

MEDUNARODNI SALON STRIPA

INTERNATIONAL COMICS FESTIVAL 2018



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





 STUDENTSKI KULTURNI CENTAR

16. MEĐUNARODNI SALON STRIPA

16TH INTERNATIONAL COMICS FESTIVAL
SKC BEOGRAD 27 - 30. 09. 2018.

IZLOŽBE I PRATEĆI PROGRAM FESTIVALA: 27. 09 - 12. 10. 2018.
EXHIBITIONS AND ACCOMPANYING PROGRAM OF THE FESTIVAL: SEP. 27TH - OCT. 12TH 2018

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

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

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

Stručni saradnici / Professional Associates | **Zoran Đukanović, Dušan Mladenović, Ilija Mirović**

Međunarodni program / International program | **Vladimir Antonoski, Ivana Budisavljević,
Marina Evtimov, Jasna Lesjak**

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

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

Tehnički saradnici / Technical Assistants | **Nemanja Apostolović, Petar Ivančević,
Aleksa Nikoletić, Katarina Keserović, Marija Šavija, Jelena Balević, Nenad Avramović**

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

Kosplej takmičenje / Cosplay Competition | **Isidora Vlasak, Jovana Ninković**

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

Slobodan Ivkov, predsednik komisije / Chairman

Milosav Pješčić, član komisije / Member

Aleksandar Uzelac, član komisije / Member

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

Slobodan Ivkov, 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

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Broj pristiglih radova na konkurs /
Total number of works submitted to
the contest: **334**

Broj učesnika /
Total number of participants: **377**

Broj zemalja iz kojih su radovi stigli /
Total number of countries: **25**

Zemlje iz kojih su radovi stigli na konkurs / Countries:

Bosnia & Herzegovina (12), Bulgaria (9), Canada (1), China (3), Croatia (12), Estonia (1), Hungary (4), Italy (4), Japan (1), Macedonia (21), Moldova (2), Montenegro (15), The Philipines (1), Poland (7), Portugal (1), Romania (3), Russia (10), Serbia (259), Slovakia (1), Slovenia (2), Turkey (1), Ukraine (1), Uruguay (2), Uzbekistan (3), Vietnam (1)



Žiri / Jury:

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

Boban SAVIĆ GETO, strip autor i ilustrator / comics artist and illustrator

Željko PAHEK, strip autor i ilustrator / comics artist and illustrator

Igor KORDEJ, strip autor / comics artist

Aleksandar ZOGRAF, strip autor /comics artist

Reč žirija

ili - ne krasi nagrada delo već delo nagradu

Nezavisno od toga da li je umetničko delo ovenčano nagradom, njegova umetnička vrednost uvek ostaje ista. S nagradom to nije slučaj. Nagrada je onoliko vredna koliko su vredna dela kojima je dodeljena. Potrebne su godine da bi se ugled jedne nagrade izgradio i samo jedan pogrešan izbor da bi se taj ugled urušio.

Ukoliko se složimo da će i ovogodišnje nagrade otići u prave ruke, autorima čestitajte na njihovim ostvarenjima, a žiriju na nagradama. Jer, dostignuća autora su njihova dela, a nagrade su delo žirija. Žiri se, dakle, još jednom našao u nezahvalnoj prilici da upoređuje ono što se ne da porediti i meri ono što je nemerljivo. U ime žirija čestitam svim učesnicima na njihovim ostvarenjima. Zahvaljujući njima, ovaj Salon već šesnaest godina okuplja i raduje brojne autore i ljubitelje strip umetnosti.

Na kraju, voleo bih da podsetim na nešto što ću ponavljati kada god mi se za to ukaže zgodna prilika jer smatram da je to veoma važno: Umetnost nije takmičarska disciplina. Jedina osoba s kojom se istinski stvaralac takmiči je on sam; dostignuća jednog umetnika ne obezvređuju napore njegovih kolega na način na koji se to dešava u sportu; umetnici nisu konkurenti, već saborci u zajedničkoj borbi za lepotu; u toj borbi nema poraženih ni pobjednika već samo dobitnika. A dobitnik je svako ko je učestvovao u stvaranju lepote, a još i više onaj ko je u prilici da u toj lepoti uživa.

Ne koliko reči o ovogodišnjim dobitnicima nagrada: Šesnaesti po redu Salon stripa SKC obeležio je rekordnim brojem domaćih i inostranih učesnika, kao i rekordnim brojem radova. Iz 25 zemalja prispelo je čak 334 rada. Spisku zemalja dosadašnjih učesnika ove godine pridružio se i Vijetnam.

Grand Prix ovogodišnjeg Salona dodeljen je Đorđu Miloviću za strip *Ružičasto za početnike*. Ovaj strip donosi nam poetizovanu priču o relativnoj prirodi takozvane stvarnosti. Milovićev svet dočaran je osobenim, veoma prefinjenim likovnim rukopisom.

Nagradu za najbolje ostvarenje u domenu klasičnog strip jezika dobila je Iva Grueva. Njen strip *Formula uspeha* krasi jednostavna, topla i plemenita poruka. Iva se poslužila nenametljivim, ali izrazito pitkim narativnim stilom kakav se iz neznanog razloga sve ređe sreće u savremenom strip pripovedanju. **Nagrada za najbolji crtež** dodeljena je za strip *Maestralna Marija*, Ive Atoski. Autorka se uhvatila u koštac s kompleksnim crtačkim zahtevima, primenjujući iskustva likovne grafike. **Za najbolje ostvarenje u domenu alternativnog strip jezika** proglašen je strip *Zamka*, Bojana Milojevića. Ovaj strip na neobičan način harmonizuje svesno projektovani nesklad. Priča je protkana vešto balansiranim apsurdom i prapraćena ekvivalentnim grafičkim stilom.

Stripu *Div junaci* Nebojše Vasilića dodeljene su dve nagrade, za **najbolji scenario** i **Specijalna nagrada za inovaciju**. To je nostalglična priča sa otrežnjujućim epilogom, vodena sigurnom rukom stripskog pripovedača. Iako je u svojoj osnovnoj crtačkoj postavci zasnovana na tradicionalnom jeziku stripa, autor se u završnoj izradi poslužio kompleksnim zanatskim postupkom, netipičnim za ovaj medij. Planovi prizor polja razvrstani su po dubini, nalik na pozorišne kulise. Zbog nemogućnosti da se ovaj kvalitet sačuva u štampi, likovna galerija nametnula se kao prirodno stecište ovog ostvarenja.

B. S. Geto

A word by the jury

or - do not Admire the Reward, but the work

Regardless of whether an artwork is wrapped up with a prize, its artistic value always remains the same. This is not the case with the prize. The prize is as valuable as much as the work assigned to it. It takes years for the reputation of a prize to be built, and only one wrong choice to make this reputation collapse.

