sophistication and precision of expression, and complex research penetration into other dimensions of perception, both literally and in the broadest sense; that is, the penetration of comics into the space of a demanding artistic act.

Anica Tucakov, art historian

KONKURS 2019 - UČESNICI

CONTEST 2019 - PARTICIPANTS

Argentina: Fabián Fucci **Bosnia and Herzegovina:** Ana Jeremić, Besir Maglić, Husein Šljivo, Ismet Erdić-Erda, Milan Mladić, Navid Bulbulija, Sara Zrnić, Sofija Ljuboja, Vedad Šabanadžović, Vladislav Maljenović, Zdravko Cvjetaković **Brasil:** Nilo Trovo, **Bulgaria:** Asen Kozuharov, Milena Simeonova, Penko Gelev, Peter Stanimirov, Rumen Chaushev, Sotir Gelev, Veselin Chakarov, Vesselin Pramatarov **China:** Bing Ling, Cai Weidong, Li Tao, Lu Nan, Ma Heng Chao, Ning Bin, Shaowei Zhu, Wei Li, Yang Xia, Yu Guangdong, Zhao Yun Sheng **Croatia:** Ana Gezi, Ivan Čondić, Ivan Gulin, Korina Hunjak, Marina Krištofić-Marinsky, Marko Jačan, Željko Ivančić **Cuba:** Roberto Sergio Castillo Rodriguez **Czech Republic:** Jiri Srna **Denmark:** Oskar Popović Svencen **Greece:** Efi Theodoropoulou, Sezafina Bakoulis **Iran:** Ali Shafei, Esmael Janblaghi, Esmail Babaei, Rahim Farhad, Mahour Pourghadim, Mohammad Saleh Hosseini, Monireh Ahmadi, Nilofar Karimi, Niloufar Behbud, S.M. Mahdi Hosseini Nejad, Sadaf Faghihi, Sara Karimi, Selma Mohammadmrezabeig, Shahram Kazemi Zahabi, Slavash Paknazari, Vahideh Jalalat, Yousef Sadrimehr, Zhaleh Yoosefinezhad **Israel:** Idan Schneider **Japan:** Mikami Harumichi **Lithuania:** Augustina Zokaite **Montenegro:** Andelka Gagić, Andrea Ognjenović, Bojana Ilić, Dunja Miočinović, Emin Pupović, Filip Jovićević, Irena Ilić, Iris Grbović, Isidora Zirojević, Julija Boženovska, Lara Sindik, Luka Jovićević, Milica Ivezić, Milica Miočinović, Slobodan Bobo Lalović, Strahinja Laković, Tesa Mirošević **North Macedonia:** Aleksandra Risteski, Ana Marija Stefanoska, Angela Petrusavska, Jana Buteska, Kristjan Dimitrovski, Maksim Risteski, Slobodan Tanaskovski, Sofija Simjanovska, Tamara Mistovska, Tode Risto Blaževski, Vlado Nikolovski, Zlatko Krstevski **Romania:** Andrei-Cristian Dumitrașcu, Cristina-Gentiana Dumitrașcu, Silviu Man **Russia:** Anastasia Kozelkova, Ekaterina Kozelkova,

Konstantin Chakirov, Nina Khmelyova, Olga Gerasimova **Serbia:** Ada Mitrović, Adam Grbić, Adriana Kosadinović, Aleksa Đokić, Aleksa Šabat, Aleksa Savić, Aleksa Simanić, Aleksandar Jeremić, Aleksandar Panić, Aleksandar Rituper, Aleksandar Spasić, Aleksandar Stanković, Aleksandra Ilić, Alisa Vikić, Ana Marija Vartabedijan, Ana Simić, Ana Trifunović, Ana Živković, Anastasija Lukić, Anastasija Šarić, Anastasija Vidanović, Anastasija Živković, Andela Filipović, Andela Ivanović, Andela Petrović, Andelija Janković, Andrea Jaćimović, Andrea Jovanović, Andrea Lazarević, Andrej Traïlov, Andreja Milanović, Andrija Jovanović, Anika Čančarević, Anita Mirković, Anja Marković, Anja Radovanović, Antonina Obradović, Atila Čorba, Bogdan Joksimović, Bogdan Jovičić, Bogdan Pantelić, Bojan Jovin, Bojan Mitrović, Bojan Nešić, Boris Savić, Brana Marković, Dajana Šebešen, Damjan Cvetković, Danica Jevđenović, Danica Milić, Danica Radović, Danilo Đorđević, Danilo Rančić, Darija Jeremić, Darinka Ražinović, David Adamović, David Bogdanović, David Vartabedijan, Dejan Bilokapić-Deki, Dejan Živković, Denis Krajačić, Dimitrije Marinković, Dimitrije Mitreski, Dina Nevzati, Dina Tuhina, Đorđe Jovanović, Đorđe Tešić, Dragan Leo, Dragan Stošković, Dragan Žderić, Dragana Kuprešanin, Dragica Bukarica, Drina Opačić, Dunja Avramović, Dunja Dragaš, Dunja Kostić, Dunja Rački, Dunja Svirčev, Đurđa Mladenović, Emilija Belić, Ena Vasković, Ena Vinčić, Eva Zeković, Filip Adamović, Filip Glišić, Filip Stanković, Filip Videnović, Gavrilo Stojković, Helen Nika, Helena Milivojević, Helena Stevanović, Iva Malešević, Ivan Milić, Ivan Ranisavljević, Ivan Veljković, Ivana Marinović, Ivana Skala, Ivona Novakov, Jakov Savić, Jana Boroš, Jana Jovanović, Jana Mladenović, Jana Popović, Jana Rogan, Jana Stankovski, Jana Stevanović, Jelena Janković, Jelena Krgović, Jelena Maričić, Jelena Milentijević, Jelena Pavlović, Jelena Stanković, Jovan Aničić, Jovan



KONKURS 2019 - UČESNICI

Đorđević, Jovan Živković, Jovana Grabundžija, Jovana Milojević, Jovana Popović, Jovana Savić, Julija Jović, Kalina Kudrić, Katarina Bunjević, Katarina Delja, Katarina Jovanov, Katarina Ljubojević, Katarina Matijević, Katarina Miljković, Katarina Stamenković, Konstantin Gajić, Kosta Ratković, Kristina Miljanić, Lana Ramović, Lara Jakovljević, Lazar Baćkonja, Lazar Filipović, Lazar Kovačević, Lazar Radivojević, Lazar Simić, Lea Mihajlović, Leda Starčević, Lejla Mitić, Lenka Gavrilović, Lenka Živković, Lini Colmard, Lola Kapor, Luka Ilić, Luka Jevtić, Luka Modošanov, Luka Radovanović, Luka Ranković, Luka Uzelac, Ljubica Čurčin, Ljubodrag Teodosić, Magdalena Miočinović Andrić, Magdalena Radovančević, Marija Barać, Marija Ilić, Marija Jakovljević, Marija Jeremić, Marija Milovanović, Marija Radmanović, Marija Srebro, Marina Savić, Marina Stefanović, Marko Dabetić, Marko Đurić, Marko Lekić, Marko Milenkov, Marko Petrović, Marko Šerer, Marko Stojanović, Marko Vlajić, Maša Bokanić, Maša Holok, Maša Jokić, Maša Lazić, Maša Milosavljević, Mateija Milojević, Matej Radovanović, Mateja Lazarević, Mateja Šebalj, Matia Marković, Mia Stevanović, Mihailo Kovjanić, Mihailo Stojanović, Mihajlo Jokić, Mihajlo Marković, Mila Stanković, Milana Banković, Milana Kukulj, Milena Nešić, Milena Zubac, Milenko Mitić, Milica Čučković, Milica Denić, Milica Stojaković, Milidar Švonja, Miloš Đorđević, Miloš Dugalić, Miloš Petrik, Miloš Petrović, Miloš Simić, Milosav Ostojić, Miljana Ćalić, Mina Baković, Mina Hura, Mina Ivanović, Mina Paunov, Miona Lazarević, Miona Manojlović, Mirjana Mitrić, Momčilo Odadžić, Nađa Ćipranić, Nađa Forgić, Nađa Todorović, Nebojša Remeljej, Nebojša Vasilić, Nemanja Mešterović, Nemanja Stamenković, Nenad Jović, Nevena Ignjatovski, Nevena Milovanović, Nevena Tasić, Nika Romić, Nikola Bajić, Nikola Dimitrović, Nikola Dragaš, Nikola Gocić, Nikola Gotić, Nikola Jovanović, Nikola Marinković, Nikola Milovanović, Nikola

CONTEST 2019 - PARTICIPANTS

Radosavljević, Nikola Veljović, Nikolaj Nešović, Nikolina Janković, Nikolina Pantić, Nina Čosić, Nina Ivković, Nina Novaković, Novica Milivojević, Novica Milivojević, Ognjen Stojanović, Olivera Janković, Pavle Ljubić, Pavle Španović, Petar Baćkonja, Petar Nedić, Petra Nišević, Petra Roknić, Predrag Baćkonja, Predrag Đurić, Radovan Mirković, Rastko Tripković, Sabahudin Muranović Muran, Sandra Tisma, Sanja Drakulić, Sanja Perić, Sara Hasanović, Sara Jakovljević, Sara Nikolić, Sara Petromjević, Sara Živković, Sava Škorić, Savo Joksimović, Senka Milutinović, Severin Šikanja, Simon Dangubić, Simona Mesarović, Sofija Blažić, Sofija Bogdanović, Sofija Ljuboboja, Sofija Nikolić, Sofija Radović, Sonja Janjić, Srđan Jelenić, Srđan Jerković, Srđan Milanović, Srđan Nikolić Peka, Srđan Spasojević, Staša Andrejević, Stefan Jovanović, Stefan Patalov, Sunčica Tomić, Talha Pučić, Tamara Andonovski, Tamara Kavgić, Tamara Stanković, Tamara Žderić, Teodora Ilić, Teodora Luković, Tijana Ćupić, Tijana Dabić, Tijana Stojanovska, Todor Cvetković, Una Nika, Una Todorović, Uroš Andrić, Uroš Kuzmanović, Uroš Urošević, Vasilija Bjelić, Vasilije Vuk Čimeša, Veljko Pantelić, Viktor Bojanjić, Viktor Kostić, Viktor Kostović, Vitorimir Višnjić, Vladimir Janić, Vladimir Kuzmanov, Vladimir Miladinov, Vladimir Novaković, Vladimir Petković, Vladimir Radovančević, Vojin Pejićić, Vuk Radenković, Vuk Simić, Vukan Milosavljević, Vukan Vukojavljević, Zdravko Mirić, Žarko Todorović, Željka Hasanović, Živkica Kocić, Živojin Suhi **Slovenia:** Alja Ločičnik, Leon Jurij Godler, Matej Kocjan-Koco **The Philippines:** Isagani Simpliciano **Turkey:** Eray Özbek, Erdogan Basol, Kaan Saatci **United Arab Emirates:** Luka el Chazad **USA:** Jeff Dyer **Uzbekistan:** Furkat Usmanov, Hosanburi Sodiqov, Makhmudjon Eshonkulov, Mirsaid Gaziiev, Muzaffar Yulchiboev, Nikolay Sviridenko



KONKURS 2019 - IZLOŽBA

CONTEST 2019 - EXHIBITION

- Aleksa Šabat (2013), Serbia, „Heroj u akciji” / “Hero in the action”
Aleksandar Rituper, Serbia, „Ljubav” / “Love”
Aleksandar Spasić, Serbia, „Da je Aca biti lako to bi onda bio svako” /
“If being Aca was easy then everyone would do it”
Alisa Vikić (2005), Serbia, “Exterminator”
Ana Marija Vartabedijan, Serbia, „Dani ljubavi” / “Days of Love”
Ana Trifunović, Serbia, „Sitnice” / “Little things”
Angela Petrushevská (2005), North Macedonia, „Crna vizija” / “The Black Vision”
Besir Maglič, Bosnia and Herzegovina, “Toys ‘N’ Dreams”
Danica Jevđenović, Serbia, “Mute”
Danica Milić, Serbia, „San” / “The Dream”
Danilo Đorđević (2010), Serbia, „Klip u tržnom centru” / “A clip in a mall”
David Vartabedijan, Serbia, „Pasje vreme” / “Dog Day times”
Denis Krajačić, Serbia, „Urbano doba” / “Urban times”
Dragan Stošković, Serbia, „Strahovanje” / “The Apprehension”
Dragan Žderić, Serbia (script), Tamara Žderić, Serbia (art & color), „Jeca, Ceca and Neca”
Dragana Kuprešanin, Serbia, „Nevidljivi talas” / “The Invisible Wave”
Cristina-Gentiana Dumitrașcu, Romania (script, art & color),
Andrei-Cristian Dumitrașcu, Romania (art), “Our building’s diary”
Dunja Rački (2008), Serbia, „Susret” / “An Encounter”
Ena Vasković (2006), Serbia, „Ajanstajn i Pi slave rodendan” / “Einstein and Pi celebrate birthday”
Fabián Fucci, Argentina, “Pit stop”
Farhad Rahim, Iran, “Untitled”
Filip Stanković, Serbia, „Ibrahim Kojl: Pivo” / “Ibrahim Coyle: Beer”
Filip Videnović, Serbia, “Shadow over Nepmari”
Idan Schneider, Israel, “C-Section Comics”
Ivan Veljković, Serbia (script), Efi Theodoropoulou, Greece (art & color), “Utility”
Ivana Novakov (2007), Serbia, „Doktor Vlasta Zubić superheroj” / “Doctor Vlasta Zubić Superhero”
Jana Stankovski, Serbia, „Obojeni poslovi” / “Coloured jobs”
Jeff Dyer, USA (script), Vladimir Kuzmanov, Serbia (art), “Redo”
Jelena Janković (2005), Serbia, „Izgubljeno blago” / “The lost treasure”
Jelena Pavlović (2004), Serbia, „Zardale žice” / “Corroded wires”
Jelena Stanković, Serbia (script), Tamara Stanković, Serbia (art & color),
„Misija kolačić” / “Mission the Cookie”
Jovan Đorđević (2011), Serbia, „Mravac-mrav dobrog srca” / “Mravac – an ant of a good heart”
Jovan Živković, Serbia, „Ružin dan” / “The day of a Rose”
Jovana Popović (2005), Serbia, „Turbo”
Jovana Savić (2006), Serbia, „Ko to tamo zove” / “Who is calling over there”
Julija Boženovska (2005), Montenegro, “Pencil Killer”
Katarina Ljubojević, Serbia, „Svako nosi svoj krst” / “Everyone bears their own cross”
Konstantin Gajić (2010), Serbia, „Čuvari Smedereva” / “Guardians of Smederevo”
Lazar Baćkonja (2006), Serbia, „Super Gvozden i Draganin tiganj” /
“Super Gvozden and Dragana’s Frying Pan”
Lenka Živković (2008), Serbia, “Young artist”
Leon Jurij Godler (2007), Slovenia,
„Susret koji je počeo da grmi” / “A meeting that started thundering”
Lini Colmard, Serbia, “Cosmonockaut”
Lu Nan, China, “Untitled”
Magdalena Miočinović Andrić, Serbia, „Srce” / “The Heart”
Marina Stefanović, Serbia, „Zauvek moj dom” / “Forever my home”
Marko Đurić (2008), Serbia, „Moje oči i ja” / “My eyes and I”
Marko Jačan, Croatia, „Dugoročan plan” / “Longterm plan”
Marko Šerer, Serbia (art & color), Senka Milutinović, Serbia (art),
„Ludakov konj” / “Crazy man’s horse”
Marko Stojanović, Serbia (script), Rumen Chaushev, Bulgaria (art & color), “Vekovnici, Kainov Soy”
Marko Stojanović, Serbia (script), Sabahudin Muranović Muran, Serbia (art),
„Jeftino i skupo” / “Cheap and expensive”

KONKURS 2019 - IZLOŽBA

CONTEST 2019 - EXHIBITION

Marko Vlajić, Serbia (script), **Vladimir Miladinov**, Serbia (script),
Novica Milivojević, Serbia (art & color), „**Kapetan Srbija-Legenda o nebeskom narodu**“ /
“**Captain Srbija – Legend about heavenly people**”

Maša Milosavljević, Serbia, “**The Eternal Storm**”

Matej Kocjan-Koco, Slovenia, “**Comets & Water**”

Milan Mladić, Bosnia and Herzegovina, „**Maks žuti Labrador: Uzbuna u parku**“ /
“**Maks the yellow Labrador: An uproar at the park**”

Milena Simeonova, Bulgaria, “**Social Network**”

Milenko Mitić, Serbia (script), **Danica Radović**, Serbia (color & art), “**Untitled**”

Miloš Dordević (2007), Serbia, „**Zakon ulice**“ / “**The law of the street**”

Miloš Simić, Serbia (script), **Nebojša Remeljej**, Serbia (art), “**Dolina jorgovana**“ / “**Valley of Lilacs**”

Momčilo Odadžić (2008), Serbia, „**Loš dan**“ / “**A bad day**”

Nada Todorović (2006), Serbia, „**Vitez Vrabac**“ / “**The knight Sparrow**”

Nebojša Vasić, Serbia, „**Sveti pravedni Joakim i Ana**“ / “**Holy and Righteous Joakim and Ana**”

Nenad Jović, Serbia (script), **Uroš Urošević**, Serbia (art),
„**Svaki dan po ceo dan**“ / “**Everyday, all day**”

Nikola Gocić, Serbia, “**F Mode**”

Nikola Gotić, Serbia, “**The Prince and the Sun**”

Nikola Marinković, Serbia (art & color), „**Slatki darovi**“ / “**Sweet gifts**”

Nikola Radosavljević, Serbia, „**Šansona**“

Nikola Veljović, Serbia, „**Zmaj Ognjeni Vuk**“

Nikolaj Nešović (2007), Serbia, „**Jedan dan u životu malog Radajza-Pa**“ /
“**A day in life of a small Radajz-Pa**”

Nilo Trovo, Brazil, “**Sometime a Think...**”

Niloofar Karimi, Iran (script), **Sara Karimi**, Iran (script & art), “**The Unholy Grail**”

Nina Khmelyova (2006), Russia, “**A detective boy**”

Olga Gerasimova, Russia, “**The Rat King**”

Petar Baćkonja, Serbia, “**Hipnopod**”

Peter Stanimirov, Bulgaria, “**The Ring of the Nibelung**”

Predrag Baćkonja, Serbia, „**Trkalište**“ / “**Race track**”

Predrag Đurić, Serbia (script), **Vlado Nikolovski**, North Macedonia (art & color),
„**Jesen rana**“ / “**An early Fall**”

S.M. Mahdi Hosseini Nejad, Iran (script), **Slavash Paknazar**, Iran (art & color), “**War for Mandak**”

Sadaf Faghihi, Iran (script), **Mahour Pourghadim**, Iran (art),
Niloufar Behbud (color, Horse Design), “**The Fall**”

Sanja Drakulić, Serbia, „**Dve ptice**“ / “**Two Birds**”

Sara Živković, Serbia (script, art & color), **Ana Živković**, Serbia (script, art & color),
„**LEVANIA: Apokalipsa**“ / “**LEVANIA: Apocalypse**”

Sara Zrnić (2006), Bosnia and Herzegovina, „**Virusi**“ / “**Viruses**”

Saša Arsenić, Serbia (script), **Milosav Ostojić**, Serbia (art & color), „**Mala-velika priča**“ /
“**Long story short**”

Senka Milutinović, Serbia (script), **Jana Popović**, Serbia (script, art & color), „**Mare**”

Silviu Man, Romania (script), **Cristina-Gențiana Dumitrașcu**, Romania (art & color),
“**The Pitești Experiment. The Humiliation**”

Simon Dangubić (2007), Serbia, „**Zemaljska pica**“ / “**Earthly Pizza**”

Sotir Gelev, Bulgaria (script), **Penko Gelev**, Bulgaria (art & color),
“**The Three Brothers and the Golden Apple**”

Sotir Gelev, Bulgaria (script), **Vesselin Pramatarov**, Bulgaria (art), “**Arakel 3**”

Srdan Nikolić Peka, Serbia, „**Drvo Života**“ / “**The Tree of Life**”

Suncica Tomić (2006), Serbia, „**Dobrodošli na planetu 9227**“ / “**Welcome to the planet 9227**”

Tijana Dabić (2005), Serbia, „**Prijateljstvo**“ / “**Friendship**”

Vedad Šabanadžović, Bosnia and Herzegovina, „**Sedam minuta**“ / “**Seven minutes**”

Vladimir Janić Serbia (script), **Sonja Janjić**, Serbia (art & color),
„**Zaboga Vinsente naslikaj suncokrete**“ / “**For Gods sake Vincent paint the sunflowers**”

Vladimir Radovančević (2005), Serbia, “**Kiča and Mića**”

Yousef Sadri Mehr, Iran, “**Bad dog**”

Zdravko Cvjetaković, Bosnia and Herzegovina, “**The Fish Files**”

Zhaled Yousefinezhad, Iran, “**Untitled**”

Zlatko Krstevski, North Macedonia, “**The City**”

KONKURS 2019 - NAGRade

NAGRade ŽIRIJA / JURY AWARDS

GRAND PRIX:

Dragana Kuprešanin, Serbia, „Nevidljivi talas” / “The Invisible Wave”

NAJBOLJE OSTVARENJE U DOMENU KLASIČNOG STRIP JEZIKA / AWARD FOR THE BEST TRADITIONAL STYLE COMIC:

Marko Jačan, Croatia, „Dugoročan plan” / “Longterm plan”

NAJBOLJE OSTVARENJE U DOMENU ALTERNATIVNOG STRIP JEZIKA / AWARD FOR THE BEST ALTERNATIVE COMIC:

Sanja Drakulić, Serbia, „Dve ptice” / “Two Birds”