If we agree that this year's awards go to the right hands, then congratulate the authors on their achievements, and the jury on the prizes. Because, the achievements of the authors are their works and awards are the work of the jury. The jury was, therefore, once again in an ungrateful position: to compare what is not comparable and to measure what is not measurable. In the name of the jury, I congratulate all the participants on their achievements. Thanks to them, this festival gathers and brings rejoice to many artists and comics fans, for sixteen years in a row.

In the end, I would like to remind of something I will repeat whenever a convenient opportunity arises, because I think it is very important: Art is not a competition discipline. The only person with whom a true creator competes is himself; the achievements of an artist do not devalue the efforts of his colleagues in the way this happens in the sport; the artists are not competitors, but the fighters in the joint struggle for beauty; in this fight there are no losers. The winner is anyone who has participated in the creation of beauty, and even more anyone who is able to enjoy it.

A couple of words about this year's winners: The sixteenth installment of the festival is marked by a record number of domestic and foreign participants, as well as by a record number of entries. As many as 334 came from 25 countries. This year, the list of participant countries was expanded by Vientam.

Grand Prix of the festival goes to the hands of Đorđe Milović and his entry *Pink for the Beginners*. This comics brings us a poetic story about the relative nature of the so-called reality. Milović's world is enchanted with a special, very sophisticated artistic stamp.

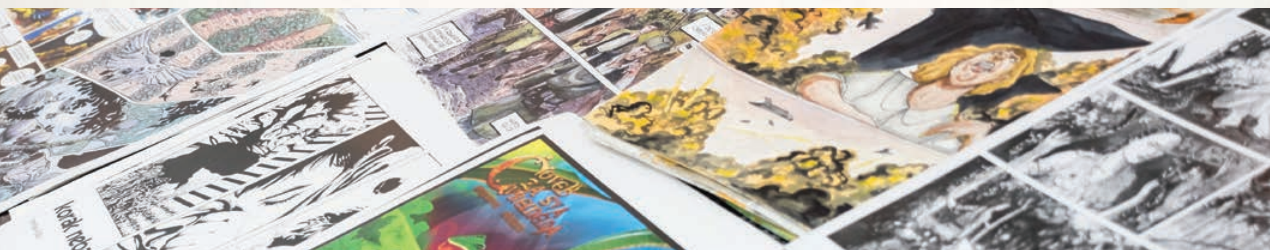
The award for the best traditional style comic was given to Iva Grueva. Her comic *The Formula of Success* is adorned with a simple, warm and noble message. Iva used an unobtrusive, but extremely catchy narrative style that is, for some reason, less and less present in contemporary comics narratives. **The award for the best graphics** is given to an entry, titled *Super Marija*, by Iva Atoski. The author bravely caught up with complex drawing requirements, and successfully applied the experience from the domain of fine arts. **The award for the best alternative comic** goes to the hands of Boban Milojević, for his comics *The Trap*. It harmonizes a deliberately designed mismatch in a unusual way. The story is covered with skillfully balanced absurdity and accompanied by an equivalent graphic style.

Giant Heroes, by Nebojša Vasilić, won two awards: **Award for the best script** and **Special jury award for inventiveness**. It is a nostalgic story with a sobering epilogue, guided by the safe hand of the storyteller. Although based on the traditional language of comics in its basic drawing concept, in the final phase the author used a complex craft process, untypical for this medium. The field scene plans are sorted out in depth, in a theater-like manner. Due to the inability to preserve this quality in the press, an art gallery imposed itself as a natural environment of this achievement.

B. S. Geto

Bosnia & Herzegovina: Angelina Vukosav, Besir Maglić, Dario Bijelac, Filip Andronik, Husein Šljivo, Igor Mijatović, Ismet Erdić-Erda, Ivo Zeko, Midhat Kapetanović, Odej Atić, Vedad Šabanadžović, Željko Mitrović **Bulgaria:** Diyana Naneva, Emilijana Valev, Galena Gekova, Iva Grueva, Lidia Stanulova, Petya Dimitrova, Stanimir Valev, Valya Petkova, Veronika Dimitrova **Canada:** Luke Kernan **China:** Jia Meng, Jia Rui Jun, Li Jingshan **Croatia:** Ana Gezi, Anton Svetić, Dario Kukić, Eduard Pavlović, Ivan Čondić, Ivan Tudek, Maja Perak, Maksim Šimić, Marc Antonio Cinotti, Stipan Tadić, Tihomir Tikulin, Tomislav Košta **Estonia:** Viktoria Sorokina **Hungary:** Balázs Farkaz, Ernő Juhász, Helga János, Dániel Szónyi **Italy:** Christian Urgese, Francesco Conte, Francesco Murrone, Tommaso Monaco **Japan:** Harukichi **Macedonia:** Aleksandar Cakoski, Aleksandar Stevanov, Ana Marija Stefanovska, Evgenija Trajkovska, Ilija Manevski, Ivan Mihajlovski, Ivana Mladenova, Jana Buteska, Kalina Pečevska, Lefterija Trajkovska, Marija Noevska, Mihajlo Dimitrijević, Natalia Veselinova, Nikola Dimov, Sofronija Šarhlamano, Stefanija Ristovska, Teodora Krstevska, Tode Risto Blaževski, Vane Trajkov, Vlado Nikolovski, Zlatko Krstevski **Moldova:** Alexander Zinenko, Igor Zinenko **Montenegro:** Dragan Radonjić, Dražen Fažo, Jelena Radović, Kristina Matarnueva, Lena Sindik, Mario Matijević, Matej Vučković, Matija Sindik, Nikola Backović, Nikola Božović, Sara Goranović, Simona Sofrenić, Slobodan Bobo Lalović, Vuk Babić, Vuk Vujnić **the Philippines:** Isagani Sempliciano **Poland:** Artur Biernacki, Dariusz Stańczyk, Gregorz Weigt, Jakub Oleksów, Krzysztof Budziejewski, Łukasz Piotrkowicz, Patrycja Awdjenko **Portugal:** António Lopes **Romania:** Andrei Dumitrascu, Cristiana Elena Călin, Gentiana Dumitrascu **Russia:** Anastasia Zhernakova, Andrey Lysyacow, Anna Strakhova, Irina Beliakova, Lisa Nikonorova, Liza Kunjčina, Olga Gerasimova, Timofey Mokienko, Vasilieva Elizaveta, Vlada Axenova **Serbia:** Adam Grbić, Aleksa Degent, Aleksandar Babić, Aleksandar Jeremić, Aleksandar Panajotović, Aleksandar Rituper, Aleksandra Davinić, Aleksandra Tegeltija, Aleksija Tucaković, Amber Vještica, Ana Aleksandra Gajić, Ana Holtmann, Ana Jakovljević, Ana Milojković, Ana Sarkanjac, Ana Živković, Anamarija Vartabedijan, Anastasija Lakićin, Anastasija Lukić, Andela Filipović, Andela Sorak, Anđelija Blagojević, Andrija Rosić, Andrijana Cvetković, Anica Čančarević, Anja Čosić, Anja Kojić, Anja Radovanović, Arsenije Milovanović, Bogdan Joksimović, Bojan Bjelanović, Bojan Jovin, Bojan Milojević, Bojana Marjanović, Bojana Milkić, Boško Martinović, Brana Nikolić, Branka Malenica, Damjan Bošković, Dana Vukajlović, Danica Dedić, Danica Jevdović, Darija Timofejev, Dario Ercegovac, Darko Grkinić, David Stanišić, David Vartabedijan, Dejan Mandić, Dejan Živković, Denis Krajčić, Dimitrije Radetić, Đorđe Kocić, Đorđe Lukić, Đorđe Milović, Dragan Kitić, Dragana Arsić, Dragica Bukarica, Dragiša Krčmarević, Drina Opačić, Dunja Rački, Dušan Božić, Dušan Đukić, Dušan Durman, Ella Makra, Ema Čosić, Emil Rilke, Emilija Jelić, Emilija Šarić, Filip Mitrović, Filip Stanković, Ilija Đurić, Ilija Vuković, Irena Živković, Isidora Arsenijević, Isidora Jevtić, Iva

Atoski, Iva Momčilov, Ivan Đurović, Ivan Mihailović, Ivan Milić, Ivan Savić, Ivan Veljković, Ivana Marinović, Ivana Milovanović, Ivana Nešić, Jelena Brkić, Jelena Đorđević, Jelena Krkajlić, Jelena Radovanović, Jovana Đorđević, Jovan Stanković, Jovana Grabundžija, Jovana Marković, Jovana Popović, Jovana Radmanović, Katarina Delja, Katarina Hadži-Jovančić, Katarina Kočmaruk, Katarina Kovjanić, Katarina Krijger, Katarina Ljubojević, Koča Nedeljko, Konstantin Gajić, Kristina Bajić, Kristina Miljanović, Lana Antanasijević, Lara Cimerman, Lassú Ivett, Lazar Bačkonja, Lazar Kovačević, Lazar Radivojević, Lazar Vasilović, Lea Mihajlović, Leda Starčević, Lenka Živković, Ljubica Milijanović, Luka Ašković, Luka Baković, Luka Milosavljević, Luka Pantelić, Luka Pejkić, Luka Perić, Magdalena Karamarković, Malika Vještica, Marija Milić, Marija Pavlović, Marija Srebro, Marijana Tanasijević, Marina Paunović, Mario Miličević, Marko Bočan, Marko Jablanović, Marko Lekić, Marko Serafimović, Marko Šerer, Marko Stojanović, Marko Zavišić, Marta Duš, Marta Mijailović, Maša Drača, Maša Milosavljević, Matej Radovanović, Mateja Marković, Mateja Milojević, Mateja Mladenović, Mateja Rilke, Matija Ivković, Matija Zelac, Mihailo Aleksić, Mihailo Ikonić, Mihailo Jovančević, Mihailo Kovjanić, Mihailo Šterić, Mihajlo Rensi, Mihajlo Vučković, Milan Matić, Milana Banković, Milica Vučković, Milenko Misić, Milica Bjelogrić, Milica Đukić, Milica Grbić, Milica Radmanović, Miloš Luković, Miloš Milošević, Miloš Rilke, Miloš Srbljin, Miloslav Ostojić, Milutin Popović, Mina Baković, Mina Đukić, Miodrag Jovanović, Miona Manojlović, Miroslav Brdarić, Miroslav Nikolić, Mladen Đuričić, Mladen Kalpić, Mladen Mirović, Nada Mitrović, Nada Todorović, Natalija Kedžić, Nebojša Vasilović, Nenad Cvitičanin, Nenad Paunović, Nevena Stupar, Nevena Tasić, Nikola Berklović, Nikola Gocić, Nikola Jovanović, Nikola Marinković, Nikola Radosavljević, Nikola Veljović, Nina Božić, Nina Đurović, Nina Ilkić, Nina Jurišić, Nina Maksimović, Ognjen Andelković, Ognjen Dudaš, Ognjen Jelić, Olga Gligorić, Olga Lekić, Olga Mihailović, Pavle Đukić, Pavle Ljubić, Pavle Zelić, Petar Bačkonja, Petar Jovanović, Predrag Bačkonja, Predrag Đurić, Predrag Kojić, Sanda Gažo, Sara Jakovljević, Sara Petronijević, Sara Živković, Sara Živković (2006.), Saša Arsenić, Saša Čatić, Saša Petrović, Senka Milutinović, Simona Dolinga, Slavica Stefanović, Slavko Mali, Sofija Marinković, Srđan Jerković, Srđan Tomić, Srđan Vasiljević, Staša Stanković, Stefan Filipović, Stefan Jovanović, Stefan Krunic, Stefan Nastić, Stefan Stojković, Szoboszlai Enikő Kitty, Tamara Jolačić, Tara Tanasijević, Tara Tašić, Tatjana Nikolov, Tijana Dabić, Tijana Stojanovski, Tijana Vidaković, Uroš Andrić, Uroš Boljanović, Uroš Obradović, Valentina Bodnar, Valentina Morišan, Vanja Vujčić, Vedan Šurelov, Velimir Tomašević, Veljko Pantelić, Vladimir Mladenović, Vladimir Novaković, Vladimir Radovančević, Vladimir Žarin, Vojin Zivaljević, Vsevolod Cosmin, Zdravko Barišić, Zdravko Mirić, Zoran Jovičić **Slovakia:** Pavol Bratiský **Slovenia:** Leon Jurij Godler, Matej Kocjan-Koco **Turkey:** Kaan Saatci **Ukraine:** Vladimir Kazanevsky **Uruguay:** Fernando Guzmán, Raquel Orzuj **Uzbekistan:** Furkat Usmanov, Makhmudjon Eshonkulov, Mirsaid Gaziev **Vietnam:** Linh Rab