NAJBOLJI SCENARIO / AWARD FOR THE BEST SCRIPT:

Marina Stefanović, Serbia, „Zauvek moj dom” / “Forever my home”

NAJBOLJI CRTEŽ / AWARD FOR THE BEST GRAPHICS:

Danica Milić, Serbia, „San” / “The Dream”

SPECIJALNA NAGRADA ŽIRIJA ZA INOVACIJU U STRIP UMETNOSTI / SPECIAL JURY AWARD FOR INVENTIVENESS:

Dragana Kuprešanin, Serbia, „Nevidljivi talas” / “The Invisible Wave”

NAGRade PRIJATELJA SALONA / AWARDS OF THE FRIENDS OF THE FESTIVAL

NAGRADA STRIPOTEKE / STRIPOTEKA MAGAZINE AWARD:

Miloš Simić, Serbia (script), Nebojša Remeljej, Serbia (art), „Dolina jorgovana” / “Valley of Lilacs”

NAGRADA IZDAVAČKE KUĆE SYSTEM COMICS / SYSTEM COMICS PUBLISHING HOUSE AWARD:

Sara Živković, Serbia (script, art & color), Ana Živković, Serbia (script, art & color), „LEVANIA: Apokalipsa” / “LEVANIA: Apocalypse”

NAGRade IZDAVAČKE KUĆE DARKWOOD / DARKWOOD PUBLISHING HOUSE AWARDS:

Nikola Radosavljević, Serbia, „Sansona” / “Chanson”

Alisa Vikić (2005), Serbia, “Exterminator”

Sunčica Tomic (2006), Serbia, „Dobrodošli na planetu 9227” / “Welcome to the planet 9227”

CONTEST 2019 - AWARDS & PRIZES

NAGRade ŽIRIJA

U KATEGORIJI TAKMIČARA DO 15 GODINA / JURY AWARDS

FOR THE AUTHORS UP TO 15 YEARS OF AGE

MLADI LAV / YOUNG LION SPECIAL AWARD:

Konstantin Gajić (2010), Serbia, „Čuvari Smedereva” / “Guardians of Smederevo”

SPECIJALNA NAGRADA ŽIRIJA

ZA NAJBOLJU IDEJU / SPECIAL JURY AWARD FOR THE BEST IDEA:

Miloš Đorđević (2007), Serbia, „Zakon ulice” / “The law of the street”

SPECIJALNA NAGRADA ŽIRIJA ZA ZREO I MAŠTOVIT IZRAZ / SPECIAL JURY AWARD FOR MATURITY AND IMAGINATION:

Nina Khmelyova (2006), Russia, “A detective boy”

SPECIJALNA NAGRADA ŽIRIJA

ZA NAJMLAĐEG AUTORA / SPECIAL JURY AWARD FOR THE YOUNGEST AUTHOR:

Aleksa Šabat (2013), Serbia, „Heroj u akciji” / “Hero in action”

NAGRADA KNJIŽARE DELFI / DELFI BOOKSTORE AWARD:

Dragan Stošković, Serbia, „Strahovanje” / “The Apprehension”

NAGRADA IZDAVAČKIH KUĆA MAKONDO I BELI PUT / AWARD OF MAKONDO & BELI PUT PUBLISHING HOUSES:

David Vartabedijan, Serbia, „Pasje vreme” / “Dog Day times”

NAGRADA IZDAVAČKE KUĆE BESNA KOBILA / BESNA KOBILA PUBLISHING HOUSE AWARD:

Magdalena Miočinović Andrić, Serbia, „Srce” / “The Heart”

**NAGRADA IZDAVAČKE KUĆE MODESTY STRIPOVI /
MODESTY STRIPOVI PUBLISHING HOUSE AWARD:**

Senka Milutinović, Serbia (script), **Jana Popović**, Serbia (script, art & color), „**Mare**”

**NAGRADA ČASOPISA STRIPOLIS/
STRIPOLIS MAGAZINE AWARD:**

Sotir Gelev, Bulgaria (script), **Penko Gelev**, Bulgaria (art & color), „**The Three Brothers and the Golden Apple**”

**NAGRADA KLUBA KOLEKCIJONARA "S" I MALE PRO-
DAVNICE RETKOSTI / AWARD OF COLLECTIONERS
CLUB "S" & LITTLE SHOP OF RARITIES:**

Jelena Pavlović (2004), Serbia,
„**Zardale žice**” / “**Corroded wires**”

**NAGRADA STRIPARNICE KEN STRIPOVI /
AWARD OF “KEN STRIPOVI” COMICS STORE:**

Tijana Dabić (2005), Serbia,
„**Prijateljstvo**” / “**Friendship**”

**NAGRADA KNJIŽARE ALAN FORD /
ALAN FORD BOOKSTORE AWARD:**

Marko Stojanović, Serbia (script),
Sabahudin Muranović Muran, Serbia (art),
„**Jeftino i skupo**” / “**Cheap and expensive**”

**NAGRADA IZDAVAČKE KUĆE FORMA B /
FORMA B PUBLISHING HOUSE AWARD:**

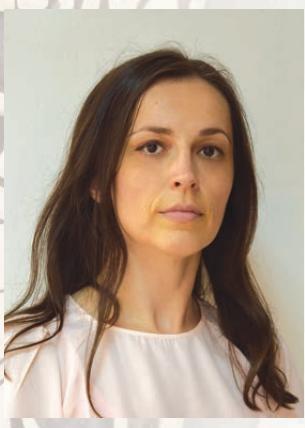
Vedad Šabanadžović, Bosnia and Herzegovina,
„**Sedam minuta**” / “**Seven minutes**”

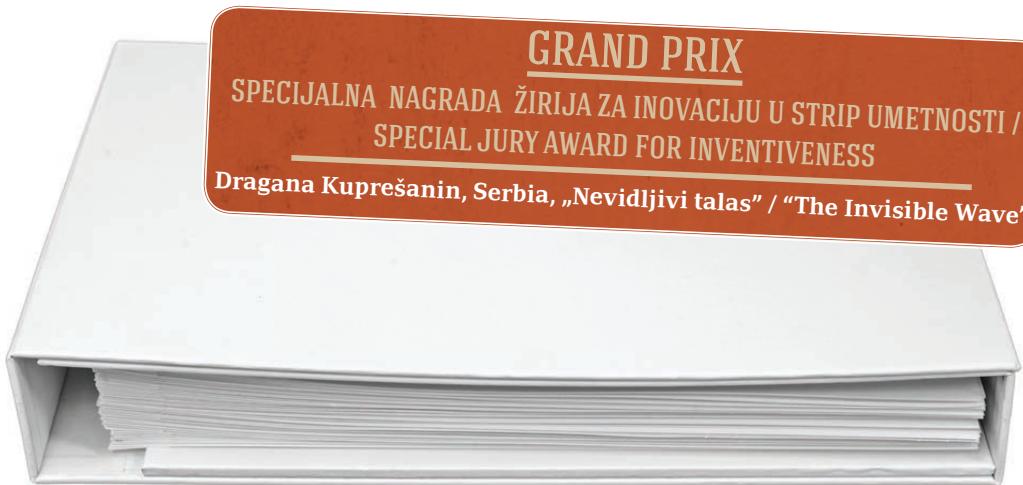
GRAND PRIX OF THE FESTIVAL

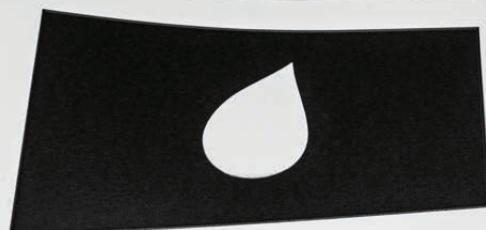
DRAGANA KUPREŠANIN

Dragana Kuprešanin (Beograd, 1982) je diplomirani likovni umetnik – specijalista slikarstva (FLU, Beograd, 2011) diplomirani grafički dizajner (FPU, 2008) i autorka alternativnog stripa. Tokom dosadašnje umetničke aktivnosti ostvarila je dvadeset pet samostalnih i preko 250 grupnih izlaganja i učešća na festivalima u zemlji i inostranstvu. Alternativnim stripom bavi se od 2004. godine, a od 2008. istražuje strip i granične medije koji koriste konvencije i jezik devete umetnosti, sa težnjom preispitivanja strukture i definicija stripa. Dobitnica je većeg broja nagrada iz oblasti likovne (crtež) i primenjene umetnosti (dizajn, animacija, strip). Član je ULUPUDS-a, ULUS-a, USUS-a, UFUS-a i UFASA-a. Bila je u statusu samostalnog umetnika od 2012. do 2018. godine. Student je doktorskih akademskih studija na Fakultetu primenjenih umetnosti u Beogradu, gde je od 2014. do 2016. godine bila u zvanju saradnik u nastavi na predmetima crtanje i slikanje. Od 2018. godine je u zvanju saradnika iz umetničkog polja na Visokoj školi likovnih i primenjenih umetnosti strukovnih studija u Beogradu.

Dragana Kuprešanin (Belgrade 1982) is an artist, painter and alternative comics author. She graduated from the Faculty of Applied Arts in 2008 and from the Faculty of Fine Arts in 2011. During her career, she had 25 solo exhibitions and over 250 group exhibitions and participations at various art festivals in her home country and abroad. She deals with alternative comics since 2004, and since 2008 she researches comics and border media that use the conventions and language of ninth art, with the tendency to re-examine the structure and definitions of comics. She was awarded numerous times for her works in fine arts (drawing) and applied arts (design, animation, comics). She is a member of various artistic associations and had a status of freelance artist from 2012 to 2018. She attends Ph.D. studies at the Faculty of Applied Arts, where she was teaching assistant at departments for drawing and painting in 2014-2016. Since 2018, she is teaching associate at the College of Fine and Applied Arts of Vocational Studies in Belgrade.







„Ја видим једну куглу”, рече Невил.
„виси као капљица над огромним обронцима неког брда”.

Сада је већ ујутру
тешко да се види
који је то било.

„Лишће начичкано око прозора
личи на начукљене уши”, рече Сузана.



„Спазио сам те да идеш”, рече Бернард.
„Ти видиш овог кука џа како носи лист
на леђима”.



„Волим”, рече Сузана, „и мрзим.
Видим кукце у трави”.

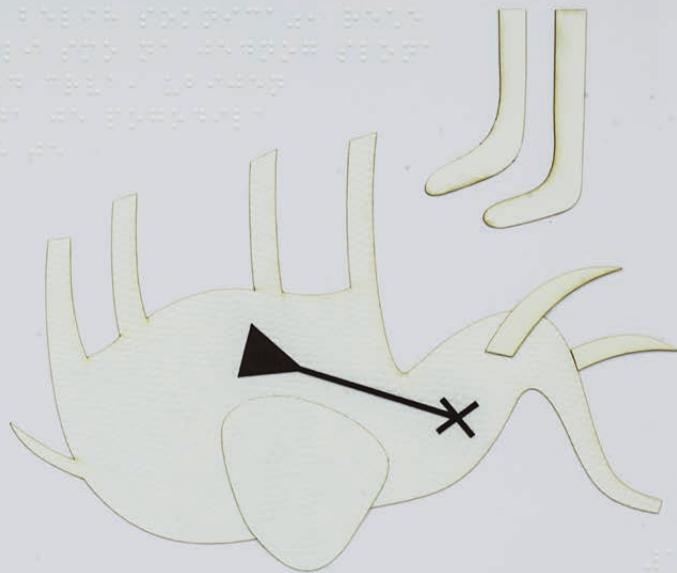


„Видим бубицу”,
рече Сузана.
„Сад је црна, видим;
сад је зелена”.



Сав је био један од највећих сава у свету. Једног дана је сав био у врелом речију и узео је водац да га сачува. Сав је био толико велики да је водац био узбуђен да га сачува. Сав је био толико велики да је водац био узбуђен да га сачува.

„Ено Сузаниних белих сокница”,
рече Бернард. „Нашили смо на
једног слона који је сав бео од црва,
убијен је стрелом која га је погодила
право у око. Све је необично”.



„Мрзим јеле и планине“,
рече Сузана.



„Ласта умаче крило у тамну
воду језера“, рече Рода.

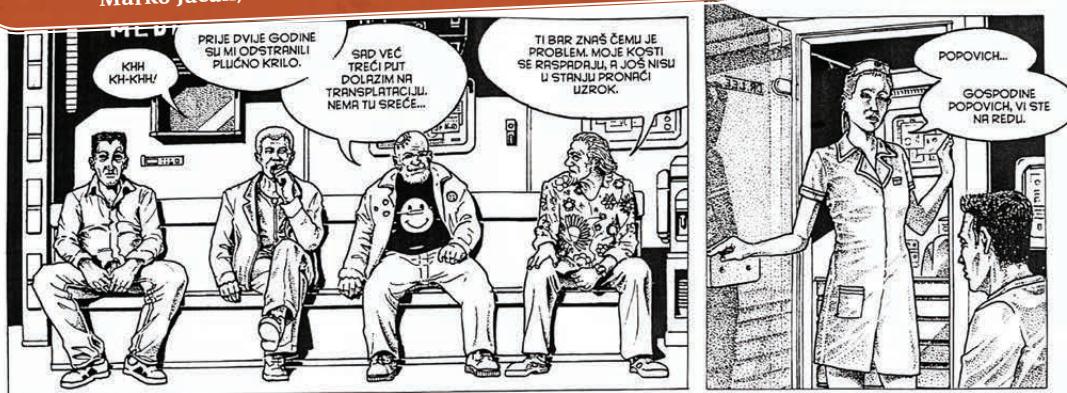


Сунце се више није налазило на зениту.
Зраци су падали искоса, под оштрим углом.



NAJBOLJE OSTVARENJE U DOMENU KLASIČNOG STRIP JEZIKA/
AWARD FOR THE BEST TRADITIONAL STYLE COMIC

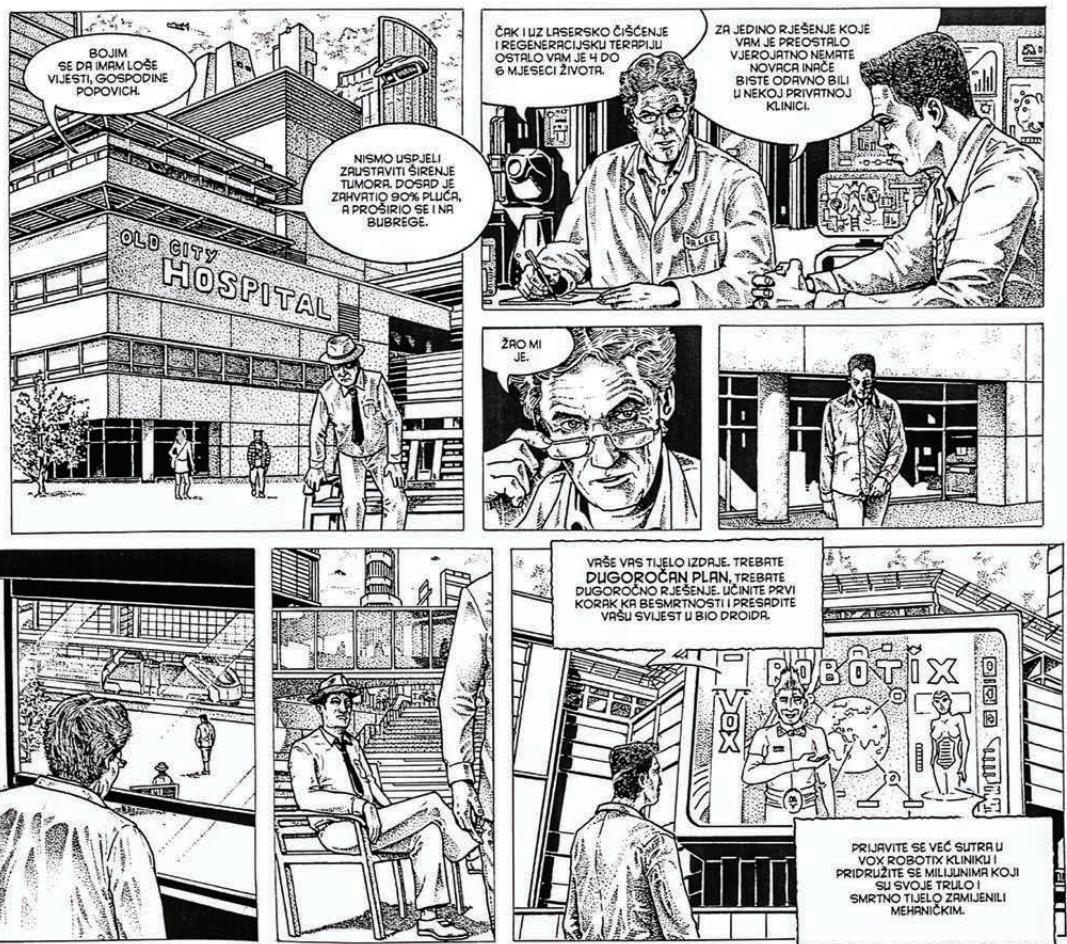
Marko Jačan, Croatia, „Dugoročan plan“ / “Longterm plan”



DUGOROČAN PLAN

AUTOR:

Marko Jačan



ISKORISTITE PRILIKU,
PRAVLJITE SE OVĐI
MJESEC I OSVOJITE
DVJEŠTOGDIŠNJI
GARANCIJU NA SVE
ZAMJENJIVJE PJELOVE
VRŠEG NOVOG TIJELA.

ČOVJEK NE TREBA BITI
PREVIŠE PAMETAN KAKO BI
SHVATIO KOJI VAS PROBLEMI
MUČE, JA VAM MOGU
PONUDITI POMOĆ.

IZRBERITE I
REGISTRIRAJTE
SAVIM NOVO LICE
ILI PRILGOĐITE
VLASTITO UZ POMOĆ
NRŠIN HRPOZNAJNJIH
DIZJNERA.

MOŽEĆE ME ZVRTI MR. OS, RADIM
ZR JEDNU VEOMA POSEBNU KLINIKU
KOJU POMAŽE LJUDIMA
POPUT VAS.

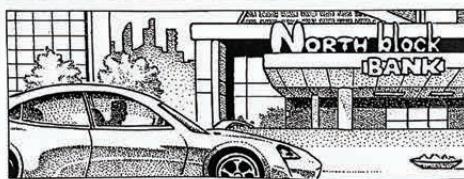
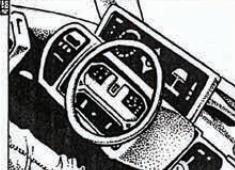
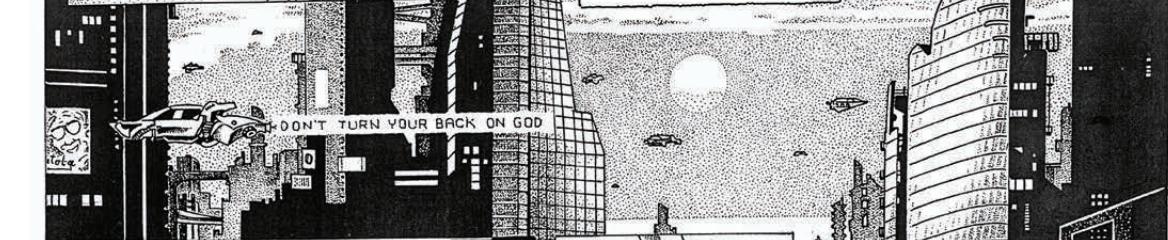
APO ČEMU JE
TRIKO POSEBNIP? DR
MOŽDA NE POKLANJATE
BIO DROIDA I OBRAVJATE
PRESADIVANJE
BESPLATNO...

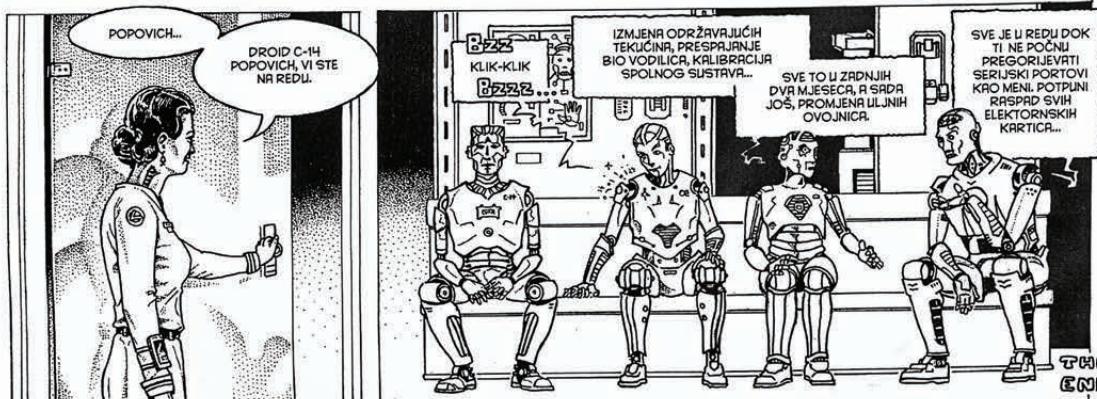
NAPRĀČLIJEMO 10000
VIŠE, RLI ZA RAZLIKU OD
OSTALIH NE PROVJERAVAMO
PORIJEKLO NOVCA.

DON'T TURN YOUR BACK ON GOD

STANDARDNA CIJENA OD 55000 KREDITA UKLJUČUJE VRŠE
NOVO BIO DROID TIJELO, TROŠKOVE OPERACIJE KAO I NRJNOVI
NADOGRADEN S-16 OSJETILNI SUSTAV.

VOX ROBOTIX, PRVI KORAK
KA BESMRTNOSTI...