- Aleksandar Babić (2006)**, Serbia, **"Zmaj Ognjeni Vuk"**
Aleksandar Rituper, Serbia, **"Untitled" / "Bez naslova"**
Aleksandar Stevanov, Macedonia, **"Devojče na mesečinata / Devojčica na mesecu" / "Girl on the moon"**
Aleksandra Davinić, Serbia, **"Untitled" / "Bez naslova"**
Alexander Zinenko, Moldova (script), **Igor Zinenko**, Moldova (script, art & color), **"Happy Doomsday"**
Anamarija Vartabedijan, Serbia, **"Zvijezda moga sna" / "The Star of my Dream"**
Andela Sorak, Serbia, **"Not Weird"**
Andelija Blagojević, Serbia (script), **Jelena Đorđević**, Serbia (art & color), **"Shiny Things"**
Andrey Lysyacow, Russia (script), **Anastasia Zhernakova**, Russia (art & color), **"Signs of destiny"**
Anja Kojić (2008), Serbia (script & color), **Nina Ilkić (2008)**, Serbia (script & art), **"Untitled" / "Bez naslova"**
Balázs Farkaz, Hungary (script), **Ernő Juhász**, Hungary (art & color), **"The Story of Us"**
Bojan Milojević, Serbia, **"Zamka" / "The Trap"**
Bojana Marjanović (2004), Serbia, **"Odmor" / "Vacation"**
Boško Martinović, Serbia, **"Microcosmos M"**
Brana Nikolić, Serbia, **"Loptica Đavolica" / "Demoness ball"**
Branka Malenica, Serbia (script), **Simona Dolinga**, Serbia (art & color), **"Šenbrun" / "Schönbrunn Palace"**
Cristiana Elena Călin, Romania, **"Synthesia"**
Danica Jevdović, Serbia, **"Uton" / "Immersed"**
Darija Timofejev, Serbia, **"Untitled" / "Bez naslova"**
Dariusz Stańczyk, Poland (script), **Artur Biernacki**, Poland (penciler), **Patrycja Awdjenko**, Poland (inker), **Jakub Oleksów**, Poland (color), **"Elderwoods"**
David Stanišić (2010), Serbia, **"Pas" / "The Dog"**
David Vartabedijan, Serbia (po tekstu Momčila Bajagića), **"Noć" / "The Night"**
Denis Krajačić (2003), Serbia, **"Jedna savremena priča iz grčke mitologije" / "A contemporary story from Greek Mythology"**
Đorđe Milović, Serbia, **"Ružičasto za početnike" / "Pink for the Beginners"**
Dragica Bukarica (2005), Serbia, **"Crni leptir" / "Black butterfly"**
Drina Opačić, Serbia, **"Miško i Dlakavi" / "Miško and the Dlakavi"**
Dunja Rački (2008), Serbia, **"Susret" / "Encounter"**
Emilija Šarić (2005), Serbia, **"Kros" / "A Cross"**
Fernando Guzmàn, Uruguay, **"Volcanic fury"**
Filip Andronik, Bosnia & Herzegovina, **"Gdje ja živim" / "Where do I Live"**
Filip Stanković, Serbia, **"Ibrahim Kojl: Probava" / "Ibrahim Kojl: Digestion"**
Francesco Murrone, Italy, **"Bears don't cry"**
Galena Gekova (2002), Bulgaria, **"The end of the World"**
Gentiana Dumitrascu, Romania (script, art & color), **Andrei Dumitrascu**, Romania (art), **"Gigi & Katerina / A Fragile Love tale + our buildings diary"**
Irina Beliakova, Russia (script), **Anna Strakhova**, Russia (art), **"Memory"**
Ismet Erdić-Erda, Bosnia & Herzegovina, **"Kraj? Život?" / "The End? Life?"**
Iva Grueva, Bulgaria, **"The Formula of Success"**
Ivan Čondić, Croatia, **"Slikar" / "Painter"**
Ivan Durović, Serbia (script), **Miodrag Jovanović**, Serbia (art & color), **"Vuk" / "The Wolf"**
Ivan Savić, Serbia, **"Autoportret" / "Self-portrait"**
Ivana Nešić, Serbia (script), **Iva Atoski**, Serbia (art), **"Maestralna Marija" / "Super Marija"**
Jelena Krkajlić, Serbia, **"Shattered dreams"**
Kaan Saatci, Turkey, **"The Cinema"**
Katarina Delja, Serbia, **"Neko za sushi" / "Someone up for Sushi"**
Konstantin Gajić (2010), Serbia, **"Borine avanture" / "Adventures of Bora"**
Lara Cimerman (2012), Serbia, **"Igra jednoroga" / "Dance of the Unicorn"**
Lazar Bačkonja (2006), Serbia, **"Kako se povrediti na razne načine i ostati u životu" / "How to hurt yourself in many ways and remain alive"**
Lazar Kovačević (2007), Serbia, **"Crni leptir" / "Black butterfly"**
Leon Jurij Godler (2007), Slovenia, **"Black butterfly"**
Linh Rab, Vietnam, **"A Story of learning play Hmood Instrumental"**
Lisa Nikonorova, Russia, **"Untitled" / "Bez naslova"**
Luka Perić (2004), Serbia, **"Opet kreće proleće" / "The Spring starts again"**
Łukasz Piotrkowicz, Poland (script & color), **Krzysztof Budziejewski**, Poland (art), **"Junkie"**