NAJBOLJE OSTVARENJE U DOMENU ALTERNATIVNOG STRIP JEZIKA /
AWARD FOR THE BEST ALTERNATIVE COMIC

Sanja Drakulić, Serbia, „Dve ptice“ / “Two Birds”







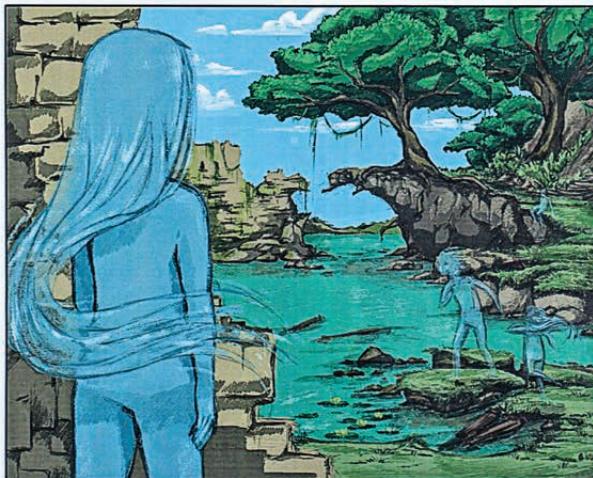
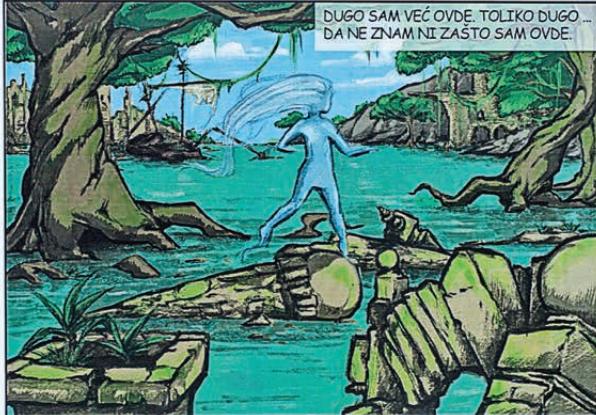
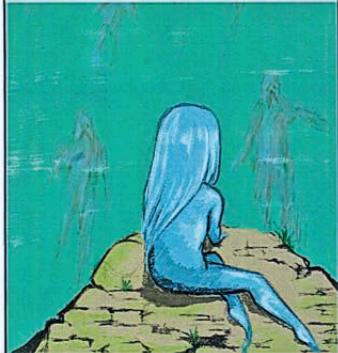
NAJBOLJI SCENARIO / AWARD FOR THE BEST SCRIPT

Marina Stefanović, Serbia, „Zauvek
moj dom“ / “Forever my home”



ZAUVEK MOJ DOM

ONI BEZNADEŽNO ZOVU U POMOĆ, A NE MOGU SE ČUTI... ZAUVEK OSUĐENI NA ZABORAV.









IMA NEŠTO SA OVIM MESTOM... I DALJE ŽELIM DA OSTANEM OVDE.

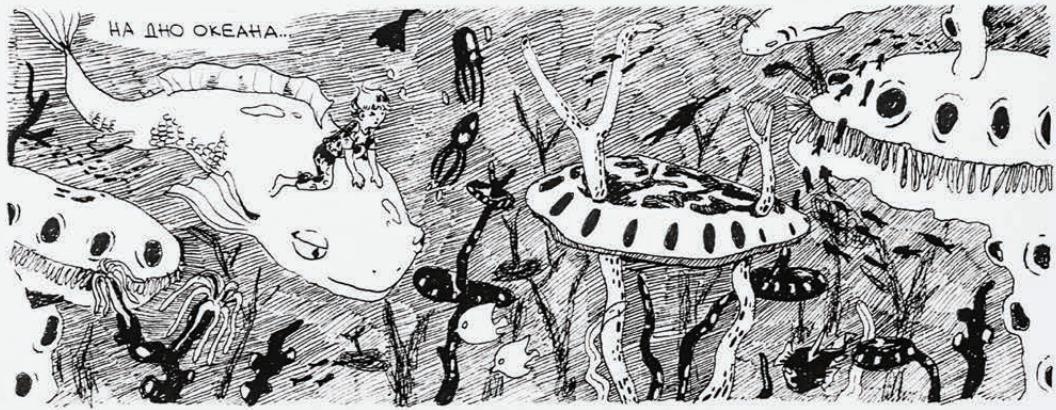


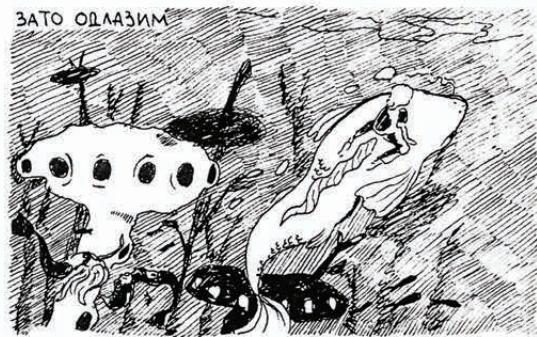
NAJBOLJI CRTEŽ / AWARD FOR THE BEST GRAPHICS

Danica Milić, Serbia, „San“ / “The Dream”

С А Н

Даница Милић





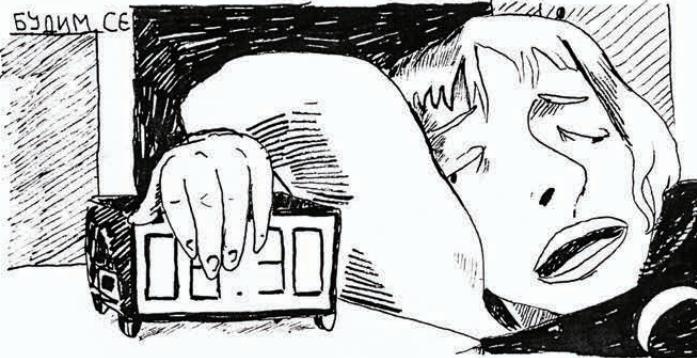
ДОЛАЗИМО



НЕ ИДЕ МИ СЕ



БУДИМ СЕ



И ОПРАШТАМО СЕ



АЛИ ВРЕМЕ ЈЕ ЗА СПАВАЊЕ



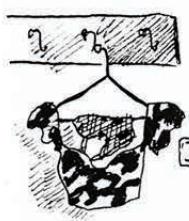
ОБЛАЧИМ



ЈЕДЕМ



ОДЛАЗИМ



ОДЛАЗИМ



И СВЕКАД У СНУ...

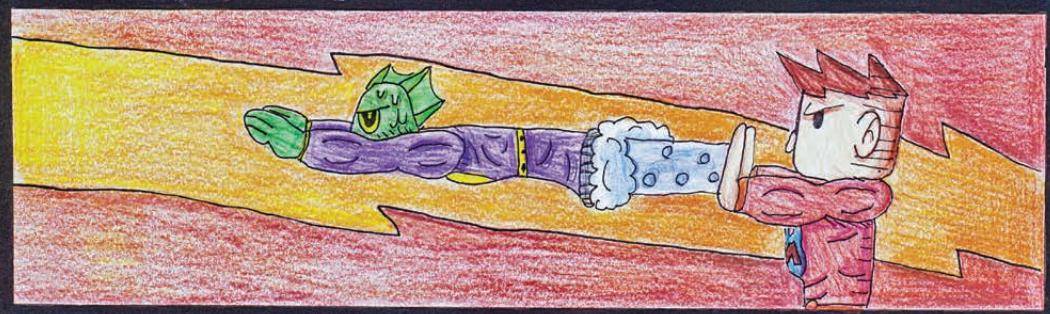


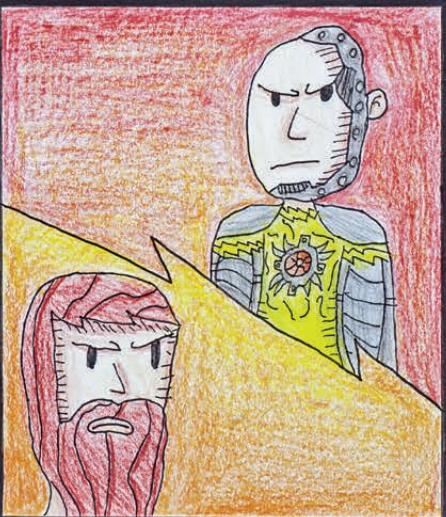
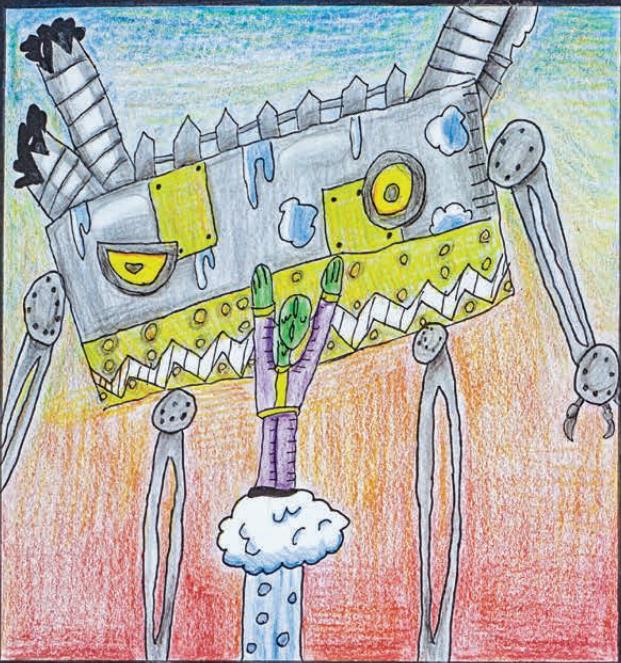
MLADI LAV / YOUNG LION SPECIAL AWARD

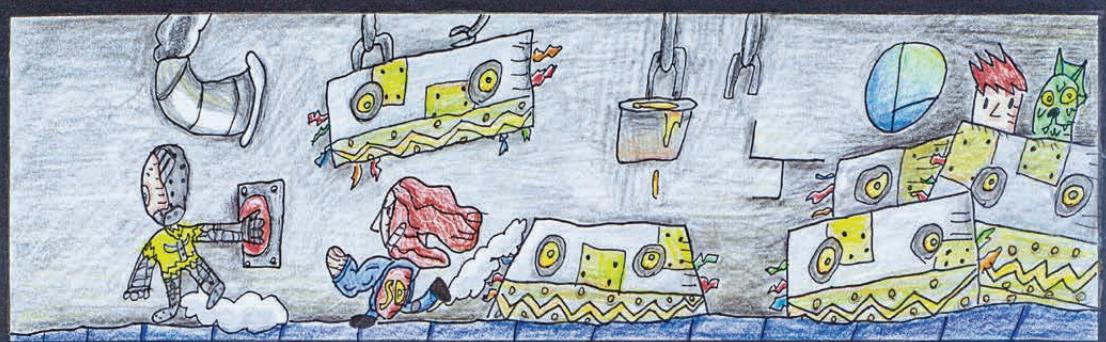
Konstantin Gajić (2010), Serbia,
„Čuvari Smedereva“ / “Guardians of Smederevo”

NAGRADA ŽIRIJA U KATEGORIJI TAKMIČARA DO 15 GODINA
JURY AWARDS FOR THE AUTHORS UP TO 15 YEARS OF AGE









Termal - men:
Moćan poput
termalne vode

Jezava:
Jezivo
snazan

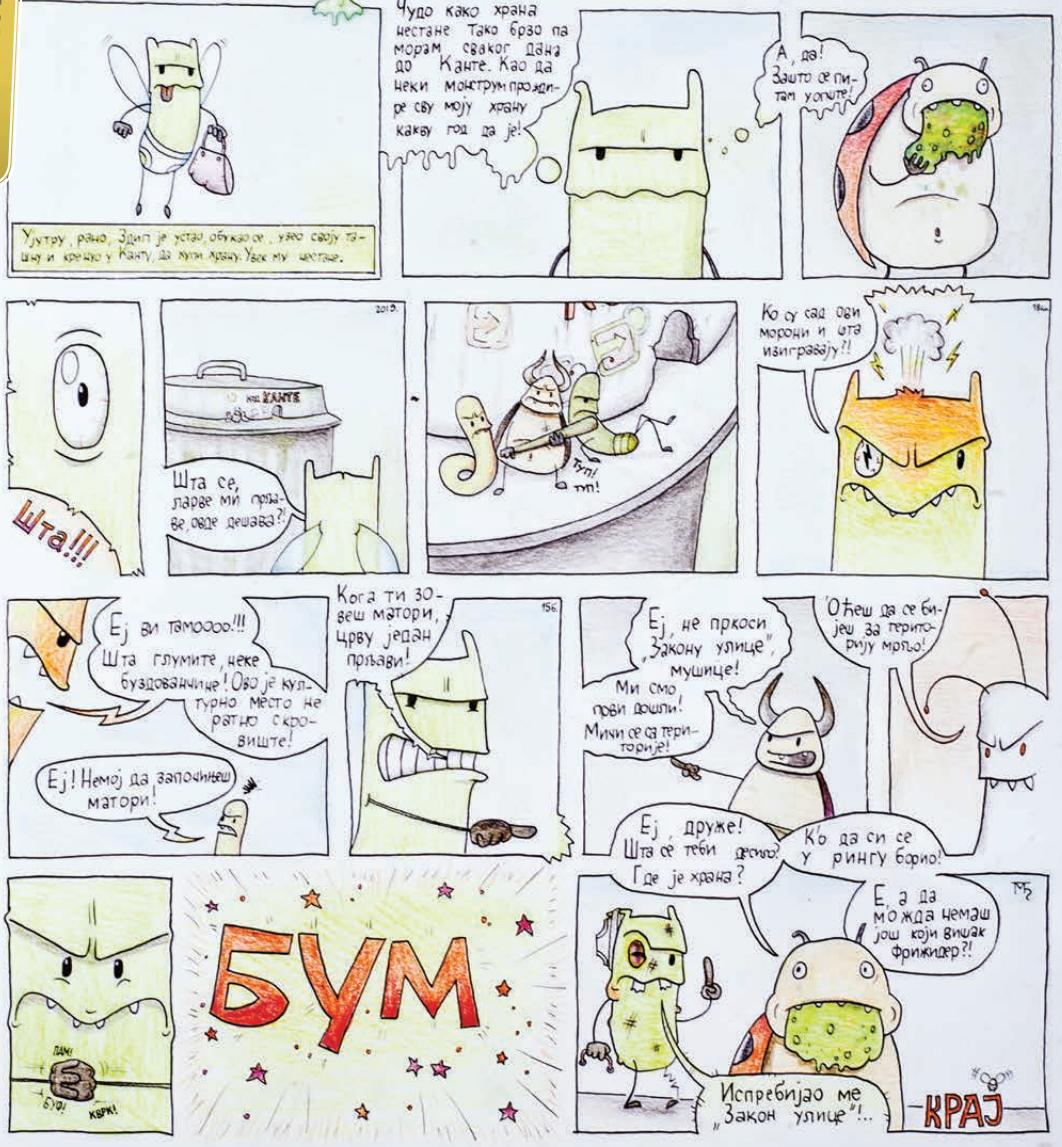
Kapetan Smederevo
Jedini je imao dovoljno
para da kupi majmuncę
Majmuncę: mózak operacije

Košavz:
Jaka kao
oluja

Здип и Фрик

ЗАКОН УЛИЦЕ

Писао: Милош Ђорђевић
Илустровало: Милош Ђорђевић







NEXT MORNING

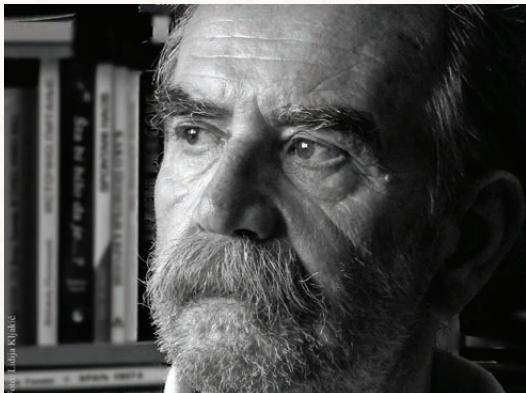


This was my triumph day ! I walked first, picked up the candy wraps and pointed at the footprints, and my brother and his friends followed filled with admiration !



SPECIJALNO PRIZNANJE ZA DOPRINOS SRPSKOM STRIPU SPECIAL AWARD FOR GENERAL CONTRIBUTION TO SERBIAN COMICS

LJUBOMIR KLJAKIĆ



Slobodno može da se kaže da je Ljubomir - Ljuba Kljakić (1951), pored bavljenja društvenim, rukovodećim i političkim radom, koji se s dobrim razlozima smatraju važnijim poslovima od angažovanja „samo“ oko stripa, kao urednik u časopisima *Student* (od 1975) i *Vidici* (od 1977), te kao predsednik Saveta ili direktor Studentskog kulturnog centra (1977-1984), tokom približno jedne decenije (1975-1985) promenio srpsku stripsku paradigmu. Osnovnu školu i gimnaziju završio je u Kosovskoj Mitrovici, a od 1970. godine studirao je u Beogradu, gde je 1975. diplomirao na Fakultetu političkih nauka i do 1978. postdiplomske studije.

Od 1975, kada je postao glavni urednik lista *Student*, u Srbiji pogled na strip kao na sredstvo promišljanja i savremenicima inherentan, moderan jezik izražavanja više nije bio isti, kako među intelektualnom elitom, tako i među akterima na sceni specijalizovanoj za strip. Promenio se pristup kreiranju, plasiraju, konzumiraju i promišljanju ostvarenja ovog medija, do tada prihvatanih samo kao zabava, razbijbira, avantura i ilustracija (biografska, pedagoška, bajkolika, blago satirična...) ili samo kao vizuelni geg-humor. Do tada „alternativni“, „andergraund“, društveno i intelektualno angažovani, te na svaki drugi način „nekomerčijalni“ strip nije imao „svoj“ medij u kojem je mogao da u kontinuitetu bude legalno prikazan i štampan. Kljakić mu je otvorio novinski i izložbeni prostor.

U „Studentu“ br. 29/1975. priredio je temat *Novi strip*. Tekstovi u njemu (*Underground strip i šamari građanskog idealu čistoće*, *Novi strip - prevrat, kritika, nova vizuelizacija, avangarda, Razaranje nevinosti i ušećerenosti stripa...*) nisu se bavili samo andergraundom (Kramb). Tu smo prvi put videli tek kreiranog Arzaka Mebjusa, stripove Drijea, Korbena, Kurcmana, Gotliba...

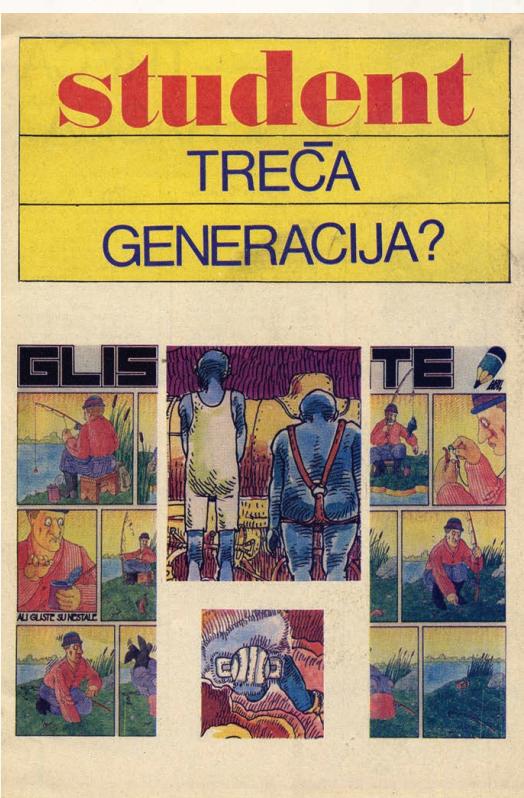
Zbunjena javnost nije ni znala kako da nazove slične domaće stripove, pa su uz komentare isli različiti prefiksi: „intelektualni“, „politički“, „nekomerčijalni“, „filozofski“, „angažovani“...

Godine 1977. bio je i autor prve srpske izložbe stripa *Fantastika - strip - društvo* (opširniji podaci na srpskom i engleskom na str. 53 i 54 kataloga 16. Salona stripa 1977), ali pravu buru na sceni izazvao je svojim uvodnim tekstom *Treća generacija?* u svesci-separatu Studenta br. 15/1978. kojim je probudio revolt i polemičku buru na „konvencionalnoj“ sceni.

Njeni akteri su stripare „novog talasa“ u drugim glasilima, pa i stripskim časopisima, pored pejorativnog izraza „moebiusovština“, uz omalovažavanja, podrugljivo nazivali i „trećegeneracijašima“. Za ovu priliku pojednostavljeno prikazana teza Kljakića sastojala se u tome da su pripadnici meduratne generacije autora „modernog“ srpskog stripa od 1935. do 1941. godine bili prva, posleratni, od 1945. do približno 1973. druga, a od 1974. i osamdesetih, treća generacija.

U pripremi mu je teorijska knjiga *Treća generacija, ogledi o stripu, figuralnoj naraciji, popularnoj kulturi, traganju za slobodom, utopiji i srodnim temama (1973 - 1988)*.

Slobodan Ivkov





It may be freely said that Ljubomir - Ljuba Kljakić (1951), besides his social, administrative and political work that is considered, with good reasons, as more important than dealings with comics „only“, as an editor in the magazines *Student* (since 1975) and *Vidici* (since 1977), and as a chairman of the Council or as a director of Student Cultural Center (1977-1984), during approximately a decade (1975-1985) changed Serbian comics paradigm. He finished elementary and high school in Kosovska Mitrovica. Since 1970 he studied in Belgrade. He graduated in 1975 from the Faculty of Political Sciences, and until 1978 he attended post-graduate studies.