- Makhmudjon Eshonkulov**, Uzbekistan, **“Monument”**
Maksim Šimić, Croatia, **“Ispeci pa reci” / “Think before you speak”**
Marija Srebro, Serbia, **“Metamorf” / “Metamorph”**
Mario Milićević (2003), Serbia, **“Borba za univerzum” / “Battle for the Universe”**
Marko Lekić (2012), Serbia, **“Moji heroji” / “My Heroes”**
Marko Stojanović, Serbia (script), **Andrijana Cvetković**, Serbia (art & color),
“Vatra i led” / “Fire and Ice”
Marko Stojanović, Serbia (script), **Dejan Mandić**, Serbia (art & color), **“Vekovnici” / “Aeons”**
Marko Stojanović, Serbia (script), **Dušan Božić**, Serbia (art), **“Čojstvo” / “Human Valor”**
Marko Stojanović, Serbia (script), **Midhat Kapetanović**, Bosnia & Herzegovina (art),
“Odgovor (an)” / “Response (ible)”
Marko Stojanović, Serbia (script), **Mihajlo Dimitrijeviški**, Macedonia (art & color),
“Čovek za sva vremena” / “An all times man”
Marko Stojanović, Serbia (script), **Stefan Stojković**, Serbia (art & color),
“Snajperska” / “Story of a sniper”
Maša Milosavljević (2002), Serbia, **“The Dragon Guardian”**
Matej Kocjan-Koco, Slovenia, **“Our precious car”**
Mateja Milojević (2005), Serbia, **“Lale & Klempa”**
Mihailo Jovančević (2012), Serbia, **“Život Svetog Save u slikama” / “Life of Saint Sava in pictures”**
Mihailo Šterić (2006), Serbia, **“Untitled” / “Bez naslova”**
Milenko Misić, Serbia (script), **Saša Čatić**, Serbia (art& color), **“Kaplja duše” / “A Little Drop of Soul”**
Miloš Luković, Serbia (script), **Darko Grkinić**, Serbia (art & color),
“Miloš komadina” / “Miloš the Hunk”
Milosav Ostojić, Serbia (script & art), **Saša Arsenić**, Serbia (color), **“Vojnici iz bajke” /**
“Soldiers from the Fairy tale”
Mladen Mirović, Serbia (script), **Đorđe Lukić**, Serbia (art), **“Neverend”**
Nada Tiodorović (2006), Serbia, **“Zmaj Ognjeni Vuk”**
Nebojša Vasilčić, Serbia, **“Div junaci” / “Giant Heroes”**
Nevena Stupar (2010), Serbia, **“Predstava o čarobnoj šumi” / “A Show about the magic Woods”**
Nikola Berklović, Serbia (script), **Ana Milojković**, Serbia (art), **“Slavica”**
Nikola Gocić, Serbia, **“Exhausted Peace”**
Nikola Jovanović (2008), Serbia, **“Svet oko mene” / “The World around Me”**
Nikola Radosavljević, Serbia, **“EKV - Umorna”**
Nikola Veljović (2005), Serbia, **“Zmaj Ognjeni Vuk”**
Olga Gerasimova, Russia, **“The Mystery of Stone Creek”**
Pavle Ljubić (2007), Serbia, **“Slon i magare” / “An Elephant and a Donkey”**
Pavle Zelić, Serbia (script), **Nenad Cvitičanin**, Serbia (art & color), **“Nisam mali” / “I’m not little”**
Pavol Bratský, Slovakia, **“The Author”**
Predrag Bačkonja, Serbia, **“Visitor” / “Posetilac”**
Senka Milutinović, Serbia (art), **Marko Šerer**, Serbia (art & color), **po pesmi Žaka Prevera, “Kako naslikati portret ptice” / “How to paint the portrait of a bird”**
Srdan Jerković, Serbia, **“Nesporazum” / “A misunderstanding”**
Srdan Tomić (2004), Serbia, **“Untitled” / “Bez naslova”**
Stefan Jovanović (2006), Serbia, **“Središte zemlje” / “Center of the Earth”**
Szoboszlai Enikó Kitty, Serbia, **“Just a movie”**
Tara Tanasijević (2005), Serbia, **“Zdravlje” / “Health”**
Tihomir Tikulin, Croatia (script), **Dario Kukić**, Croatia (art), **“Autogram” / “Autograph”**
Tijana Dabić (2005), Serbia, **“Pobuna u šumi” / “Rebellion in the Woods”**
Timofey Mokienko, Russia (script), **Vlada Axenova**, Russia (art & color), **“D_OG”**
Tomislav Košta, Croatia, **“Korak neba” / “Skystep”**
Tommaso Monaco (2002), Italy, **“Captain Cheeseburger vs The Vegoblin”**
Uroš Andrić (2010), Serbia, **“Slon i magare” / “An Elephant and a Donkey”**
Uroš Obradović, Serbia (art), **“Ned’s dream”**
Valya Petkova, Bulgaria (script), **Diyana Naneva**, Bulgaria (art & color),
“Sanoubiitzata” / “Dreamkiller”
Vasilieva Elizaveta, Russia, **“Learn to Fly”**
Viktoria Sorokina, Estonia (script), **Malika Vještica**, Serbia (art), **“Secret Admirer”**
Vladimir Kazanovsky, Ukraine, **“Flag”**
Vladimir Mladenović, Serbia, **“Igra” / “The Game”**
Zoran Jovičić, Serbia, **“Creature of Nature”**

NAGRADE ŽIRIJA / JURY AWARDS

GRAND PRIX:

Đorđe Milović, Serbia, „Ružičasto za početnike” / “Pink for the Beginners”

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

Iva Grueva, Bulgaria, “The Formula of Success”

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

Bojan Milojević, Serbia, „Zamka” / “The Trap”

NAJBOLJI SCENARIO / AWARD FOR THE BEST SCRIPT:

Nebojša Vasilčić, Serbia, „Div junaci” / “Giant heroes”

NAJBOLJI CRTEŽ / AWARD FOR THE BEST GRAPHICS:

Iva Atoski, Serbia (art), „Maestralna Marija” / “Super Marija”, (script: Ivana Nešić, Serbia)

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

Nebojša Vasilčić, Serbia, „Div junaci” / “Giant heroes”

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:

Tijana Dabić (2005), Serbia, „Pobuna u šumi” / “Rebellion in the Woods”

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

Drina Opačić, Serbia, „Miško i Dlakavi” / “Miško and the Dlakavi”

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

Mateja Milojević (2005), Serbia, “Lale & Klempa”

SPECIJALNA NAGRADA ŽIRIJA ZA NAJMLAĐE AUTORE / SPECIAL JURY AWARD FOR THE YOUNGEST AUTHORS:

Lara Cimerman (2012), Serbia, „Igra jednoroga” / “Dance of the Unicorn”

Marko Lekić (2012), Serbia, „Moji heroji” / “My Heroes”

Mihailo Jovančević (2012), Serbia, „Život Svetog Save u slikama” / “The Life of Saint Sava in pictures”



NAGRADE PRIJATELJA SALONA / AWARDS OF THE FRIENDS OF THE FESTIVAL

NAGRAĐA STRIPOTEKE / STRIPOTEKA MAGAZINE AWARD:

Senka Milutinović, Serbia (art), **Marko Šerer**, Serbia (art & color), **po pesmi Žaka Prevera**, „Kako naslikati portret ptice” / “How to paint the portrait of a bird”

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

Milosav Ostojić, Serbia (script & art), **Saša Arsenić**, Serbia (color), „Vojnici iz bajke” / “Soldiers from the Fairy tale”

NAGRAĐA IZDAVAČKE KUĆE DARKWOOD / DARKWOOD PUBLISHING HOUSE AWARDS:

Ivan Đurović, Serbia (script), **Miodrag Jovanović**, Serbia (art & color), „Vuk” / “The Wolf”

Nađa Todorović (2006), Serbia, “Zmaj Ognjeni Vuk”

Jelena Krkajlić, Serbia, “Shattered dreams”

NAGRAĐA KNJIŽARE DELFI / DELFI BOOKSTORE AWARD:

Senka Milutinović, Serbia (art), **Marko Šerer**, Serbia (art & color), **po pesmi Žaka Prevera**, „Kako naslikati portret ptice” / “How to paint the portrait of a bird”

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

Viktoria Sorokina, Estonia (script), **Malika Vještica**, Serbia (art), “Secret Admirer”

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

Predrag Bačkonja, Serbia, “Visitor” / “Posetilac”

NAGRAĐA IZDAVAČKE KUĆE MODESTY STRIPOVI / MODESTY STRIPOVI PUBLISHING HOUSE AWARD:

Tomislav Košta, Croatia, „Korak neba” / “Skystep”

NAGRAĐA ČASOPISA STRIPOLIS / STRIPOLIS MAGAZINE AWARD:

Gentiana Dumitrascu, Romania (script, art & color), **Andrei Dumitrascu**, Romania (art), “Gigi & Katerina / A Fragile Love tale + our buildings diary”

NAGRAĐA KLUBA KOLEKCIONARA “S” I MALE PRODAVNICE RETKOSTI / AWARD OF COLLECTIONERS CLUB “S” & LITTLE SHOP OF RARITIES:

Maša Milosavljević (2002), Serbia, “The Dragon Guardian”

NAGRAĐA STRIPARNICE KEN STRIPOVI / AWARD OF “KEN STRIPOVI” COMICS STORE:

Denis Krajačić (2003), Serbia, „Jedna savremena priča iz grčke mitologije” / “A contemporary story from Greek Mythology”

NAGRAĐA KNJIŽARE ALAN FORD / ALAN FORD BOOKSTORE AWARD:

Pavle Zelić, Serbia (script), **Nenad Cvitičanin**, Serbia (art & color), „Nisam mali” / “I’m not little”

NAGRAĐA IZDAVAČKE KUĆE FORMA B / FORMA B PUBLISHING HOUSE AWARD:

Mladen Mirović, Serbia (script), **Đorđe Lukić**, Serbia (art), “Neverend”



ĐORĐE MILOVIĆ



STRIPOGRAFIJA Đorđa Milovića: Autor ove stripografije tvrdi da ne zna odakle dolazi, pa, samim tim, ni kada je uistinu rođen, i odavno se čudi onima koji tvrde da znaju, ako ništa drugo, kada i gde su rođeni.

Rano je napustio školu, u potrazi za zemljom Slobode, i, na tom putu, nekim volšebnim modelima saznanja, otkrio svoju neodlučnost, kolebljivost i podvojenost na onog koji crta i onog koji piše. Svoja iskustva sveta i svetovnog zabeležio je u, do danas, sedam objavljenih strip albuma, redom: *Ono što tražim*, SKC Novi Sad & SKC Beograd, 2003; *Grbe u vrtu*, SKC Novi Sad, 2004; *Nasilje za početnike*, SKC Novi Sad, 2008; *Crvena trava*, Komiko, Novi Sad, 2010; *Drugim očima*, Omnibus, 2011; *Vadisce*, Modesty Stripovi, 2012; i *Sveti duh i voda*, Komiko, Novi Sad, 2014. Prošle godine je, za francuskog izdavača Delkur objavio album *Crvena konjica*, prema istoimenom ostvarenju Isaka Babelja, za koji je scenarij napisao Žan Pjer Peko. U periodu između 2003-2006. na programima radio Novog Sada, neposredno posle ponoćnih vesti, kreirao je nesvakidašnju radio emisiju *Zona 9*.

Poslednjih godina piše tekstove koje sam ilustruje za portal P.U.L.S.E. Njegova najnovija zbirka priča pod naslovom *U ime napretka* već nekoliko godina čeka dan kada će biti obznanjena onoj javnosti koja drži do svoje opšte kulture u kojoj je strip odavno zauzeo ulogu nevidljive umetnosti.

Za sebe često voli da kaže da je ostao zatočenik post buntovničkog i revolucionarnog vremena sedamdesetih, kada je strip u Francuskoj, Španiji i drugim zemljama Evrope i sveta dobio mnogima neočekivanu formu kratke priče koje su na radikalan način dovodile u pitanje a često i napuštale prilično okoštale žanrovsko-tematske obrasce popularne strip serijalizacije.

Svoja strip ostvarenja kao i tekstove, nalik esejima, ponekad naziva onoliko mišljenjem koliko i pevanjem.

U ovom vremenu okamenjenog kapitalizma i dirigovanih zadovoljstava pseudo-individualizma, u kojem je čovek preinačen nanovo u zupčanik sve ubrzanije mašine tehnološkog progressa, strip, kao i svaka duhovna vrednost i kulturno dobro, asimilovan vladajućim društvenim poretom, samim tim, svakodnevno gubi moć da svojim anestetiziranim savremenici govori jezikom koji svesno protivreći postojećim modelima, dakako, hronično bolešne stvarnosti.

Nedavno mi je u poverenju rekao da zemlju Slobode još nije uspeo da nađe, ali zemlju obmane i privida, da ne kaže baš laži, redovno posećuje u svojim tragalačkim naporima, a svoje uvide i dalje beleži na samo njemu svojstven način.

Đorđe Milović, izvod iz teksta

THE STRIPOGRAPHY of Đorđe Milović: The author of this stripography claims that he does not know from where he comes from, and even when he was truly born. Consequently, for a long time he has been amazed by those who claim to know, if nothing else, when and where they were born.

He early left school in search of the Land of Freedom, and on this path, through some magical models of knowledge, he discovered his indecisiveness, hesitancy and dichotomy on the one who draws and the one who writes about his experiences of the world and the mundane in seven published comics albums so far: *Ono što tražim* (What I'm looking for), SKC Novi Sad & SKC Beograd, 2003; *Grbe u vrtu* (Hunches in the Garden), SKC Novi Sad, 2004; *Nasilje za početnike* (Violence for beginners), SKC Novi Sad, 2008; *Crvena trava* (The red Grass), Komiko, Novi Sad, 2010; *Drugim očima* (Through the Other eyes) Omnibus, 2011; *Vadisce* (The Hearttaker), Modesty Stripovi, 2012; *Sveti duh i voda* (The Holy Spirit and the Water), Komiko, Novi Sad, 2014. Last year, he published the album *Red Cavalry*, based on the eponymous work of Isak Babel, and scripted by Jean Pierre Pecauc, for the French publisher Delcourt. Between 2003 and 2006, he created an unusual radio show *Zone 9*, on the Novi Sad Radio.

In the last few years he regularly writes and illustrates texts for the P.U.L.S.E. portal. His latest collection of stories under the title *On Behalf of the Progress* has been waiting for several years the day when it is going to be revealed to the public that still holds to its general culture, and in which the comics took over the role of an invisible art.