Since 1975, when he became editor-in-chief of *Student* magazine, the view of the comics as a means of reflection, and to the contemporaries inherent language of expression, was no longer the same. In Serbia, the way of understanding of “ninth art” has changed, both among the intellectual elite, and among the participants at the comics scene. The approach to creation, placement, consumption and thinking of the achievements of this medium, which has been accepted only as entertainment, leisure, adventure and illustration (biographical, pedagogical, fairy tale, mildly satirical) or just as a visual gag-humor, has changed as well. Until then, alternative, underground, socially and intellectually engaged comics, as well as its other non-commercial forms, did not have a paper in which they could legally and continuously appear. Kljakić opened both newspaper and exhibition space to such comics.

In *Student* no. 29/1975 he edited the special thematic issue titled *Novi strip* (“New Comics”). The texts in the issue, among them *Underground strip i šamari gradanskog idealu čistoće* (“Underground Comics and Slaps to the Civil Ideal of Cleanliness”), *Novi strip: prevrat, kritika*,

nova vizuelizacija, avangarda (“New Comics: Overturn, Criticism, new Visualization, Avant-garde”), *Razaranje nevinosti i ušćerenosti stripa* (“Destruction of Virginity and Candidness of Comics”) dealt not only with underground comics (Crumb). They also presented us for the first time Moebius’ Arzak, as well as comics of Druillet, Corben, Kurtzman, Gotlib...

The public was confused so much that similar domestic comics were labeled as “intellectual”, „political“, “non-commercial”, “philosophic” or “engaged“.

In 1977, Kljakić was also an author of the first Serbian comics exhibition, titled *Fantastika - strip - društvo* (“Fantasy – Comics – Society”), more info about the exhibition can be found on pp. 53-54 in the Catalog of the 16th Festival). He created quite an uproar with his introductory text *Treća generacija?* (“The Third Generation?”), which was published as a separate issue of Student no. 15, 1978; the text caused revolt and storm of polemics on the “conventional” scene.

In other papers and with belittlement, its actors labelled the new wave artists and their work as ‘Moebiusness’ or ‘Third Generationism’. Namely, simply speaking, according to Kljakić, there were three generations of Serbian comics: interwar artists from 1935 to 1941 were the first, afterwar artists from 1945 to 1973 were the second, while the artists from 1974 and during the eighties were the third generation.

He is preparing a theoretical book with a working title *Third generation: essays on comics, figural narration, popular culture, search for freedom, utopia and related themes (1973-1988)*.

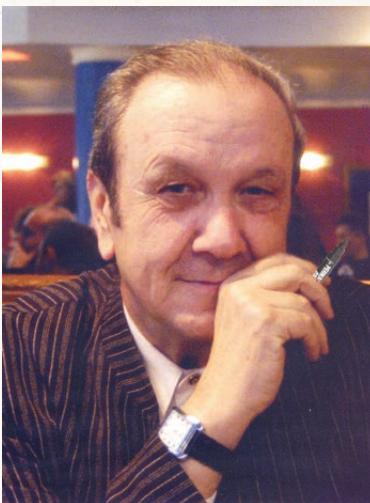
Slobodan Ivković



BRANA NIKOLIĆ

Brana Nikolić rođen je 1936. godine u Arandelovcu kao jedanaesto dete majke Radojke i oca Jaćima. Osnovnu školu završio je u rodnom gradu, a posle ondašnjeg šestog razreda upisao se na Likovnu akademiju, kao izuzetno talentovan crtač i najmladi student Beogradskog univerziteta.

Prvo ozbiljnije ostvarenje Brane Nikolića bio je strip *Fudbalko*, objavljen 1963. godine u *Dečijim novinama* i valjevskom *Poletu*. Kasnije se saradnja sa gornjomilanovačkim gigantom iz godine u godinu produžavala i, naravno, nicali su novi junaci i nove epizode. Prvo je dečja, dačka srca osvojio *Mija Siledžija*, pa je na površinu izbio *Bendžo Kosta*. Tu su i *Mate Karate*, *Pastir Hotka*, *Džungla Dole*, *Tarziko* i drugi. Preko 40 godina Brana je bio sarad-



Risovaču kao scenu pogodnu za svakojake doživljaje. U tom okruženju pojavljuje se *Mija Siledžija*, mudar, hrabar i vešt dečkić koga bi autor maštovito i spretno, u stihovima, oblikovao i vodio u uzbudljive doživljaje. Nadimak *Siledžija* više je pristalo kao rima uz ime *Mija*.

Listajući odmalena *Politikin zabavnik* sa nenadmašnim Diznijevim stripovima, Brana je nesvesno uzimao liniju i odraze crtanih junaka pa se to, samo uzgred, ogledalo u njegovim ranim humorističkim stripovima. Uz jedno takvo prisustvo „diznijevštine“, Brana je crtao stripove, slikovnice, bojanke, pa su se izneditri, ali u svojstvenoj formi *Mija Siledžija*, *Crni kečevi na Bukulji*, *Otmica centarfora* i mnogi drugi.

Osim stripom, bavio se i pisanjem vesterina i romana o nindžama, pod raznovrsnim pseudonimima. Za *Forum* iz Novog Sada odradio je preko dvadeset naslova o Doku Holideju, pod pseudonimom Frank Larami. Radio je i neke vesterne pod imenima Rej Kolons, Brandon Nik, Valsin Arb, kao i nekoliko nindža-romana pod pseudonimom Derek Finegan.



nik *Dečijih novina*. Bio je urednik *Eks Almanaha*, *Eureke* kao i *Karavana*.

Profesionalno je radio kao novinar i karikaturista u valjevskom listu *Napred*, sve do penzionisanja. U Valjevu je pokrenuo i uredivao i čuveni strip list *Pingvin*.

Tinejdžerske dane provodio je u kutovima parka Bukovičke banje - Risovačko groblje, u atmosferi koja je kasnije poslužila da stvori čuvenog *Miju Siledžiju* i

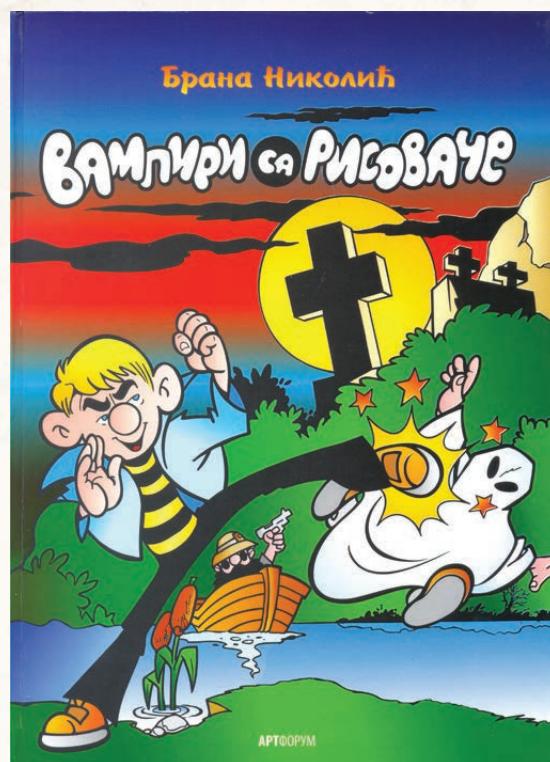
Osamdesetih godina započeo je saradnju sa nemačkim izdavačem Džoom Vajnom, na projektu *Plave oči superzvezda*, u saradnji sa Slavišom Čirovićem. Uradili su oko osam epizoda uz veliki broj skica. Brana i danas crta stripove, slikovnice, radi ilustracije i karikature i tvrdi da je strip najlepše čovekovo detinjstvo.

Brana Nikolić was born in 1936 in Aranđelovac, as the eleventh child of his mother Radojka and father Jaćim. He finished elementary school in his hometown. After the sixth grade, as an exceptionally talented artist and the youngest student of the University of Belgrade, he enrolled at the Art academy.

First serious Brana's achievement was a comics named *Fudbalko* (*A Footballer*), published in 1963 in *Dečje Novine* and *Polet* magazine from Valjevo. His collaboration with *Dečje Novine* publishing from Gornji Milanovac continued in the following years, when his new heroes and stories emerged. First to win the hearts of children and pupils was *Mija Siledžija* (*Mija the Bully*), and then *Bendžo Kosta* (*Banjo Kosta*), *Mate Karate*, *Pastr Hotka*, *Džungla Dole* (*Jungle Joe*), *Tarziko* and others followed. For over 40 years Brana collaborated with *Dečje Novine* and he was also editor of its editions *Ex Almanach*, *Eureka* and *Caravan*.

He professionally worked as a journalist and cartoonist in *Napred* magazine from Valjevo, until his retirement. In the same city he launched and edited *Penguin* comics magazine.

He spent his teenage days in the park of Bukovička Banja – Risovačko Groblje, in an atmosphere that inspired him to create Miya as a character, and Risovača as a place of many adventures. In such an environment Miya appeared, a wise, brave, and talented boy, shaped imaginatively and skillfully by the author who led him



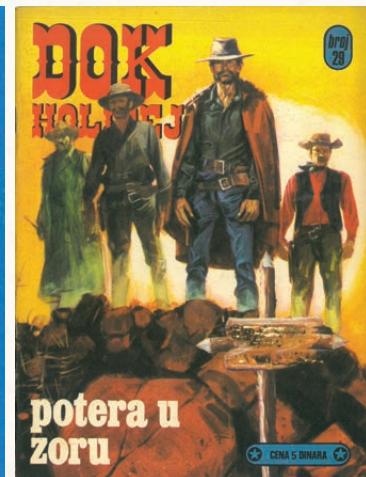
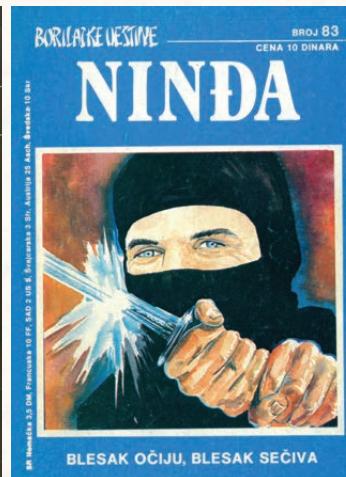
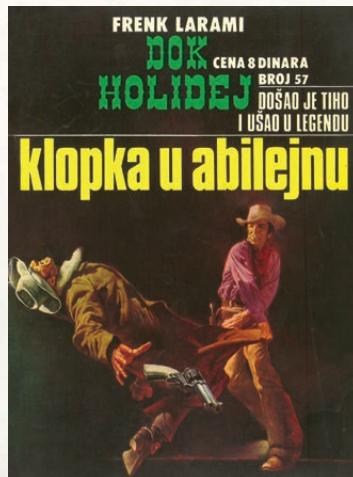
to exciting adventures, written in verses. The nickname of the character was just a rhyme of his name, and not reflection of his personality.

Since his childhood, Brana read *Politikin zabavnik*, and unsurpassed Disney heroes, featuring on the pages of this magazine. From there, he unintentionally took over lines and shapes of his characters, visible in his early comics. Inspired by Disneyworld, Brana created comics and books for children, from which eventually stemmed in their own form *Mija Siledžija*, *Crni kečevi na Bukulji* (*Black aces on Bukulja Mountain*), *Otmica centarfora* (*The hijack of Centerfor*) and many others.

Besides comics, Brana also wrote westerns and ninja novels under various pen names. For Novi Sad based Forum publishing Brana wrote over twenty stories about Doc Holliday, using pen name Frank Laramy. He signed some of the westerns as Ray Colons, Brandon Nick or Valsin Arb, while several of his ninja novels were published under pen name Derek Phinnegan.

Laramy. He signed some of the westerns as Ray Colons, Brandon Nick or Valsin Arb, while several of his ninja novels were published under pen name Derek Phinnegan.

During the eighties, together with Slaviša Ćirović, he began collaboration with German publisher Joe Wain on the project *Blue eyes Superstar*. They completed some eight episodes, in addition to large number of sketches. Today, Brana continues to work on comics, pictured books, illustrations and cartoons, stating that the comics are the most beautiful childhood.



PRIZNANJE ZA NAJBOLJEG IZDAVAČA DOMAĆEG STRIPA 2018/2019. AWARD FOR THE BEST PUBLISHER OF DOMESTICALLY ORIGINATED COMICS 2018/2019

SYSTEM COMICS

Izдавачka kuća Moro d.o.o. / System Comics osnovana je 2001. godine i već osamnaest godina radi na afirmaciji domaćeg stripa i domaćih strip autora, kako u Srbiji, tako i u inostranstvu.

Posle veoma uspešne 2018. godine i francuskog izdanja *Linija fronta* (*L'ombre d'antan*) sa partnerskom izdavačkom kućom Inukshuk, u ovoj godini nastavljamo sa plasmanom ovog serijala na inostrano tržište. Ovog puta to je Rusija. Na konkursu Ministarstva kulture i informisanja za kapitalna dela dobili smo podršku za srpsko-rusko izdanje.

Ministarstvo prosvete, odnosno Zavod za unapredjenje obrazovanja i vaspitanja, uvideli su potencijal i znacaj naših autora u stripu, pa su kao dodatno nastavno sredstvo odobrili strip album *Evo mene, eto vas* koji obrađuje Drugi srpski ustank. Ovaj strip, čiji je autor Goran Đukić Gorski, u potpunosti je zasnovan na istorijskoj gradi i verodostojno prikazuje to doba.

Posle debitantskog ostvarenja Nine Bunjevac pred kraj 2018. godine izdali smo njen drugi album *Bezimena*.

A nakon 25 godina provedenih u „bunkeru”, svoju svetsku premijeru ove godine dočekao je i strip album Petra Meseldžije i Bojana Kovačevića - *Kanu*. Ovaj crno-beli album, u fototipskom izdanju, pokazuje nam početke sada već svetski poznatog slikara i ilustratora Petra Meseldžije.

Uspesni dvojac Zoran Penevski (Laguna) i Dušan Pavlić (Kreativni centar) ove godine obradovali su nas svojim drugim strip ostvarenjem *Isidor i neljudska bića*.

Pre više godina, proslavljeni španski scenarista Enrike Sančes Abuli bio je gost Salona strip-a u Beogradu i tada smo došli na ideju da njegove priče, koje je pisao za megapopularan strip serijal *Torpedo*, ilustruju naši poznati crtači. U celom projektu učestvovalo je više od trideset naših strip crtača i ilustratora predvodjenih Darkom Perovićem, Rajkom Miloševićem Gerom, Dragom Paunovićem, Nenadom Cvitičaninom, Aleksom Gajićem i drugima. Tako je ovo izdanje svoju svetsku premijeru imalo u Srbiji pod nazivom *Torpedo - rođaci*.



Moro Ltd. / System Comics Publishing was founded in 2001. Since the beginnings, it is focused on the affirmation of domestic comics scene and domestic artists, both in Serbia and abroad.

After particularly successful 2018 and the French edition of *The Frontlines* (*L'ombre d'antan*), resulting from collaboration with a partner publisher Inukshuk, this year we continue to promote the series at the international market; now in Russia. At the contest for capital projects, sponsored by Serbian Ministry of Culture and Information, we received the funds for publication of Serbian-Russian edition of the series.

Moreover, Ministry of Education and its Institute for Improvement of Education recognized the potential and importance of domestic comics artists. As a consequence, a graphic novel titled *Evo mene, eto vas* ("Here I am, here you are") and dedicated to the Second Serbian Uprising of 1815, was approved as an additional teaching tool. The graphic novel, authored by Goran Đukić Gorski, is completely based on historical material and authentically portrays this period.

After the debut of Nina Bunjevac, at the end of 2018 we published her second graphic novel *Bezimena* (*Unnamed*).

After quarter of a century since its emergence, the novel *Kanu* (*Canoe*) by Petar Meseldžija and Bojan Kovačević finally had its worldwide debut this year. This black & white phototype album reveals the beginnings of Petar Meseldžija, now well-known painter and illustrator.

A successful duo – Zoran Penevski (Laguna Publishing) and Dušan Pavlić (Creative Center) – cheered us with their second comics album, titled *Isidor i neljudska bića* ("Isidore and Inhumane Creatures").

Several years ago, celebrated Spanish script writer Enrique Sánchez Abuli was a guest at the International Comics Festival in Belgrade. Back then, an idea was born for participation of Serbian artists on his bestseller series *Torpedo*. More than thirty artists and illustrators took part in this project, among them Darko Perović, r.m. Gúera, Dragan Paunović, Nenad Cvitičanin and Aleksa Gajić. This edition, named *Torpedo - rođaci* ("Torpedo – the Cousins"), already had its launch in Serbia.



Igor Marković

Igor Marković

**PRIZNANJE ZA NAJBOLJEG IZDAVAČA INOSTRANIH STRIP IZDANJA U SRBIJI 2018/2019.
AWARD FOR THE BEST PUBLISHER OF FOREIGN COMICS EDITIONS IN SERBIA 2018/2019**

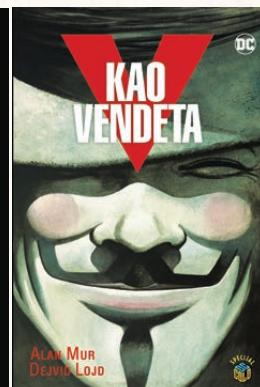
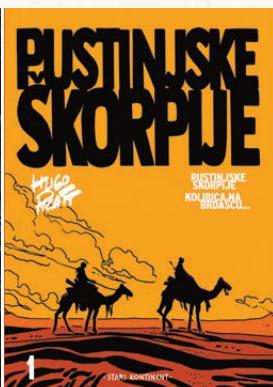
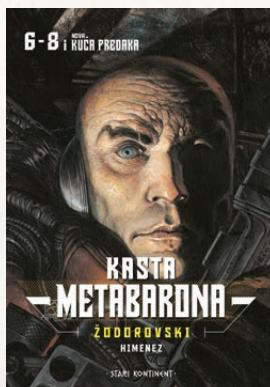
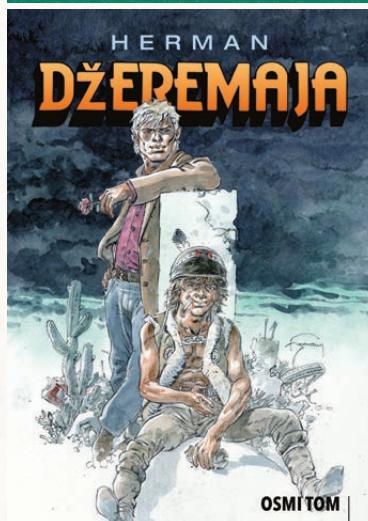
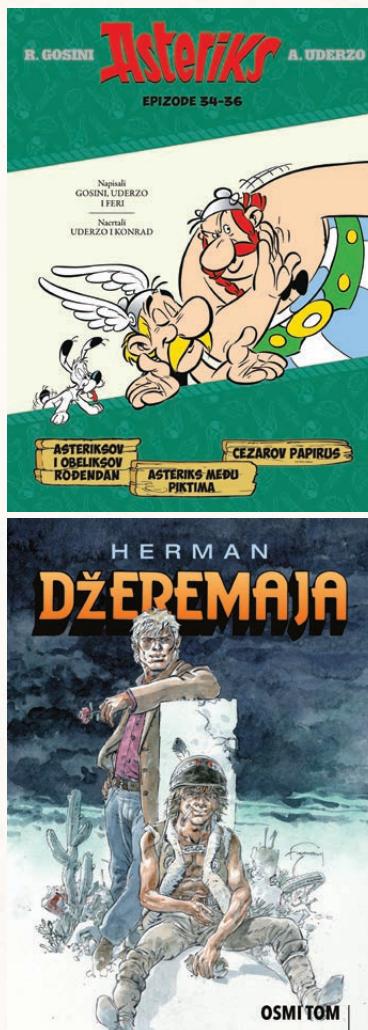
ČAROBNA KNJIGA

Čarobna knjiga osnovana je 2003. godine i od samog početka na tržištu se jasno pozicionirala kao kuća koja neguje lepu književnost, od značajnih i nagradivanih dela savremene svetske beletristike, preko bisera moderne i klasične žanrovske literature, do probranih ostvarenja domaće književnosti i književnosti za decu. Neki od književnih serijala - *Grobje zaboravljenih knjiga* Karlosa Ruiza Safona, *Milenijum*, *Saga o veštu Andžela Sapkovskog* - tokom godina postigli su znatan uspeh kod čitalaca i doprineli tome da Čarobna knjiga postane jedan od najznačajnijih izdavača lepe književnosti. Za žanrovsku publiku posebno je zanimljiv osrt na naučnofantastičnu književnost, kriminalističke romane i romane epske fantastike, koji čine znatan deo produkcije Čarobne knjige.

Od 2012. godine, Čarobna knjiga otisnula se i u avanturu objavljuvanja stripova i, poslednjih godina, izrasla u vodećeg izdavača dela devete umetnosti kod nas. Od klasika američkog sindikalnog stripa, preko klasika evropskog stripa kao što su *Džeremaja* i *Asteriks* i najboljih priča poteklih iz slavnog *Marvela* i *DC-ja*, od njihovih početaka do današnjih dana, sve do najzanimljivijih aktuelnih priča uvek popularnog *Bonelija* i dela kulturnih stripских autora kao što su Alejandro Žodorovski i Hugo Pratt, Čarobna knjiga trudi se da ponudi stripove koji će zadovoljiti raznorodne čitače, obradovati kolekcionare i privući nove generacije bogatoj svetskoj stripkoj riznici.

Čarobna Knjiga ("The Magic Book") is a publishing house founded in 2003. Since its beginnings on the market, it was positioned as a publisher dedicated to fine literature: from significant and award-winning contemporary fiction titles, jewels of modern and classic genre literature, to selected domestic works and books for children. Some of the series published so far, among them *The Cemetery of Forgotten Books* by Carlos Ruiz Zafón, *Millenium* by Stieg Larsson and *The Witcher* by Andrzej Sapkowski, achieved great success among the readers over the years, and contributed to the branding of Čarobna knjiga as one of the most important publishers of fine literature. Particularly interesting for the genre audience are its editions of science fiction, crime and epic fantasy novels, which constitute a significant part of its publishing activities.

In 2012, Čarobna Knjiga also began to publish comics titles, consequently establishing itself in recent years as a leading domestic publisher of ninth art. From American syndicate comics, European classics such as *Jeremiah* and *Asterix*, best stories from Marvel and DC since their beginnings and up to the present days, to the most interesting recent titles of ever-present Sergio Bonelli Editore and works of famous artists such as Jodorowsky and Pratt, Čarobna Knjiga strives to offer comics that will satisfy various readers, excite collectors and attract new audience to the rich global comics heritage.



r.m.Gera

Rajko Milošević Gera, poznat i kao r.m.Guéra, srpski je strip autor i ilustrator. Rođen je 1959. godine u Beogradu, a od 1991. živi i radi u Barseloni.

Njegov talent je instantno prepoznat nakon što se 1982. godine pojavio na jugoslovenskoj strip sceni serijalom *Elmer Džons*, leoneovskim vesternom čiji je scenarista bio Dragan Savić. Njih dvojica su potom saradivali na proslavljenim *Teksaškim jahačima* koji su im 1986. godine doneli nagradu za strip godine, a odmah zatim i *Geri Zlatno pero* Beograda.

Na svetskoj sceni Gera je prevashodno poznat po svom radu na *DC-jevom* bestseler serijalu *Skalpirani (Scalped)* scenariste Džejsona Arona. Ova serijalizovana grafička novela od 60 poglavija donela mu je dve američke nominacije za *Ajznerovu nagradu*, te nominaciju za najbolji noar serijal na francuskom festivalu u Angulemu 2014. Pre *Skalpiranih*, Gera je radio samostalno album *Hauard Blejk (Howard Blake)* piratskog žanra, kao i *Zec sa Marsa (Le Lievre de Mars)* u saradnji sa Patrikom Kotjasonom na scenariju. Oba je objavio francusku izdavača Glena.

Pre i nakon proboga *Skalpiranih*, Gera je bio i ostao prepoznatljiv kao vrlo svestran i plodan stvaralač čiji su stripovi i ilustracije objavljivani kako u Evropi tako i Sjedinjenim Američkim Državama.

Takođe je, kao storibord umetnik, radio na 22 animirana TV filma (između ostalih i za *A-Film, BRB, Magma*), a autor je i nekoliko filmskih posteru za



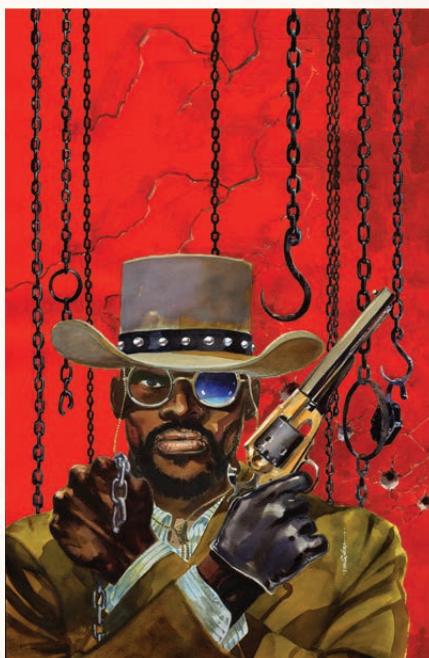
Magnolia Píkcers.

Pored velikog broja naslovnica, Gera je, zajedno sa Kventinom Tarantinom na scenariju, saradivao prvo na kratkoj epizodi iz *Prokletnika (Inglourious Basterds)* za *Plejboj*, kao i odmah zatim na kompletnoj grafičkoj noveli *Dangova osveta (Django Unchained)*.

Godišnje se pojavljuje u izdanjima najvećih US međistrim izdavača: *Marvela (Tor)*, *Dark Horsa (Grajndhaus)*, *DC Komiksa (Betmen)*, kao i britanskog *2000AD (Sudija Dred)*.

Najskorije objavljeni su *Čovek sa zlatnim revolverom (L'uomo dalle pistole d'oro)*, album izdanje *Teksa Vilera za Boneli, Dan D – Carstvo iz stepa (Jour J - Empire des Steppes)* za *Delkur*, a do kraja 2019. godine trebalo bi da završi jedan album *Konana Varvarina za Glena*.

Pored ostalih projekata, među kojima je možda za nas najatraktivnije završeno i obogaćeno izdanje *Teksaških jahača* za špansko i srpsko tržište, Gera ponovo radi sa Djejsonom Aronom na njihovom novom serijalu – *Prokleti (The Goddamned)* za američki *Imidž Komiks*. Dva do sada objavljena albuma su već svetski prihvaćena, kako od kritike tako i prodajno.



Rajko Milošević Gera, also known as r.m.Guéra, is a Serbian comic book author and illustrator. He was born in 1959 in Belgrade, and since 1991 he lives in Barcelona.

His talent was instantly recognized as he debuted in the Yugoslav comics industry in 1982 with the series *Elmer Jones*, a Leonesque western scripted by Dragan Savić. They afterwards collaborated on *Texas Riders*, which in '86. brought him Comics of The Year award, as well as Golden Pen of Belgrade.

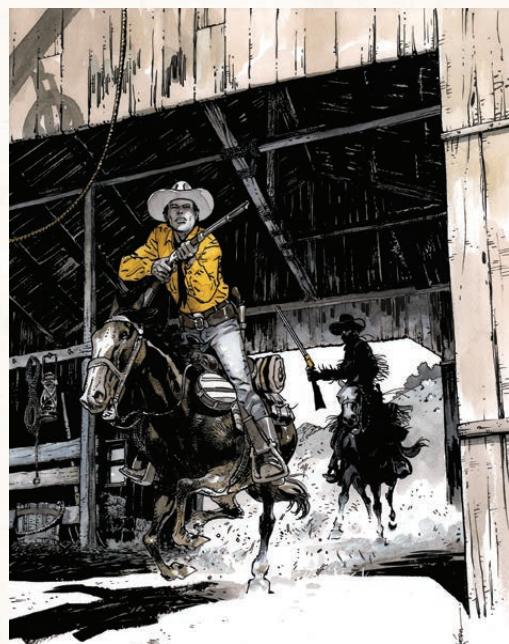
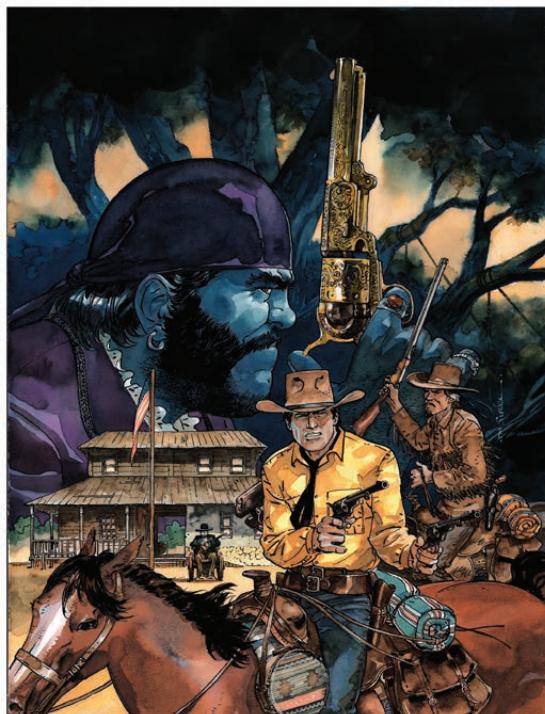
He is known worldwide for his art in the DC Comics (Vertigo/Warner Bros.) bestseller series *Scalped*, with writer Jason Aaron. This graphic novel brought him two Eisner nominations, and nomination for best noir series at Angouleme 2014. Prior to the success of the series, Guéra worked as complete author on pirate genre album *Howard Blake*; and together with Patrick Cothias on *Le Lievre de Mars*, both for French publisher Glénat.

Before, and after critical and commercial acclaim of *Scalped*, Guéra is known as a prolific and versatile artist, who published his works both in Europe as well as in the USA. He also worked on 22 animation TV films as a storyboard artist (*A-Film, BRB, Magma*), and also, as a movie poster artist, for Magnolia Pictures.



Besides great variety of covers, he also worked with Quentin Tarantino on short version of *Inglourious Basterds* for Playboy, as well as on a complete graphic novel *Django Unchained*. He annually appears in the USA mainstreams such as Marvel (*Thor*), Dark Horse (*Grindhouse*), DC Comics (*Batman, Unfollow*) and in the editions of the UK based 2000AD (*Judge Dredd*). His latest works are an album version of *Tex Willer* for Sergio Bonelli Editore, *Jour J - Empire des Steppes* for Delcourt, and before the end of 2019 he is about to finalize *Conan the Barbarian* album, for Glénat.

Among other projects, most notable being expanded edition of *Texas Riders* for Spanish as well as Serbian market, he is currently working again with Jason Aaron on their new series *The Goddamned*, for the USA based Image Comics. Two books, published so far, were accepted worldwide, both by critics and commercially.



GETO

Kao srednjoškolac Geto (Boban Savić) je objavljivao stripove za *Niški list mladih Graft* i *Narodne novine*, nalazeći inspiraciju u svakodnevnim dogodovštinama, koje je izmeštao u mistični svet nadrealnih zbivanja. Kasnije, tokom studija na Fakultetu likovnih umetnosti u Beogradu (odsek slikarstvo), počinje profesionalno da se bavi ilustracijom, objavljivanjem za *Politikin zabavnik* (od 1993). Već naredne godine ilustrova je roman Ljiljane Praizović *Knežević i Severni vетар*. Osećajući prelast narativa u likovnim delima, završava magistarske studije (2000) u klasi Rastka Čirića odbranjenom temom *O ilustraciji* - koja je postala glavna literatura budućim studentima i istraživačima ove likovne discipline.

Strip zauzima posebno mesto u Getovom stvaralaštvu. Na konkursu Niškog kulturnog centra (1997) kojem su se odazvali vrhunski umetnici, osvojio je prvu nagradu za tablu stripa *Nasmejani pokojnici*. Nastavio je da objavljuje stripove u časopisima *Tron*, *Strip Manija*, *Bager...* dok je radom na strip albumu *L'ordre du chaos: Jérôme Bosch*, francuskog izdavača *Delkur*, zauzeo istaknuto mesto među svetskim strip autorima. U znak podrške, 2018. izradio je motiv za logo Salona stripa SKC Beograd - stilizovanog viteza sa fasadne skulpture SKC-a, opremljenog umetničkim alatom: perom i četkicom.

Srpskoj filmografiji dao je izuzetan doprinos stvarajući inovacije na polju žanra fantastike. Kao umetnički direktor filmova (narocito *Carlston za Ognjenku*) i koncept-artist animiranih muzičkih spotova i kratkih filmova (poput *E-Pigs*) implementirao je znanja o vizuelnoj kulturi iz različitih oblasti postavljajući nove umetničke standarde koji korespondiraju svetskoj sceni savremenog filma.



Značajan domaći i međunarodni ugled stekao je prevashodno svojim majstorskim ilustracijama i analitičnim crtežom. Izložbena aktivnost bila je posledica pozitivne kritike i otpočela je odmah po završetku osnovnih studija u Domu kulture Studentski grad (1997), umnožavajući se vremenom. Učesnik je mnogobrojnih kolektivnih izložbi od kojih se izdvajaju Oktobarski salon, Zlatno pero Beograda, Majská izložba, 60 god. domaćeg stripa u Srbiji 1935 - 1995, Ilustratori *Politikinog zabavnika*.

Geto je vremenom izgradio složen i nijansiran stvaralački opus. Širinom svog obrazovanja i umetničko-filosofskog pogleda na svet, likovnim jezikom predano je kreirao svojevrsni mundus simbola, amblema, fantazije.



Kroz biografiju umetnika stiće se utisak da je njegov talent uvek bio ispred zahteva vremena u kojem stvara, što je uslovilo da kao mlađi stekne afirmaciju praćenu uvažavanjem kolega i stručne javnosti. Formirajući svoj autorski izraz i likovni svet koji ostaje nesaznajan za mnoge, Boban Savić s pravom nosi umetničko ime GETO, osećajući umetnost kao *modus vivendi*, a ne kao vid takmičenja. Među kolegama - stvaraocima, toplo je zaživila misao da „umetnici nisu konkurenti, već saborci u zajedničkoj borbi za lepotu“ koju je, kao član mnogobrojnih stručnih žirija, isticao (*Zlatno pero Beograda* (2013), *Balkanima* (2015), Salon stripa SKC (2015 - 2018)...).

Marija Ristić, istoričar umetnosti



Back in his high school days Geto (Boban Savić) published his comics in local magazines *Niški list mladih Grafit* and *Narodne novine*, finding inspiration in everyday adventures, which he relocated to the mystical world of surreal events. During the studies at the Faculty of Arts in Belgrade (department of painting) in 1993, he began to publish his illustrations in *Politikin Zabavnik* magazine. In the following year, he illustrated a novel *Knežević i Severni vетар* ('A Little Prince and the North wind'), written by Ljiljana Prazović. Sensing the prevalence of narratives in fine arts, he completed his M.A. studies in 2000, in the class of Rastko Čirić, and defended the thesis *On Illustration*, which became standard literature for future students and researchers of this artistic discipline.

Comics art has a special place in Geto's work. At the contest organized by the Cultural Center in Niš (1997), attended by many top artists, he won First Prize for the comics *Nasmejani pokojnici* ('Smiling Deceased ones'). He continued to publish his comics in magazines *Throne*, *Strip Mania* and *Bager*. His work on the graphic novel *L'ordre du chaos: Jérôme Bosch*, published by Delcourt, earned him a prominent place among comics artists worldwide. In 2018, as a sign of support, he created the logo of the International comics festival: a stylized sculpture of the knight from the façade of the Student Cultural Center, equipped with artistic tools pen and brush

He greatly contributed to Serbian filmography through his innovations in the field of fantasy genre. As an art director of some feature films (including *Charleston for Ognjenka*) and a concept-artist of animated music videos and short films (such as *E-Pigs*), he implemented interdisciplinary knowledge of visual culture, thereby setting new artistic standards on par with those present at the contemporary international film scene.

He earned domestic and international recognition primarily due to his masterly illustrations and analytic drawings. His exhibition activities, encouraged by positive reactions, began in 1997 at the Student City Cultural Center in Belgrade, immediately after he finished his B.A. studies, and gained momentum over time. He participated in numerous collective exhibitions, among them October Salon, the Golden pen of Belgrade, The May Exhibition, Sixty years of comics in Serbia 1935–1995 and Illustrators of *Politikin Zabavnik*.

Over time, Geto has built a complex and nuanced creative opus. Thanks to his education, artistic and philosophical perspective, and by using visual language,



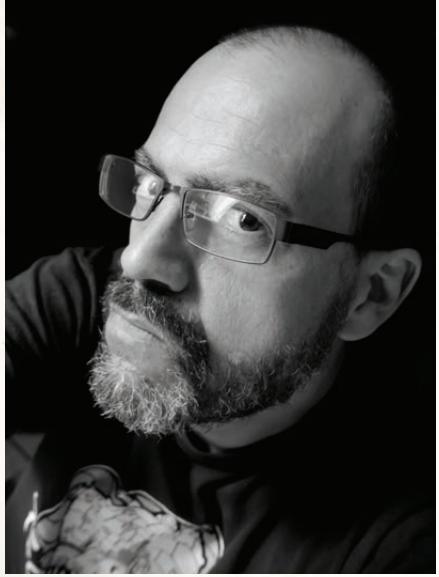
he created a peculiar world of symbols, emblems and fantasies.



His artistic biography suggests that his talent has always been ahead of time. As a consequence, he gained quite a reputation, followed by respect of his colleagues and professional public. While shaping his authorial expression and artistic world, Boban Savić rightly uses the artistic name Geto; namely, for him art is *modus vivendi* rather than competition. Among his fellow artists, his thought that "artists are not competitors, but comrades in a joint struggle for beauty", which he emphasized as a member of various juries (Golden pen of Belgrade 2013, Balkanima 2015, International Comics Festival 2015–2018), was wholeheartedly welcomed.

Marija Ristić, art historian





DOBBS

Roden u Francuskoj 1972. godine, Olivije Dobremel (poznat kao Dobbs) studirao je sociologiju u vreme kada je počeo da piše scenarije za rolplej igre, video igrice i stripove.

Još 2009. godine, dok je radio kao predavač na kinematografiji, potpisao je svoje prve stripovske ugovore za biografije serijskih ubica i triler-priče. Potom je od izdavačke kuće Solej dobio priliku da piše fantastične i horor / avanturističke mini-serijale: *Loki*, *Alan Kvotermejn*, *Alamo*, *Mister Hajd protiv Frankenštajna* i *Skotland Jard*. Mnogi od ovih serijala prevedeni su na italijanski, španski, holandski, nemacki i engleski jezik.

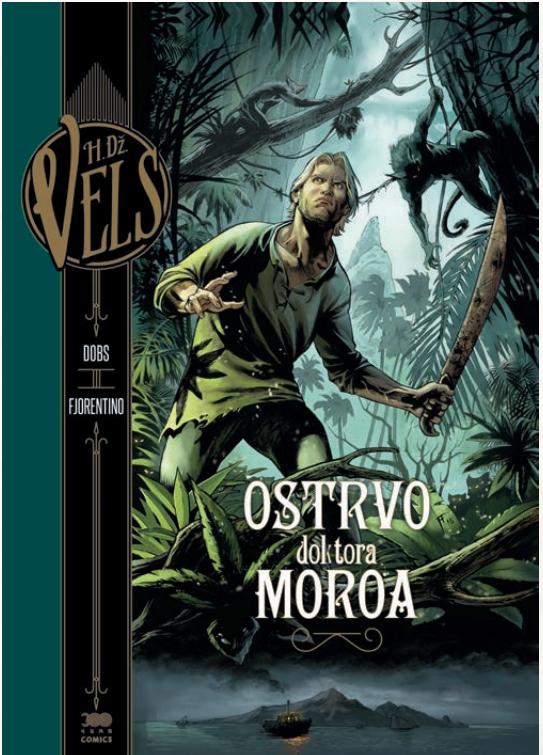
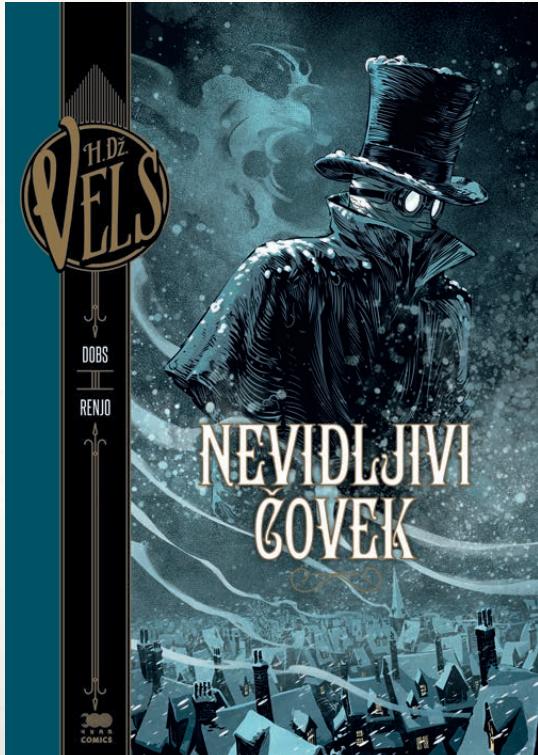
Zatim je napisao jednodnevnu priču, smeštenu u svet poznate video-igre *Dofus*, za izdavačku kuću *Ankama* i saradivao na strip adaptaciji zbirke novela SF autora Stefana Vula.

Nakon saradnje sa srpskim crtačem Darkom Perovićem na *Alamu*, pridružio se mnogim drugim autorima u zajedničkom srpsko-francuskom strip-projektu *Linje fronta*, čiji su izdavači *Sistem komiks* i

Francuski kulturni centar u Beogradu.

Potom je, 2017. godine, započeo da radi za *Glenat* na adaptaciji zbirke priča čuvenog pisca fantastike Herberta Džordža Velsa koja uključuje *Vremensku mašinu*, *Rat svetova*, *Nevidljivog čoveka* i *Ostrvo doktora Moroa*.

Od početka 2019. godine napisao je jedan esej o zlikovcima u filmovima, kao i scenarije za nove stripove *Fransoa i kralj Francuske*, *Nikolas le Floh* i *Čovek-zver* (prema priči Emila Zole).



Born in France in 1972, Olivier Dobremel (a.k.a. Dobbs) studied sociology and started writing scripts for RPG, video games and comic books.