He often likes to tell about himself that he remained a prisoner of the post rebellious and revolutionary times of the seventies, when the comics in France, Spain and other countries of Europe and the world got, for many, an unexpected form of short stories that were radically challenging and often abandoning cramped genre-themed patterns of the popular comics serialization.

Sometimes he calls his comics, as well as his essay like texts, a thinking, as much as singing.

In this time of petrified capitalism and the pleasures of pseudo individualism, in which the man is rapidly transformed into an accelerated machine of technological progress, the comics, as well as every spiritual value and cultural good, assimilated by the ruling social order, loses its power, on a daily basis, to speak a language that consciously contradicts existing models, of the ill reality to its anaesthetized contemporaries.

He recently told me in confidence that he has not yet been able to find the Land of Freedom, but he regularly visits the country of deception and illusions in his search efforts, and his insights are still recorded in his own unique way.

Đorđe Milović, an excerpt from the text

Ružičasto za početnike

GRAND PRIX

Dorđe Milović, Serbia,
"Ružičasto za početnike"
/ "Pink for the Beginners"

Svet, doduše, nije
rajsko mesto. Ali
nije ni pakao.



Pogotovo ako ste imali
tu sreću da budete čov-
jek kao ja koji danas
neloq zeka na dogovore-
nom mestu u dogovore-
no vreme.



Svi ti poštovani mis-
lioci nisu nikada
šili u stanju da vide
koliko u ovoj zemlji
ima divnih ljudi,
jednostavno zato što
nikada nisu voleli.



Njihova
sreća su hlad-
na, dok svo-
jim godino-
ma brušenim
umom poku-
šavaju da
obuhvate
sve.



Filozofi su svet sa-
mo različito tuma-
čili, ali radi se o to-
me da se on prome-
ni, govorio je Marks.



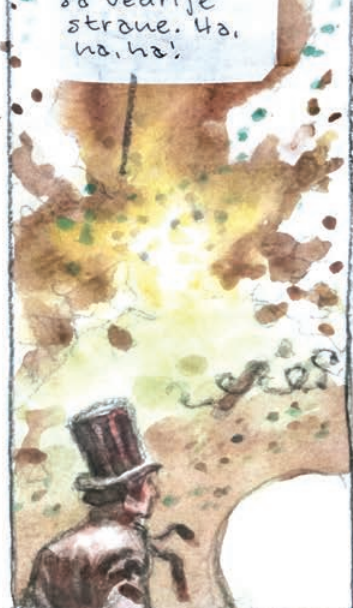
Ali zašto, zaboga?
Ne treba, nema razlo-
ga. Potrebno je jedi-
no sebe promeniti,
svoj pogled na svet.
I eto.



Odmah sve bolje
izgleda, zar ne? I
ne samo da izgle-
da nego i jeste.



Na život oko
sebe treba
uvek gledati
sa vedrije
strane. Ha,
ha, ha!



Zar
ne, dra-
ga?

He,
he,
he!



Pesnici, kao
što su Sek-
spir ili Lejts
samo pro-
jektuju svoju
nesposobnost
da nekog
zavole.

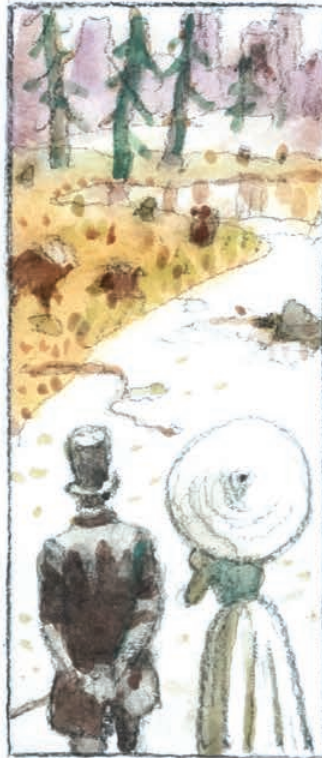


Pogledaj, draga, ka-
ko se lepo vidi na-
ša dolina sa ovog
šrda. Zar nije roman-
tično?





Ovaj potok, vaz-
duh, ptice koje
pevaju u krošnja-
ma oko nas...
polja... Ovo je na-
ša zemlja, nigde
nema slične.



Ha, ha, ha!

He,
he,
he!



Život je dar,
a mi smo tu
da ga živimo
a ne da ga
kritikujemo.



Mada kritikova-
ti nije isto što
i zlo misliti.
Ipak...



Ljudi
koji
mного
propit-
kuju
zasigurno su
nesreć-
ni.

He, he
he!



A mi to naravno nismo. Onaj smo delik svemira zbog kojeg život još ima smisla.

He, he, he!



Sada bi smo mogli da se istim putem vratimo kući. Postoje hladno.

Hehe!



Dok se u zelenoj dolini lagano spuštalo veče, dvoje zaljubljenih opet su postali jedno.

Jedino nije bilo jasno, kuda nestadoše ona dva labuda, daš kao na razglednicama na kojima piše POZDRAV IZ...

Mirna

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

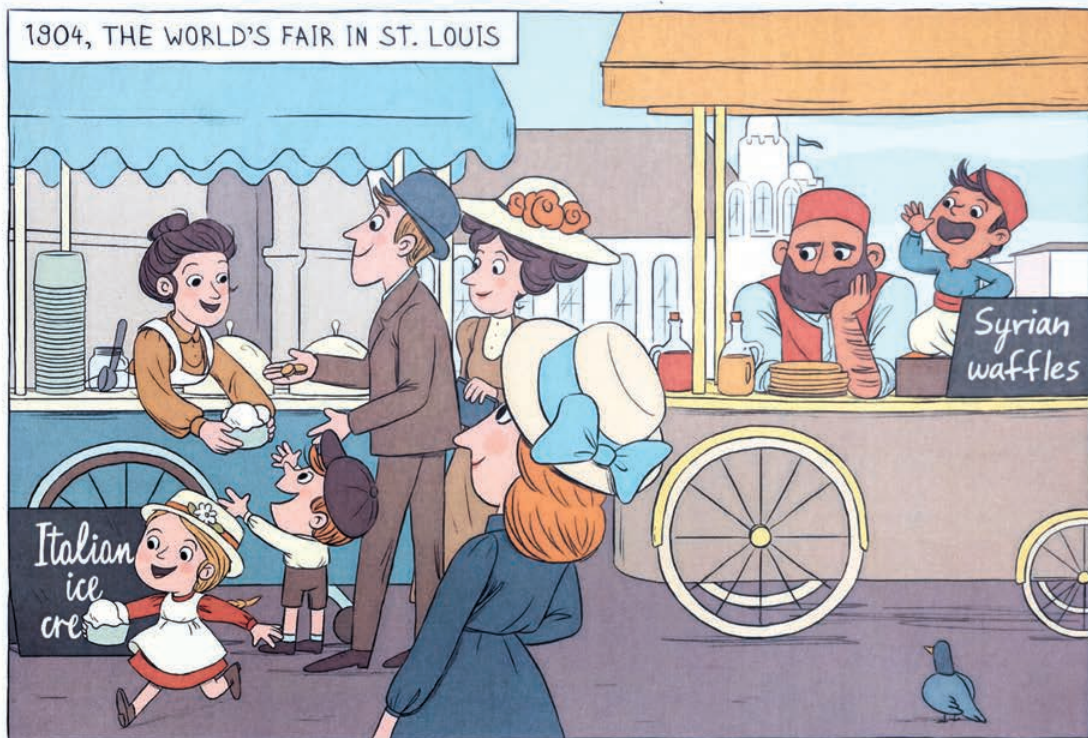
Iva Grueva, Bulgaria, "The Formula of Success"