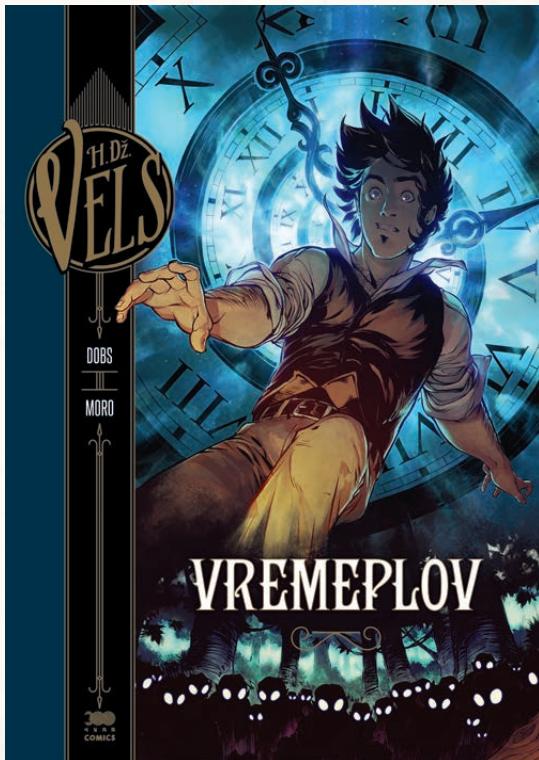
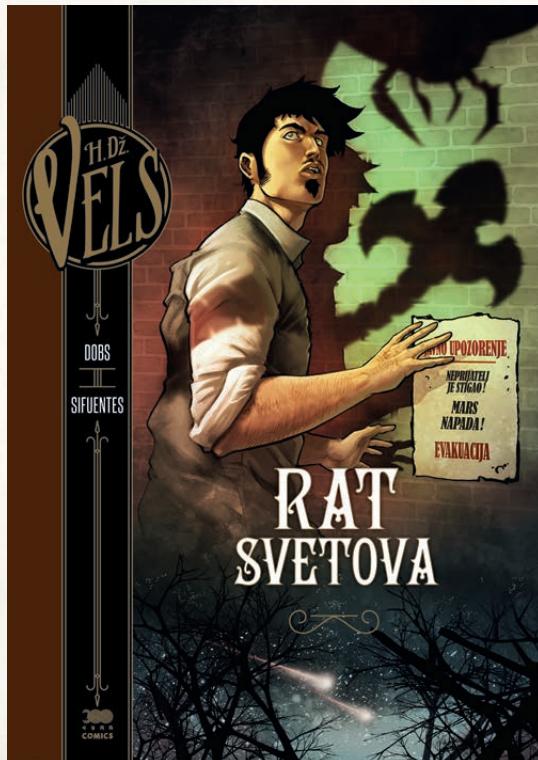
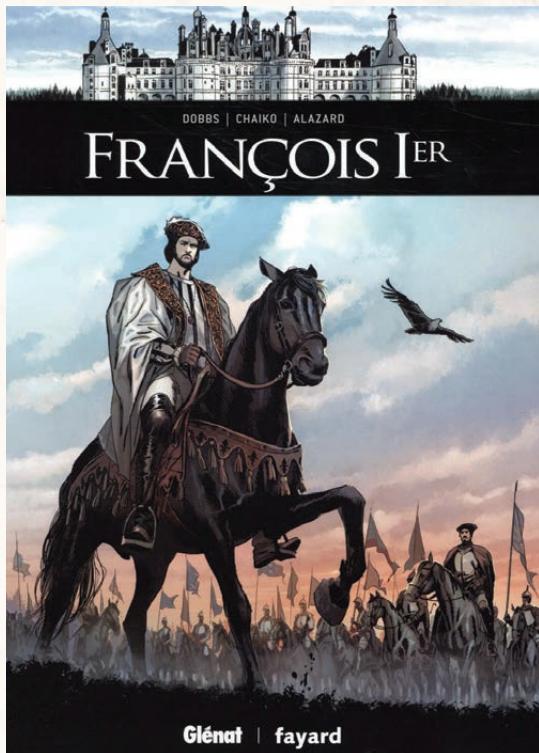
Back then, when he was a cinematography teacher, he signed his first comics contracts (2009): about biographies of serial killers and thrillers. After that, he was given an opportunity by Soleil to write mini-series in the Fantasy & Horror/Adventure genres (*Loki*, *Allan Quatermain*, *Alamo*, *Mr Hyde vs. Frankenstein* and *Scotland Yard*). Most of them were translated into Italian, Spanish, Dutch, German and English.

Later, he wrote a one-shot story in the universe of the famous video game Dofus, for Ankama Publishing, and agreed to participate in the large collection of adaptations of the works of Sci-Fi author Stefan Wul.

After collaboration with Serbian artist Darko Perović on *Alamo*, he joined many other authors in the frame of the collective Serbian-French *Frontlines* series, published by System Comics and Institut Français in Belgrade.

In 2017, he began the creation of a complete collection for Glénat Publishing, adapting the most famous novels of the Sci-Fi author H. G. Wells: *The Time Machine*, *The War of the Worlds*, *The Invisible Man* and *The Island of Doctor Moreau*.

Since the beginning of 2019, he also wrote an essay on villains in movies, and new comics: *Francis I of France*, *Nicolas Le Floch* and *The Beast within* (Zola's adaptation)



NEDELJKO DRAGIĆ

Autor projekta: Veljko Krulčić

Nedeljko Dragić rođen je 1936. godine u Paklenici kraj Novske. Godinu dana kasnije, njegova porodica se seli u Slavonski Brod. Odatle će Nedeljko, 1955. godine, otići na studije prava u Zagreb.

U gimnazijskoj klupi nastala je njegova prva objavljena karikatura u *Kerempuhu*, ali i prvi strip *Miša Sos u Holivudu* koji je izašao u sarajevskom humorističkom listu *Čičak* 1954/55. Od tada, pa sve do danas, Dragić crta i osmišljava karikature, ilustracije, stripove, logotipe, plakate, komercijalnu grafiku, pozorišnu scenografiju, animirane filmove i scenarije.

Jedan je od najvećih živih autora iz zlatnog doba Zagrebačke škole crtanog filma i sineasta kome je samo „pola koraka“ nedostajalo da se ovenča najvažnijim profesionalnim priznanjem na svetu - statuom Oskara.

Istovremeno, reč je o genijalnom strip umetniku (*Tupko, Brbljanje o geometriji*), autoru *Zagija* - maskote Univerzijade u Zagrebu 1987. godine, autoru *Leksikona za nepismene*, jednom od autora likovnog oblikovanja motiva sarajevske Olimpijade 1984. godine, briljantnom karikaturisti i ilustratoru, sjajnom grafičkom dizajneru.

Od svog prvog neposrednog kreativnog dodira sa crtanim filmom, u proleće 1956. godine kada se kao *fazer* priključio ekipi Dušana Vukotića koja je radila *Nestašnog robota*, preko svog prvog autorskog filma (scenarista, crtač, reditelj) *Elegija* iz 1965. godine, pa zaključno sa



1989. godinom, kada će premijeru imati *Slike iz sjećanja*, ispod Dragićeve ruke i u njegovoj mašti nastaje jedan od najbriljantnijih i najoriginalnijih opusa umetnosti animacije druge polovine 20. veka.

Krotitelj divljih konja, *Možda Diogen*, *Idu dani*, *Tup-tup*, *Dnevnik*, *Dan kad sam prestao pušiti*, njegovi su najpoznatiji filmovi. U kategoriji za najbolji kratkometražni animirani film, *Tup-tup* je bio 1972. godine nominovan za Oskara, a sledeće godine Dragić je postao član Američke filmske akademije.

Za svoje autorske crtače dobio je niz nagrada na najvažnijim festivalima animacije: Oberhausen, London, Beograd, Zagreb, Čikago, San Francisko...

U italijanskom gradu Luka 1995. godine dobija nagradu za životno delo - za doprinos animiranom filmu, stripu i karikaturi.

U Hrvatskoj je 2002. godine dobio nagradu za životni doprinos filmskoj umetnosti *Krešo Golik*; na Motovunskom festivalu 2009. godine nagradu *Pedeset godina*; 2013. godine nagradu *Andrija Maurović* za životno delo na području hrvatskog stripa i najvažniju nacionalnu nagradu *Vladimir Nazor*. Iste godine dobija i *Trepetalo* iz Trogira - regionalnu nagradu za medije *Ranko Munitić*.

Od 1991. godine Nedeljko Dragić živi u Minhenu.



Nedeljko Dragić was born in 1936 in the village of Paklenica, near the town of Novska. A year later, his family moved to Slavonski Brod and from there, Nedeljko enrolled at the Law faculty in Zagreb in 1955.

During his high school days, he published his first caricature in *Kerempuh* magazine. At the same time, in 1954/55, his first comics *Miša Sos in Hollywood*, was published in humorist paper *Čičak* from Sarajevo. Since then, Dragić draws and creates caricatures, illustrations, comics, logos, advertisements, commercial graphics, theater scenography, animated movies and scripts.

He is one of the greatest living authors of the Golden Age of Zagreb School of animation, a cineaste who was at a stone's throw to win the most important professional recognition in the world – the statue of Oscar.

Nedeljko is also an ingenious comics artist (*Tupko. Brbljanje o geometriji*); the creator of *Zagi* mascot of 1987 Summer Universiade in Zagreb; author of *Lexicon for Illiterates*; one of the artists that worked on the visual motives of 1984 Winter Olympics in Sarajevo; brilliant cartoonist and illustrator, as well as exceptional graphics designer.

Since his first creative contact with animated movies in the spring of 1956, when he joined a crew of Dušan Vukotić that worked on an anime *Nestašni robot* ('A Playful Robot'), through his first film *Elegy* in 1965 (for which he was a writer, artist and director), and until 1989 when his film *Slike iz Sećanja* ('Pictures from the Memories') premiered, under Dragić's hand, and thanks to his imagination, emerged one of the most brilliant and most original animation opus the second half of the 20th century.

His most famous movies are *Krotitelj divljih konja* ('Tamer of wild Horses'), *Možda Diogen* ('Perhaps Diogenes'), *Idu dani* ('Days are passing by'), *Tup-Tup*, *Dnevnik* ('The Diary'), *Dan kad sam prestao pušiti* ('The day I stopped Smoking'). In 1972, his *Tup-Tup* was nominated for Oscar in the category of best animated short film, and in the next year Dragić became a member of the Motion Picture Academy.

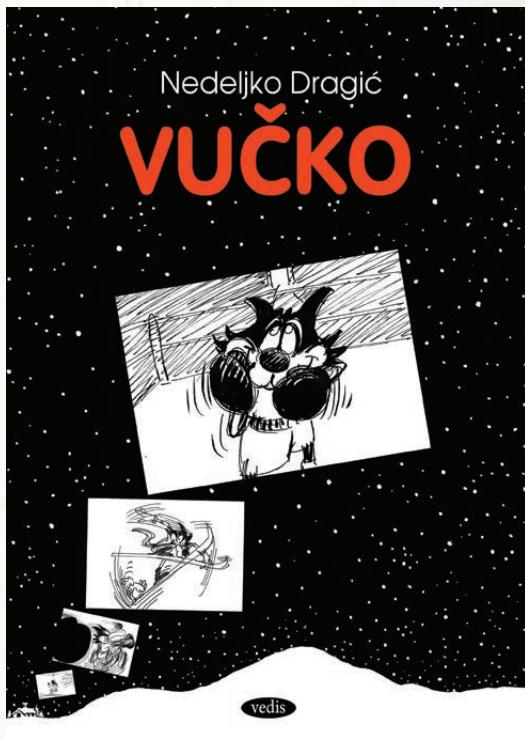
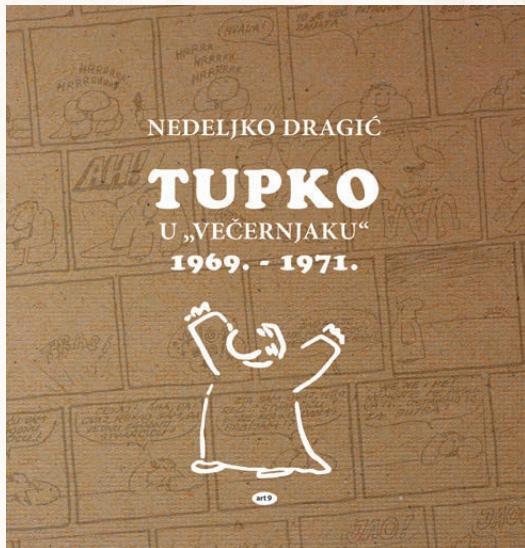
His films won awards at various prestigious festivals of animation: Oberhausen, London, Belgrade, Zagreb, Chicago, San Francisco.

In 1995, he won the lifetime achievement award in Lucca for his work on animated films, comics and caricatures.

In 2002 he won Croatian lifetime achievement award, named after Krešo Golik, for his work on film. Seven years later he was awarded at Motovun film festival. In 2013, he received lifetime achievement award, bearing the name of Andria Maurović, for his contribution to Croatian comics scene, as well as the most important national award, named after Vladimir Nazor. In the same year in Trogir he received regional media award that bears the name of Ranko Munitić.

Since 1991, Nedeljko Dragić lives in Munich.

Veljko Krulčić, Author of the project



ANDRIJANA RUŽIĆ:

ANIMIRANI FILMOVI NEDELJKA DRAGIĆA

FILM KAO OTIMANJE OD ZABORAVA

Nedeljko Dragić je svoje crtačke veštine jednako uspešno oprobavao na poljima ilustracije i dizajna plakata, reklamnih filmova i pozorišne scenografije. Njegov prvi autorski film *Elegija* (1965) tematski i vizuelno najavljuje specifični način promišljanja njegovog bogatog animiranog opusa. Kratki film *Tup-tup* (1972) dobija nominaciju za Oskara, te Dragić tako postaje i član Američke filmske akademije. Svoje impresije i intimne doživljaje Amerike, od Njujorka do pustinje u Nevadi, pretičio je u film *Dnevnik* (1974). Ovo remek-delovo, iznedreno u jednom dahu i nadahnuto linijom karikaturiste *Njujorkera* Sola Stajnberga, palpira u sličnoj atmosferi i ritmu filma *Ponočni kauboj* (1969) Džona Šlesindžera. Dragić je poznat po tome da gotovo nikada nije radio storyboard za svoje kratke filmove. Njegova mašta i sigurna ruka izvrsnog crtača, obogaćena muzikom legendarnog kompozitora Tomice Simovića, proizveli su klasičke zagrebačke škole crtanog filma: *Možda Diogen* (1967), *Idu dani* (1969), *Dan kad sam prestao pušiti* (1982), *Slike iz sjećanja* (1989). Ovi filmovi puni su crnog humora, satiričnih nota, okretnih gegova, opsenarskih trikova, nostalgičnih reminiscencija na detinjstvo, beketovskih pogleda na život, automatizma misli, jezgrovitih dosetki, munjevitih morfinga...



Tup-tup (1972)

Andrijana Ružić

Filmovi za projekciju: Elegija (1965) 3:56; Možda Diogen (1967) 9:51; Idu dani (1969) 10:07; Tup-tup (1972) 9:42; Dnevnik (1974) 8:52; Put k susjedu (1982) 2:00; Slike iz sećanja (1989) 11:54

ANIMATED FILMS OF NEDELJKO DRAGIĆ

FILM AS A CURE FOR OBLIVION

Animation director and cartoonist Nedeljko Dragić has successfully proved his artistic skills also in the fields of illustration, design, advertising films and theater scenography. His first film *Elegy* (1965) thematically and visually announces a specific way of thinking that characterizes his rich animation opus. His short film *Tup-Tup* (1972) receives an Oscar nomination and Dragić consequently becomes a member of the Motion Picture Academy. He turns his impressions and intimate experiences of America, from New York City to Nevada desert, into the film *Diary* (1974). This masterpiece, animated at a breakneck speed and inspired by the lines of Saul Steinberg, a famous cartoonist of *The New Yorker*, flows in a similar atmosphere and rhythm of John Schlesinger's *Midnight Cowboy* (1969). Dragić is known by the fact that he rarely does storyboards for his short films. His imagination and artistic hand, enriched by the music of the legendary composer Tomica Simović, produces classics of Zagreb school of animation: *Perhaps Diogenes* (1967), *Passing Days* (1969), *The Day I Stopped Smoking* (1982) *Pictures from Memory* (1989). These films are imbued with black humor, satirical notes, swirling gags, illusory tricks, nostalgic reflections on childhood, Beckett's views on life, automatism of thoughts, concise wits and blistering turnarounds...

Andrijana Ružić

Screening: Elegy (1965) 3:56; Perhaps Diogenes (1967) 9:51; Days are passing by (1969) 10:07; Tup-tup (1972) 9:42; The Diary (1974) 8:52; A way to your Neighbour (1982) 2:00; Pictures from Memory (1989) 11:54

JUBILEJI SRPSKOG STRIPA - ANNIVERSARIES OF SERBIAN COMICS SCENE

140 GODINA OD OSNIVANJA ČASOPISA ŠALJIVI ASTRONOM

Ilustrator i karikaturista Milivoje Mauković (3. 8. 1851 - 23. 12. 1881) bio je jedan od prvih srpskih stripara. Iako je živeo u malom mestu Šid, zbog nepostojanja lokalne štamparije, a i zbog prethodne intenzivne saradnje sa iskusnim osnivačem i urednikom drugih srpskih časopisa, Novosadanim Jovanom Jovanovićem Zmajem, 1879. u Novom Sadu osnovao je svoj časopis *Šaljivi astronom*. Već u prvom broju na nekoliko strana objavio je strip *Malerozni tancer*. Nažalost, časopis nije izlazio dugo jer je izuzetno talentovani crtač dve godine kasnije umro.



Slobodan Ivkov

115 GODINA OD ROĐENJA BRANISLAVA - BRANKA VIDIĆA

Pre 115 godina, 1904. u Derventi, rođen je najpoznatiji, najbolji i najmaštovitiji srpski stripski scenarista i pisac palp-romana u nastavcima između dva svetska rata, Branko Vidić. U periodu 1935-1941. godine bio je scenarista najmanje 60 stripova koje je često potpisivao pseudonimom Brandon Vid, kao i bezbrojne roto-romane (sveske u nastavcima). Gotovo da nema crtača sa kojim nije saradivao. Umro je u Beogradu 1967.

Slobodan Ivkov

110 GODINA OD ROĐENJA ĐORĐA LOBAČEVA

Jedan od najznačajnijih srpskih stripara između dva svetska rata rođen je 1909. u Skadru u Osmanskoj imperiji. Posle Revolucije, njegova porodica odlučila je da se ne vraća u komunistički Sovjetski Savez (Rusija) je kao država prestala da postoji 1917), već je ostala u Srbiji, odnosno 1918. formiranoj Kraljevini Srba, Hrvata i Slovenaca, koja od 1929. nosi ime Kraljevina Jugoslavija. Kao tinejdžer, do smrti roditelja, živeo je u Novom Sadu, a od 1922. godine u Beogradu. Prvi od oko 30 stripova objavio je 1935. godine. Iako ruskog porekla, tel u svojoj 47. godini, 27. novembra 1955, stupio je nogom na zemlju svojih predaka. Pošto je komunistička vlast u Sovjetskom Savezu zabranjivala strip kao dekadentni imperialistički proizvod za zaglavljuvanje širokih narodnih masa, on je 1964. svake dve godine (koliko su mu tamo dozvoljavali), a zatim jednom godišnje putovao u Srbiju. Već 1965. ponovo je objavio jedan strip u *Politikinom zabačniku*, ali je crtao samo dok je boravio u Beogradu. Kasnije je slao stripove iz Leningrada. Pokušao je na tom talasu da 1966. obnovi i strip u Sovjetskom Savezu, ali mu je Oblasni komitet kulture Komunističke partije naložio da obustavi rad. Više podataka ima u odrednicu Lobačev, u Svetskoj enciklopediji stripa Morisa Horna (*The World Encyclopedia of Comics*, Chelsea House Publishers, Philadelphia, USA, 1999, pg. 488-489).

Slobodan Ivkov

140 YEARS SINCE THE LAUNCH OF ŠALJIVI ASTRONOM MAGAZINE

Milivoje Mauković (1851-1881) was illustrator and cartoonist, but also one of the first Serbian comics artists. He lived in a small town of Šid, where there was no local printing office. However, thanks to his previous close collaboration with Jovan Jovanović Zmaj from Novi Sad, who was experienced founder and editor of other Serbian magazines, Mauković was able to launch his magazine, titled *Šaljivi astronom* ("Funny Astronomer"). It was launched in Novi Sad in 1879. In its first issue, he published a comic titled *Malerozni tancer* ("Unlucky Dancer") on several pages. Unfortunately, the magazine did not exist for long, because its extremely talented artist died only two years later.

Slobodan Ivkov

115 YEARS SINCE THE BIRTH OF BRANISLAV - BRANKO VIDIĆ

Branko Vidić, the most famous and the most creative Serbian comic writer and author of the pulp-novels in sequels during the Interwar period, was born in 1904 in the town of Derventa. Between 1935 and 1941 he wrote at least 60 comics, which he frequently signed under the pen name Brandon Vid, as well as numerous pulp-novels. There is almost no artist from that era with whom he did not collaborate. He died in Belgrade in 1967.

Slobodan Ivkov

110 YEARS SINCE THE BIRTH OF ĐORĐE LOBAČEV

Đorđe Lobačev was one of the most important Interwar Serbian comics artists. He was born in 1909 in Scutari, at that time part of the Ottoman Empire. After the Russian Revolution, his family decided not to return to the communist Soviet Union, but to stay in Serbia, that is in the newly formed Kingdom of Serbs, Croats and Slovenes (after 1929, Kingdom of Yugoslavia). As a teenager, and until the death of his parents, he lived in Novi Sad, and since 1922 in Belgrade. He published some 30 comics. The first appeared in 1935. Despite being Russian by origin, it was only on November 27, 1955, when Lobačev was 46, that he stepped foot on the land of his ancestors. The communist government in the Soviet Union forbade the comics as a decadent imperialist product for brain-washing of masses. Therefore, since 1964 Lobačev continuously traveled to Serbia; initially once in every two years (that much was allowed to him), and afterwards every year. Already in 1965, he published a comic in Politikin Zabavnik. Initially he was working on comics only during his stays in Belgrade, while later, he was sending them from Leningrad. In 1966 he tried to renew the comic art in the Soviet Union, but Regional committee of the Party ordered him to suspend the work. More info about him can be found under the entry Lobačev in Horne's World Encyclopedia of Comics (The World Encyclopedia of Comics, Chelsea House Publishers, Philadelphia, USA, 1999, pp. 488-489).

Slobodan Ivkov

80 GODINA OD POKRETANJA STRIPA ZIGOMAR

Najzaposleniji srpski stripski scenarista i pisac palp-romana u nastavcima između dva svetska rata, Branko Vidić, 1939. godine osmislio je strip o maskiranom urbanom heroju (pre Betmena!), milioneru iz Njujorka Zigomaru, a crtao ga je mladi postrevolucionarni imigrant ruskog porekla Nikola Navoev (1913 - 1940). Pisac se nije potpisivao, a crtač je uzeo pseudonim Nick Woody. Premijera je bila 28. maja 1939. godine u broju 28 časopisa *Mikijevo carstvo*. Zanimljivost u svetskim razmerama jeste to što se u oktobru 1939. dogodio jedan od prvih svetskih kros-overa, i to maskiranih heroja: Zigomara i Fantoma (Phantom). Sumnjam da su Li Fok (Lee Falk) i Rej Mur (Ray Moore) sa tim bili upoznati. Posle prerane smrti Navoeva, crtanje Zigomara nastavio je Dušan Bogdanović (Beograd, 1921-1974). Više podataka ima u odrednicima Zigomar, u Svetoskoj enciklopediji stripa Morisa Horna (*The World Encyclopedia of Comics*, Chelsea House Publishers, Philadelphia, USA, 1999, pg. 829-830).

Slobodan Ivkov

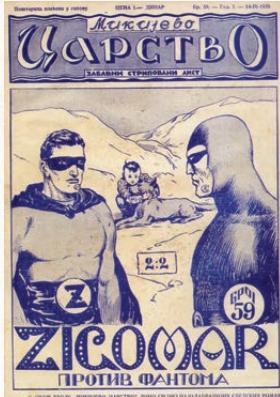
80 GODINA OD OSNIVANJA ČASOPISA MIKJEVO CARSTVO

Glavni urednik beogradskog časopisa *Mika Miš*, Milutin S. Ignjačević, zbog nekih nesuglasica sa vlasnikom Aleksandrom Ivkovićem napustio je dugogodišnji posao, pa je sa piscem Branislavom - Brankom Vidićem odlučio da osnuje svoj magazin. Sa sobom je odveo dosta autora, scenarista i crtača. Neki su radili za obojicu. Prvi broj pojavio se 23. februara 1939. godine. Kao urednik, pošto je anketirao (konzervativne) čitaoce, početkom 1941. godine deo „suvereniteta“ i autoriteta prepustio je čitaocima te od 214. broja ponovo vratio veći format (21 x 29 cm) koji je u 180. broju 1940. smanjio na 17,5 x 25 cm, a uz to smanjenje omogućio korice u koloru i bolju štampu. No, rešen da posluša verne i navikle kupce, vratio je sve na staro, pa je čak i taj 214. broj ponovo obeležio brojem 1! U zagradi je diskretno zadržao staru numeraciju. Zbog napada nacističke Nemačke i bombardovanja Beograda 6. aprila 1941. godine, štampan je još samo jedan broj, br. 4 (217) od 9. aprila 1941. Posle Drugog svetskog rata *Mikijevo carstvo* nije obnovljeno. Iako je ovaj stripski časopis izlazio tek nešto duže od dve godine, po važnosti bi u međuratnom periodu mogao da bude odmah iza *Mike Miša*, a rame uz rame sa pet dana mladim *Politikinim zabavnikom*.

Slobodan Ivkov

80 GODINA ČASOPISA POLITIKIN ZABAVNIK I 3500. BROJ!

Najvažniji i najdugovečniji srpski časopis sa stripovima koji i danas redovno izlazi. U katalogima 12. i 15. Salona stripa 2014. i 2017. opširno smo pisali o nekim aspektima ovog srpskog nedeljnog zabavnog lista, u kojem su stripovi do pre oko dve decenije zauzimali najveći deo sadržaja. Objavili smo i prvu naslovnu stranicu iz 1939. i onu obnovljenoj prvog broja 1952. godine. Da podsetimo



80 SINCE THE LAUNCH OF ZIGOMAR COMICS

Branko Vidić was the most prolific Serbian comics writer and author of pulp-novels in sequels during the Interwar period. In 1939 he created a comics about a masked urban hero (before Batman!), a millionaire from New York named Zigomar. The artist was a young post-revolutionary Russian emmigrant Nicholas Navoev (1913-1940). The name of the writer was omitted, while the artist took a pen name Nick Woody. The premiere of the comics was on May 28, 1939, in the issue no. 28 of *Mikijevo carstvo*. Curiosity on a global scale took place in October 1939, when one of the first cross-overs worldwide was presented to the readers, with two masked heroes Zigomar and Phantom. I doubt that Lee Falk and Ray Moore knew about that. After Navoev's untimely death, the work on Zigomar was continued by Dušan Bogdanović (Belgrade 1921-1974). More info can be found under the entry Zigomar in Horne's World Encyclopedia of Comics (*The World Encyclopedia of Comics*, Chelsea House Publishers, Philadelphia, USA, 1999, pp. 829-830).

Slobodan Ivkov

80 YEARS SINCE THE LAUNCH OF MIKJEVO CARSTVO MAGAZINE

Milutin S. Ignjačević, editor-in-chief of Belgrade based magazine *Mika Miš* ("Mickey Mouse"), left his long-term job due to some disagreements with the owner Aleksandar Ivković. Consequently, together with a writer Branislav – Branko Vidić, he decided to launch his own magazine *Mikijevo carstvo* ("Mickey's Empire"). He brought many authors, scriptwriters and artists from the former to the newly launched magazine, while some of them continued to work for the both employers. The first issue of *Mikijevo carstvo* appeared on February 23, 1939. After the issue no. 180, in 1940, the format of the magazine was reduced from 21 x 29 cm to 17,5 x 25 cm, although it appeared in color cover page and higher quality print. However, after a poll conducted among the readers, the old format was restored in issue no. 214, in the beginning of 1941. Moreover, that issue was labeled as no 1, while discreetly, in brackets, the old numbering was preserved. The last issue, no. 4 (or 217) appeared on April 9, 1941, three days after the attack of Nazi Germany and the bombardment of Belgrade. The magazine was discontinued afterwards and was not re-launched after World War Two. Although it existed for only two years, its importance in the Interwar period was almost in the rank of *Mika Miš* and on par with five days younger *Politikin zabavnik* ("Politika's Funnypaper").

Slobodan Ivkov

80 YEARS OF POLITIKIN ZABAVNIK AND ITS ISSUE NO. 3500!

Politikin zabavnik ("Politika's Funnypaper") is the most important and the longest-running Serbian magazine with comics, which is still regularly published today. In the previous catalogs of the Festival, from 2014 and 2017, we wrote about some aspects of this Serbian weekly, in which the comics consisted largest part of its contents until two decades ago. We also published the first cover

da matični beogradski dnevni list *Politika*, osnovan 1904, takođe izlazi i danas. Posle velikog uspeha konkurentskog časopisa *Mika Miš* od 1936. i mnogih drugih izdanja sa stripovima, vlasnici 28. februara 1939. na velikom novinskom roto-formatu pokreću svoj *Politikin zabavnik*. Zbog velike potražnje, izlazio je dva puta nedeljno, utorkom i petkom. Dva dana pre početka nacističke okupacije, 4. aprila 1941. godine, objavljen je poslednji 220. broj. To su bili stripovi u nastavcima ili jednokratni gegovi na jednoj tabli ili kaišu, uz povremene zasebne sveske sa kompletним epizodama. Nije izlazio 11 godina, a obnovljen je 5. januara 1952. godine u istovetnom novinskom obliku, ali numerisan od broja 1. U početku je sadržao samo Diznijeve stripove. Od 6. januara 1968. i broja 836 izlazi u današnjem njuzmagazinskom obliku, na odličnoj hartiji i štampan u punom koloru (duboka štampa/bakrotisak), samo je tada bio nešto većeg formata. Od novembra 1968. konačno kao povremeno zasebno ubaćene roto-separate sadrži i kompletne stripove (*Mali Abner* Ala Kepa, *Fantom* Saja Berija, *Oli Up* Vinsenta Hemlina, *Mandrak*, *Rip Kirby* i druge), da bi uskoro kompletan strip postao redovni integralni središnji deo svakog broja. Ove godine 1. marta obeležen je 80. rođendan, a već sledeće nedelje, 8. marta, imao je broj 3.500. U stvari, to je od 1939. faktički bio 3720. broj, ali najvažnije je da verovatno nema svetski relevantnog autora ili stripa koji do sada tu nije objavljen.



Slobodan Ivkov

80 GODINA OD POKRETANJA ČASOPISA VREME STRIP

Dva konkurenčna dnevna lista dominirala su u Beogradu početkom 20. veka: *Politika* i *Vreme*. Kada su u ovom drugom konačno shvatili koliki tržišni potencijal u Srbiji ima strip i koliko je popularan i uspešan *Politikin zabavnik* koji je pokrenut u februaru, i *Vreme* je publici predstavilo prvi broj svog časopisa *Vreme strip*, ali tek 17. juna 1939. Vlasnik *Vremena* Dušan Glišić izgleda da nije razumeo kakvu ulogu imaju tri aspekta: ritam izlaženja stripova u nastavcima, stručni stripski urednici i srpski autori sa domaćim temama, duhom bliski čitaocima. Klasično novinarsko iskustvo tu nije bilo dovoljno. Sam Glišić bio je potpisani i kao vlasnik i kao izdavač i kao jedini urednik lista koji je izlazio tek svake druge nedelje! Odabro je dobre i tada moderne stripove, ali problem je bila koncepcija i dugoročna tržišna strategija. I pored *Ridet Barja* Vila Gulda (nema rodbinske veze sa Česterom Guldom, autorom *Dika Trejsija!*), *Porodice Tarana* Džordža Mekmanusa, *Kamenika i Kremenika* Vinsenta Hemlina, *Gileta i Rileta Bada Fišera*, *Radio patrole* scenariste Edija Salivena (sic!) i crtača Čarlsa Šmita - časopis je doživeo samo šest brojeva.



Slobodan Ivkov

page of the magazine from 1939 and the first cover page of the new series from 1952. As a side note, the parent Belgrade daily *Politika*, launched in 1904, is still being published. After huge success of *Mika Miš* magazine in 1936 and other comics editions, the owners launched *Politikin Zabavnik* on February 28, 1939, in large newspaper format. Due to the high demand, the magazine was published twice per week – on Tuesday and Friday. The last issue no. 220 was published on April 4, 1941, two days before the beginning of the war. The contents consisted of comics in sequels, or one-shot gags on a single table or strip, with occasional separate volumes with complete episodes. After 11 years, the magazine was re-launched, on January 5, 1952, in the same newspaper format, but with new numeration, starting from no. 1. Initially, only Disney comics were published. However, since January 6, 1968 and the issue no. 836, it began to appear in a still existing newsmagazine format, on good quality paper and in full color with deep printing; the format has only been slightly larger than today. After November 1968, the full comics appeared as separate sheets, including *Lil Abner* by Al Capp, *Phantom* by Sy Barry, *Alley Oop* by Vincent T. Hamlin, *Mandrake*, *Rip Kirby* and others. Soon, the complete comics became integral middle part of every issue of the magazine. This year, on March 1, the magazine celebrated its 80th birthday,

and a week later, on March 8, 2019, the issue no. 3,500 appeared. In fact, counting from 1939, it would be an issue no. 3,720, but more important is the fact that there is not a single author or a comics important worldwide that was omitted on the pages of this magazine..

Slobodan Ivkov

80 YEARS SINCE THE LAUNCH OF VREME STRIP MAGAZINE

In the beginning of 20th century the two dailies were dominant in Belgrade – *Politika* and *Vreme* ("Time"). When in *Vreme* realised the market potential of comics in Serbia, and how successful was *Politikin Zabavnik*, launched in February 1939, they also presented to the audience the first issue of its comics offshoot, on June 17, 1939. However, it seems that Dušan Glišić, the owner of *Vreme*, did not quite understand the following three aspects: the tempo of publication, importance of professional comic editors and value of Serbian authors with domestic themes that were familiar to the readers. The classic journalism experience was not enough. Glišić was signed as an owner, a publisher and an editor-in-chief of this fortnightly magazine. He chose good and then popular comics, but the problem lied in the concept and the long-term market strategy. Thus, in the magazine appeared *Red Barry* by Will Gould

(who was no kin to Dick Tracy's author Chester Gould!), *Bringing Up Father* by George McManus, *Alley Oop* by Vincent T. Hamlin, *Mutt and Jeff* by Bud Fisher, *Radio Patrol* by Eddie Sullivan and Charles Schmidt. However, it had only six issues before it ceased to exist.

Slobodan Ivkov

55 GODINA OD POKRETANJA EDICIJE SVEZAKA LALE

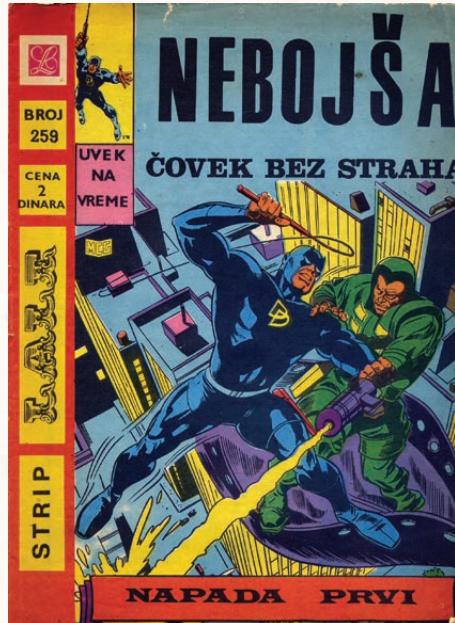
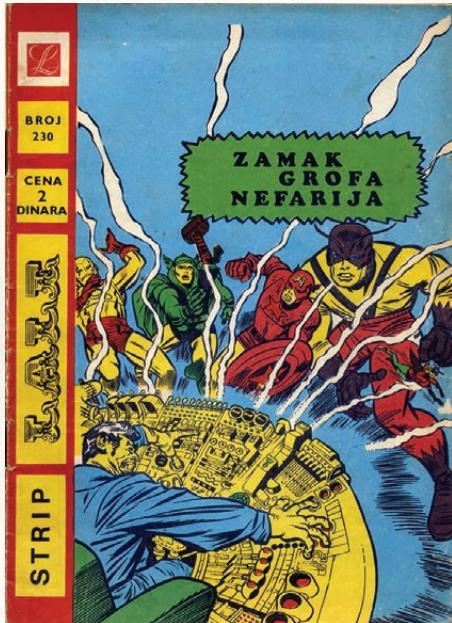
Prvi broj ove edicije kod izdavača *Dečje novine* iz Gornjeg Milanovca pojavio se novembra 1964. godine. U njima su objavljivani različiti avanturistički stripovi, od *Tarzana*, *Dika Terpina* i *Tri musketara* do *Osvetnika* i *Derdevila* (prevođenog kao Nebojša). Serija Sveska je, u obliku redovnih i vanrednih (obimnijih) brojeva postojala oko 18 godina. Ugašena je sa redovnim br. 439 avgusta 1972. godine.

Slobodan Ivkov

55 YEARS SINCE THE LAUNCH OF EDITION LALE

The first issue of this edition, published by *Dečje novine* ("Children's Newspaper") from Gornji Milanovac, appeared on November 1964. On its pages various adventure comics were published, from *Tarzan*, *Dick Turpin* and *The Three Musketeers*, to *The Avengers* and *Daredevil*. The edition existed for some eight years, during which both regular and extraordinary (more voluminous) issues appeared. It ceased to exist after the regular issue no. 439, on August 1972.

Slobodan Ivkov

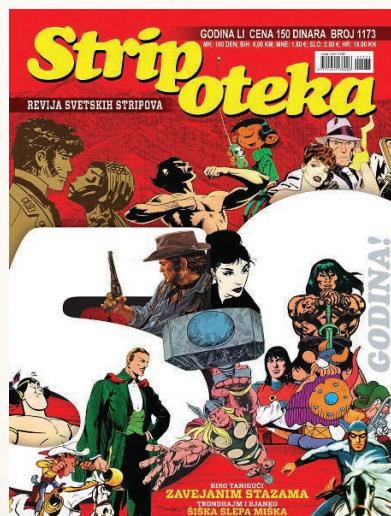


50 GODINA STRIPSKOG ČASOPISA STRIPOTEKA

Stripski nedeljnik *Panorama*, koji je izlazio od 1965. i koji je prvih godina prevodio samo stripove u nastavcima od po 1-2 table (nije bilo domaćih stripova), uoči prvomajskih praznika 1969. godine počeo je da objavljuje posebna izdanja *Stripoteka Panorama* sa kompletne stripovima. Prvi je bio *Umpah Pah* scenařiste Renée Gosinija i crtača Albera Iderzoa. Posle gašenja *Panorame* brojem 318 od 18. novembra 1971. godine, edicija je još jedno vreme imala stari naslov, da bi ga u jednom trenutku nazvala samo *Stripoteka*. U vreme građanskih ratova od 1991. nije izlazila, a obnovljena je oko 2000. Postoji i danas kao mesečnik, približivši se broju 1.200!

Slobodan Ivkov

50 YEARS OF THE COMICS MAGAZINE STRIPOTEKA



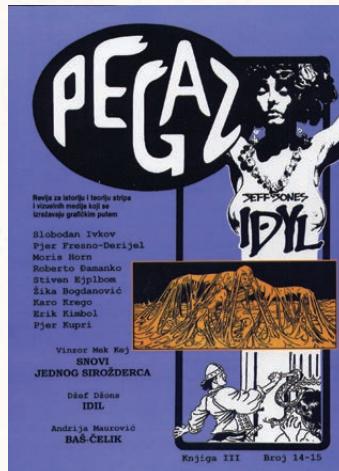
The comics weekly *Panorama* was launched in 1965. During the early years it published only foreign comics in sequels, in 1 or 2 tables, but on the eve of May Day 1969 a special edition with complete comics, titled *Stripoteka Panorama*, appeared. The first was *Oumpah Pah le Peau-Rouge*, scripted by René Goscinny and drawn by Albert Uderzo. After *Panorama* ceased to exist with its issue no. 318, on November 18, 1971, the edition continued under the initial title for some time, before it was shortened to *Stripoteka*. During the civil wars of the nineties, the magazine was not published, but was re-launched in 2000. It exists today as a monthly magazine and the issue no. 1200 will appear soon.

Slobodan Ivkov

45 GODINA ČASOPISA ZA TEORIJU STRIPIA PEGAZ

Spiritus movens prvog srpskog teorijskog časopisa za strip Žika Bogdanović (Beograd, 1932) je prvi broj (knjiga od 166 stranica velikog formata!) koji je u stvari nosio oznaku dvobroja 1-2, 1974. štampao u tiražu od 1.500 primeraka, da bi drugo izdanje istog krajem osamdesetih objavio u oko 300 primeraka. Potom je 1989. objavio dvobroj 9-10 (200 stranica velikog formata). Objavljeni su i zasebni tematski brojevi. Posle pauze zbog gradanskih ratova i uništavanja tržista izlazi periodično, na nekoliko godina u pedesetak primeraka, uz mogućnost digitalnog doštampanja ukoliko se ukaže potreba. Poslednji dvobroj je 14-15.

Slobodan Ivkov



45 YEARS OF PEGAZ, THE MAGAZINE FOR COMICS THEORY

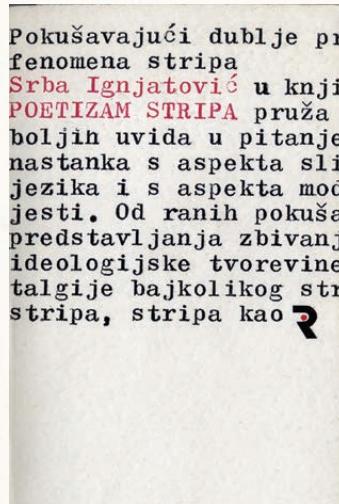
Žika Bogdanović (Belgrade, 1932), was the spiritus movens of the first Serbian theoretical comics magazine *Pegaz* ("Pegasus"). Its first number, officially a double issue no. 1-2, was printed in 1974, in circulation of 1500 copies and on 166 pages in big format. The second issue appeared only in late eighties, and in just 300 copies. In 1989, another double issue no. 9-10 appeared, on 200 pages in big format. In the meantime, special thematic issues were also published. After the pause during the civil wars and destruction of the market, the magazine appears periodically, every several years and in 50 copies only, but with a possibility for print on demand. The last issue is no. 14-15.

Slobodan Ivkov

40 GODINA OD PRVE TEORIJSKE KNJICE O STRIPU JEDNOG SRPSKOG AUTORA

Na prostoru bivše SFRJ bilo je sasvim uobičajeno da su oni koji su se bavili stripom putovali i objavljivali u gradovima različitih republika. Tako se dogodilo da je prva teorijska knjiga *Poetizam stripia* srpskog teoretičara Srboljuba - Srbe Ignjatovića na srpskom jeziku objavljena 1979. godine na teritoriji tadašnje Socijalističke Republike Hrvatske u izdanju Izdavačkog centra *Revija* iz Osijeka.

Slobodan Ivkov



40 YEARS SINCE THE FIRST THEORETICAL BOOK ABOUT COMICS BY A SERBIAN AUTHOR

In Socialist Yugoslavia it was customary for the comics theorists to travel and publish in cities of various republics. Therefore, it is not surprising that the first theoretical book about comics, titled *Poetizam stripia* ("The Poetry of Comics"), written by a Serbian theorist Srboljub - Srba Ignjatović, was published in 1979, at the territory of the then Socialist Republic of Croatia, and by Publishing Center *Revija* from Osijek.

Slobodan Ivkov

10 GODINA OD NASTANKA PRVOG SRPSKOG DUGOMETRAŽNOG ANIMIRANOG FILMA

Kao student beogradskog Fakulteta primenjenih umetnosti Alekса Gajić je od 1995. do 1998. sa scenaristom Darkom Grkinićem stvarao futurističko-akcioni SF strip *Tehnotajz*. Mesto radnje je Beograd 2074. godine. Postao je prvi student tog fakulteta (možda i u Srbiji) kome je jedan stripski album bio diplomski rad. Štampan je 2001. godine. Deset godina posle završetka, strip je adaptirao u prvi srpski dugometražni animirani film *Tehnotajz: Edit i ja* u koprodukciji *Yodi Movie Craftsman* i *Black White 'N' Green Animation Studio*, a te 2009. objavljen je u drugo, dopunjeno izdanje stripskog albuma.

Slobodan Ivkov

10 YEARS SINCE THE EMERGENCE OF THE FIRST SERBIAN ANIMATED FEATURE MOVIE

Between 1995 and 1998, as a student of the Faculty of Applied Arts from Belgrade, Aleksa Gajić worked on futuristic action SF comics *Tehnotise*, together with scriptwriter Darko Grkinić. The story is taking place in Belgrade in 2074. Gajić became the first student of the faculty (and possibly the first in Serbia) who received his B.A. with a comics album. The comics was published in 2001 Ten years after its completion. Gajić adapted it into the first Serbian feature animated film, *Tehnotise – Edit and I*, co-produced by *Yodi Movie Craftsman* and *Black White 'N' Green Animation Studio*. In the same year, second, revised edition of the album was published.

Slobodan Ivkov

IZVOD IZ PROGRAMA FESTIVALA – EXCERPT FROM THE PROGRAM OF THE FESTIVAL

ŽELJKO PAHEK: LEGIJA NEPROMOČIVIH ILI ČETVRTI SVETSKI RAT UŽIVO

NIŠKI KULTURNI CENTAR & UDRUŽENJE LJUBITELJA STRIPA
BRANKO PLAVŠIĆ, NIŠ, 2019. PROMOCIJA IZDANJA

(...) Smatramo da je Željko Pahek svojim autorskim opusom uspeo da skrene pažnju na strip scenu u Srbiji. Verujemo da je on jedan od onih autora koji je prokrcio put mnogima sa ovih prostora da objavljaju i egzistiraju na brojnim strip scenama širom sveta.

A *Legija nepromočivih* prosto se nametnula jer je Pahek 2017. godine za francusko izdanje *Legije nepromočivih* u celosti oborio ovaj strip album. Tako će domaća strip publika imati prilike da prvi put vidi prekaljene legionare Fircika i Gereckog, kao i čuvengog narednika Cukera, u punom koloru. A da li su Skrombjije preživele 4. svetski rat?... To ćeće svakako saznati na stranicama ovog strip albuma.

(...) kultno izdanje ovog autora, *Legija nepromočivih*, prvenac je novopokrenute biblioteka *Strip pečati*. Ova biblioteka ima ambiciju da tokom godina postane raskošna riznica vrhunskih ostvarenja iz bogate baštine srpskog stripa i da ta ostvarenja u novom, reprezentativnom ruhu predstavi mladim generacijama stripofila.

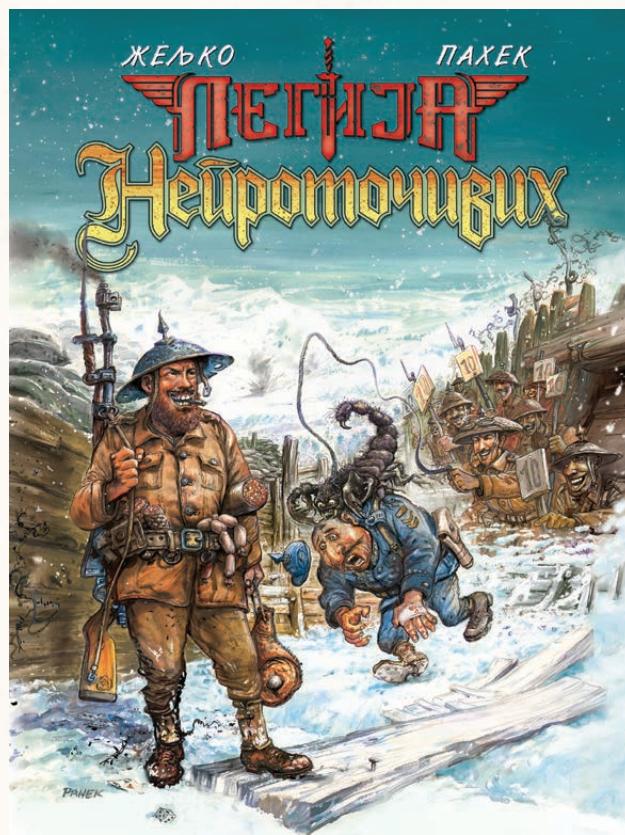
Ono što će ovu biblioteku izdvojiti od ostalih jeste i to što će je (osim luksuzne opreme strip albuma) krasiti i cirilično pismo. Ovog puta to je font koji je nastao iz rukopisa Željka Paheka (...)

Zoran Nikolić, urednik izdanja (izvod iz teksta)

ŽELJKO PAHEK: WATERPROOF LEGION OR WORLD WAR FOUR LIVE

CULTURAL CENTER NIŠ & ASSOCIATION OF COMICS FANS
"BRANKO PLAVŠIĆ", NIŠ, 2019, ALBUM LAUNCH

In our opinion, Željko Pahek, with his opus, managed to turn the attention to the Serbian comics scene. We believe that he is one of the authors who paved the way for many other artists from the region to publish and exist on the global comics scene.



Legija nepromočivih ("Waterproof Legion") simply imposed itself due to the fact that in 2017 Pahek fully colored its French edition. In this way, domestic audience will have the opportunity to see hardened legionaries Fircik and Geretsky, as well as famous sergeant Zucker, in full color. And did scrombions survived World War IV? You will find out on the pages of this comics album.

Legija nepromočivih, a cult album of this author, is the first issue of newly launched edition of *Strip pečati*. The edition is created with an aim to become a lavish treasure of top achievements from the rich Serbian comics heritage, and to present them in a new, representative format to younger generations of comics fans.

The edition is unique not only because of its luxury format, but also due to its cyrillic lettering. The font that was used was created by Željko Pahek himself.

Zoran Nikolić, editor of the edition
(excerpts from the text)

RADIVOJ BOGIČEVIĆ (1940-2019)

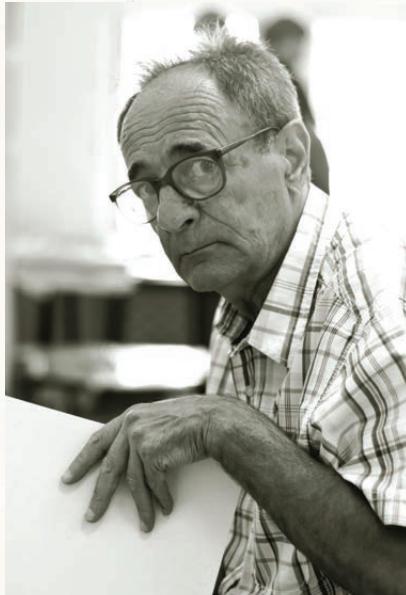
Radivoj Bogičević rođen je 16. maja 1940. godine u pitomom slavonskom selu Sremske Laze. Osnovnu školu pohađao je u rodnom mestu, a osmogodišnju u Vinkovcima. Dogodovštine iz mladosti Radivoj je prelepo ispričao u autobiografskom romanu *U trku za jelenom*.

Studirao je na Akademiji primjenjenih umetnosti u Beogradu, gde je diplomirao na odseku za grafiku. Potom se zaposlio u *Zastava filmu* kao animator i asistent režije. Radio je zatim u PCP-u kao urednik omota za gramofonske ploče i u EPP-u Radio-televizije Beograd gde se bavio kreiranjem spotova i 3D animacijom. U penziju je otišao kao urednik grafičke opreme svih RTB redakcija.

Stripom počinje da se bavi sredinom šezdesetih kada otpočinje saradnju sa *Dečjim novinama*. Za ediciju *Nikad robom* crtao je serijal po sopstvenom scenariju o stariim Slovenima, *Akant*, koji je objavlјivan i u časopisima *Zenit*, *Kuriri*, *Ediciji Lale*, *YU strip*. U periodu od 1963. do 1971. godine Bogičević je kreirao vadesetak epizoda stripa o Akantu, nejednakog obima i formata, a započeo je i druge serijale. Po scenariju Dobrice Erić radio je strip serijal o Blaži i Jelici kao i serijal o srpskim vojnicima u Prvom svetskom ratu – po svojoj prvoj epizodi nazvan *Neustrašivi*. Za časopis *Kekec* radio je strip *Bedanjčeva zamka* po scenariju reditelja Jože Galea. Akant je, međutim, bio i ostao njegov najpopularniji junak.

Pored animacije i stripa, bavio se ilustrovanjem, a objavljivao u *Političkinom zabavniku*, *Politici za decu*, kao i u izdavačkoj kući *Narodna knjiga* i drugim. Njegov autobiografski roman *U trku za jelenom* iz 2003. nagraden je nagradom *Političkinog zabavnika* kao najbolji dečiji roman te godine. Bogičevićev jedini povratak stripovima bio je album *Džon Piplofks*, 2004. godine.

Godine 2013. dobio je nagradu *Srećko Jovanović* koju na Međunarodnom salonu stripa dodeljuju izdavačka kuća *Dečje novine Dositej* i opština Gornji Milanovac, a odmah potom, 2014. i Specijalno priznanje za doprinos srpskom stripu SKC-ovog 12. Međunarodnog salona stripa.



Radivoj Bogičević was born on May 16, 1940 in Sremske Laze, a gentle village in Slavonia. He attended primary school in his native place, and secondary school in the town of Vinkovci. He narrated his youth adventures in the autobiographical novel *U trku za Jelenom* ("Running for Deer").

He studied at the Academy of Applied Arts in Belgrade, where he graduated from the graphics department. The work for *Zastava film* followed. He was employed as an animator and assistant director. He then worked for record label PGP Belgrade as a cover editor for LPs, and on videos and animation in the advertising department of Radio-Television Belgrade (RTB). He retired as an editor of graphic equipment of all RTB redactions.

In the mid-sixties he started to work on comics and his collaboration with *Dečje novine* ("Children's Newspaper") began. For the edition

Nikad robom ("Never Surrender"), he drew and scripted comics series *Acant*, dedicated to Ancient Slavs and also published in magazines *Zenit*, *Kuriri*, *Ediciji Lale* and *YU strip*. Between 1963 and 1971, he created two dozen episodes of *Acant*, unequal by size and format. He also started other series. These were *Blažo and Jelica*, scripted by Dobrica Erić, as well as the series dedicated to Serbian soldiers during the World War I, named after its first episode *Neustrašivi* ("Fearless"). For *Kekec* magazine he created comics named *Bedanjčeva zamka*, scripted by director Jože Gale. However, *Acant* remained his most popular character.

In addition to animation, Bogičević was also an illustrator. He published his illustrations in *Političkin zabavnik*, *Politika za decu* ("Politika for Children"), for *Narodna knjiga* Publishing and other publishers. His autobiographical novel *U trku za Jelenom*, published in 2003, was awarded by *Političkin zabavnik* magazine as best children's novel of the year. His only comeback to comics was a graphic novel, titled *John Pipplefox*, in 2004.

In 2013, he won award *Srećko Jovanović*, given by *Dečje novine Dositej* publishing house and Gornji Milanovac municipality. In the following year, at 12th International comics festival in Belgrade, he was awarded with special recognition for general contribution to the Serbian comics.

PROGRAM FESTIVALA 2019.

četvrtak, 26. septembar 2019.

15.00 – 22.00, Klub SKC: BERZA STRIPA

19.00, OTVARANJE IZLOŽBI SALONA 2019:

Srećna Galerija: KONKURS 2019 – IZLOŽBA NAGRAĐENIH RADOVA

Mala sala: KONKURS 2019 – IZLOŽBA NAJUSPELIJIH RADOVA

Galerija SKC: GETO (RS), retrospektivna izložba gosta Salona. Autor postavke: Marija Ristić

Velika sala: r.m.Gera (RS/ES), izložba gosta Salona

Velika sala: Valinor Workshop Exhibition, Valinor Srbija

Novi prostor: Nedeljko DRAGIĆ (HR), retrospektivna izložba gosta Salona. Autor postavke: Veljko Krulčić

Galerija Cirkus: Ljubomir KLJAKIĆ – dobitnik Priznanja za doprinos srpskom stripu,
dokumentarna izložba. Autor postavke: Slobodan Ivković

19.30, Velika sala: KOSPLEJ SALONA 2019.

20.00, Velika sala: CEREMONIJA SVEČANOG OTVARANJA SALONA I DODELA NAGRADA

petak, 27. septembar 2019.

11.00 – 22.00, Klub SKC: BERZA STRIPA

16.00, Velika sala: PRIČA O NAŠEM BLEKU ILI PRIČA O BLEK INTEGRALIMA I & II, Niški kulturni centar & Udrženje ljubitelja stripa „Branko Plavšić“, Niš, 2019, promocija izdanja.

Govore: Zoran Nikolić, urednik izdanja i predsednik Udrženja, Srđan Savić direktor NKC-a i Milan Ilić grafički urednik izdanja

17.00, Velika sala: Zoran ĐUKANOVIĆ: Vraćanje u život stripskih klasika digitalnom restauracijom
– Princ Valijant, Lens.., predavanje

18.00, Velika sala: Modesty stripovi - Prezentacija novih izdanja, Živojin Tamburić sa gostima

19.00, Velika sala: Nedeljko DRAGIĆ (HR), predstavljanje gosta Salona. Moderator programa: Veljko Krulčić

20.00, Velika sala: DOBBS (FR), predstavljanje gosta Salona
/Promocija izdavačke kuće 300 ČUDA COMICS, Beograd /Potpisivanje albuma

subota, 28. septembar 2019.

11.00 – 22.00, Klub SKC: BERZA STRIPA

16.00, Velika sala: Jovan GVERO: „NS STRIP VIKEND”, promocija festivala

16.30, Velika sala: „STRIPOLIS” br.11, promocija strip magazina, Kulturni centar Zrenjanin, Srbija

17.00, Velika sala: Željko PAHEK: LEGIJA NEPROMOČIVIH ILI ČETVRTI SVETSKI RAT UŽIVO, Niški kulturni centar & Udrženje ljubitelja stripa „Branko Plavšić“, Niš, 2019, promocija izdanja.

Govore: Željko Pahek, autor, Zoran Nikolić, urednik izdanja i predsednik Udrženja, Srđan Savić direktor NKC-a i Milan Ilić grafički urednik izdanja.

18.00, Velika sala: SPECIJALNO PRIZNANJE SALONA STRIPA 2019. ZA DOPRINOS SRPSKOM STRIPU:

Ljubomir KLJAKIĆ, razgovor sa laureatom. Moderator programa: Slobodan IVKOV

19.00, Velika sala: PREDSTAVLJANJE GOSTA SALONA: GETO (RS) – RAZGOVOR SA UMETNIKOM.

Govore: Zoran Stanojević, Rastko Ćirić. Moderator programa: Marija Ristić

20.00, Velika sala: Andrijana RUŽIĆ: FILM KAO OTIMANJE OD ZABORAVA
- ANIMIRANI FILMOVI NEDELJKA DRAGIĆA (HR), predavanje / projekcija filmova
(Elegija, 1965, 3.56; Možda Diogen, 1967, 9.51; Idu dani, 1969, 10.07; Tup-tup, 1972, 9.42;
Dnevnik, 1974, 8.52; Put k susjedu, 1982, 2.00; Slike iz sjećanja, 1989, 11.54)

nedelja, 29. septembar 2019.

11.00 – 22.00, Klub SKC: BERZA STRIPA

16.00, Velika sala: Zoran ĐUKANOVIĆ: Moja avantura sa američkim izdavačem Classic Comics Press (Cisco Kid, Lance, Rusty Riley), predavanje

17.00, Velika sala: PRIZNANJE SALONA ZA NAJBOLJEG IZDAVAČA INOSTRANIH STRIP IZDANJA U SRBIJI 2018/2019: ČAROBNA KNJIGA, Beograd, promocija izdavača

18.00, Velika sala: r.m.Gera (RS/ES): VEĆE SA GEROM - PROMOCIJA GOSTA SALONA
/RAZGOVOR SA UMETNIKOM / POTPISIVANJE ALBUMA

20.00, Velika sala: PRIZNANJE SALONA ZA NAJBOLJEG IZDAVAČA DOMAĆEG STRIPA 2018/2019:
SYSTEM COMICS, Beograd, promocija izdavača

(Međunarodni salon stripa zadržava pravo izmene i dopune programa)

(Radno vreme galerija tokom trajanja zvaničnog programa Salona je 10.00 – 20.00 časova)

PROGRAM OF THE FESTIVAL 2019

Thursday, September 26th, 2019

15:00 – 22:00, SKC Club: COMICS MARKETPLACE

19:00, OPENING OF THE FESTIVAL EXHIBITIONS 2019:

Happy Gallery: CONTEST 2019 – EXHIBITION OF THE AWARDED COMICS

Small Hall: CONTEST 2019 – EXHIBITION OF THE COMICS SELECTED BY THE JURY

SKC Gallery: GETO (RS), retrospective exhibition of the guest of the festival.

Author of the exhibition Marija Ristić

Main Hall: r.m.Guera (RS/ES), exhibition of the guest of the festival

Main Hall: Valinor Workshop Exhibition, Valinor Serbia

New Space: Nedeljko DRAGIĆ (CRO), retrospective exhibition of the guest of the festival.

Author of the exhibition Veljko Krulčić

Circus Gallery: Ljubomir KLJAKIĆ – winner of the Award for general contribution to the Serbian comic strip, documentary exhibition. Author of the exhibition Slobodan Ivković

19:00, Main Hall: COSPLAY 2019

20:00, Main Hall: OPENING AND AWARDS CEREMONY

Friday, September 27th, 2019

11:00 – 22:00, SKC Club: COMICS MARKETPLACE

16:00, Main Hall: THE STORY ABOUT OUR IL GRANDE BLACK OR THE STORY ABOUT BLACK'S

ONESHOTS I & II, Cultural Center Niš & Association of Comics fans „Branko Plavšić“, Niš, 2019, album launch. Speakers: Zoran Nikolić, editor of the album and chairman of the Association; Srđan Savić, director of Cultural Center Niš and Milan Ilić, graphic editor of the album

17:00, Main Hall: Zoran DJUKANOVIĆ: Bringing classic comics into life by digital restauration: Prince Valiant, Lance..., lecture

18:00, Main Hall: Modesty Stripovi – launch of new editions, Živojin Tamburić with guests

19:00, Main Hall: Nedeljko DRAGIĆ (CRO), introducing the guest of the festival; moderator: Veljko Krulčić

20:00, Main Hall: DOBBS (FR), introducing the guest of the festival

/ Promotion of 300 ČUDA STRIPOVI Publishing, Belgrade / Album signing

Saturday, September 28th, 2019

11:00 – 22:00, SKC Club: COMICS MARKETPLACE

16:00, Main Hall: Jovan GVERO: "NOVI SAD COMICS WEEKEND", promotion of the festival

16:30, Main Hall: Comics magazine STRIPOLIS, (Cultural center, Zrenjanin, Serbia), launch

17:00, Main Hall: Željko PAHEK: WATERPROOF LEGION OR WORLD WAR FOUR LIVE, Cultural Center Niš & Association of Comics fans „Branko Plavšić“, Niš, 2019, album launch.

Speakers: Željko Pahek, author; Zoran Nikolić, editor of the album and chairman of the Association; Srđan Savić, director of Cultural Center Niš and Milan Ilić, graphic editor of the album

18:00, Main Hall: SPECIAL AWARD OF THE FESTIVAL FOR GENERAL CONTRIBUTION TO THE SERBIAN COMICS 2019: Ljubomir KLJAKIĆ, talk with the laureate; moderator: Slobodan IVKOV

19:00, Main Hall: INTRODUCING THE GUEST OF THE FESTIVAL: GETO – TALKS WITH THE ARTIST.

Speakers: Zoran Stanojević, Rastko Čirić; moderator: Marija Ristić

20:00, Main Hall: Andrijana RUŽIĆ: ANIMATED FILMS OF NEDELJKO DRAGIĆ, lecture / screening (Elegy (1965) 3:56; Perhaps Diogenes (1967) 9:51; Days are passing by (1969) 10:07; Tup-tup (1972) 9:42; The Diary (1974) 8:52; A way to your Neighbour (1982) 2:00; Pictures from Memory (1989) 11:54)

Sunday, September 29th, 2019

11:00 – 22:00, SKC Club: COMICS MARKETPLACE

16:00, Main Hall: Zoran DJUKANOVIĆ: My adventure with American publisher Classic Comics Press (Cisco Kid, Lance, Rusty Riley), lecture

17:00, Main Hall: AWARD OF THE FESTIVAL FOR BEST PUBLISHER OF FOREIGN EDITIONS IN SERBIA 2018/19: ČAROBNA KNJIGA, Belgrade, promotion of the publisher

18:00, Main Hall: EVENING WITH r.m. Guéra (RS/ES)– INTRODUCING THE GUEST OF THE FESTIVAL / TALKS WITH THE ARTIST / ALBUM SIGNING

20:00, Main Hall: AWARD OF THE FESTIVAL FOR BEST PUBLISHER DOMESTICALLY ORIGINATED COMICS 2018/19: SYSTEM COMICS, Belgrade, promotion of the publisher

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