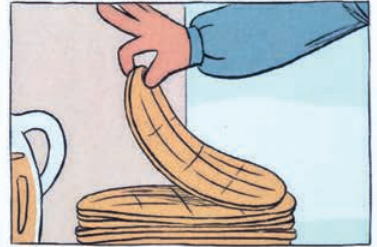
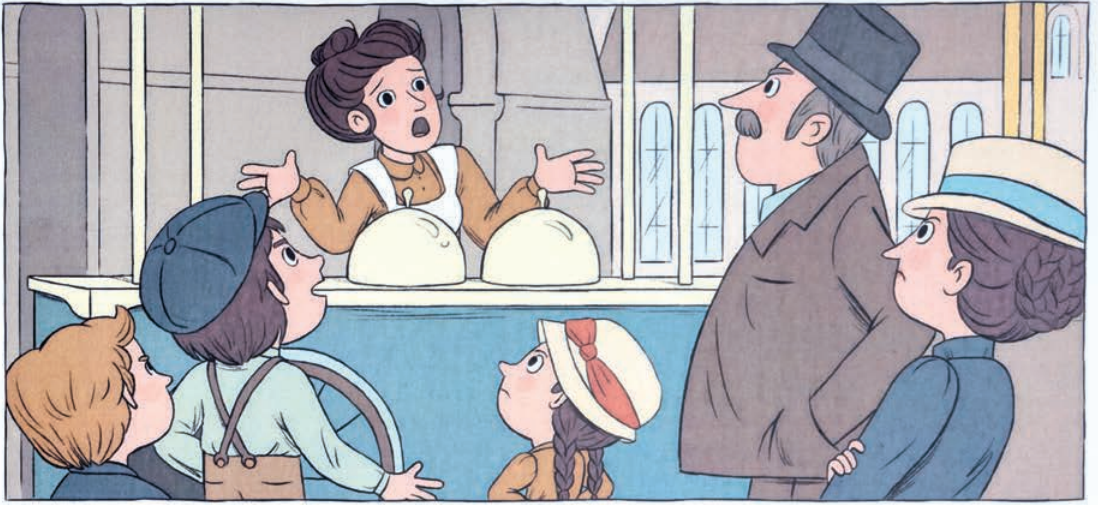
THE FORMULA OF SUCCESS

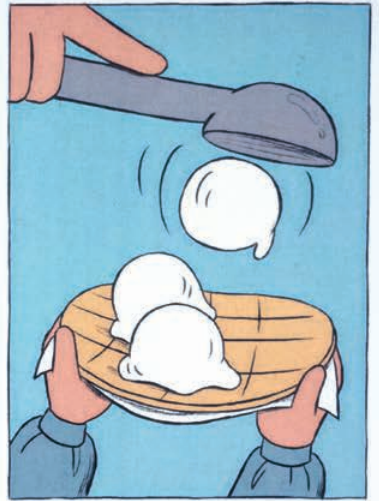
IVA
GRUEVA

BASED ON A
TRUE STORY

1904, THE WORLD'S FAIR IN ST. LOUIS







NAJBOLJI SCENARIO/ AWARD FOR THE BEST SCRIPT
SPECIJALNA NAGRADA ŽIRIJA ZA INOVACIJU U STRIP UMETNOSTI /
SPECIAL JURY AWARD FOR INVENTIVENESS

Nebojša Vasić, Serbia, "Div junaci" / "Giant heroes"



7) Када прође зима
шуме су прегрне бе-
стњих гљивица од ко-
жих смо правили уку-
сне чорбе.



Држ'их
болан разби-
ше ми мозу
тиштару!!

Али тог прелега, притисну-
ла нас је са свих страна си-
лна војска. Чинило нам се
као да се сво зло овога
света сручило на нас! Ка-
ко каже наша стара...



8) ...пословица: „Без невоље не-
ма Богомоље!“ Похитасмо у
цркву на молитву...

9) ...и преа, чудотво-
ром иконом Мајке Бо-
жије Тројеручи-
це заваписмо:...



„Пресвета
Богомајко
спаси нас!!!“

10) ...Моју браћу толико увећа да
су постали прави правецати
ДИВ ЈУНАЦИ!!!



11) Богомати нас је то-
лико смањила да смо
уочиште наше добро-
том бедног миша, у
малоз тикви
а...



Неделама
сусе храбро борим
а оружја им беху
њихове итрачке.

ЗВЕК!

БОМБ!

ДРМ!

Убише их мучки
с' леџа, топовским
салветом прекину-
ше живот мозоџ
брати!

БАМ!

БАМ!

Застрел-
јаи
војниците
!!!

БАМ!

Али земља не даде њихова те-
ла непријатељу, вет их сохрани(сачува)
у утроби својоџ...



... а планина видевши стра-
дање џунака, пусти џе-
дну сузу као вечни...

ШМРЦ



...Помен Див-Пунацима!
Цело село џе глалако џе
моџом братом, а они су
због својих подвига по-
стали познати џунаци
широм света.

В

Ту зедном о Видовдану про
лазише Раде Неймар са својих
тридесет синова па када је
чуо причу о мојој браћи од
панте пастира...



...реши се да исклеше
спомен-плочу од, камене
сузе, што беше пламина
пустила за зунџима.



Данас је на том месту Шопинг-Мол, а ја и даље негушем успо-
мену на своју браћу и све Ближње Роду Мога, и живо се сећам речи
моје браће: „Видећеш ти када дођеш у моје године!”



11
2018

СВРЈЕТАК

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

Bojan Milojević, Serbia, "Zamka" / "The Trap"

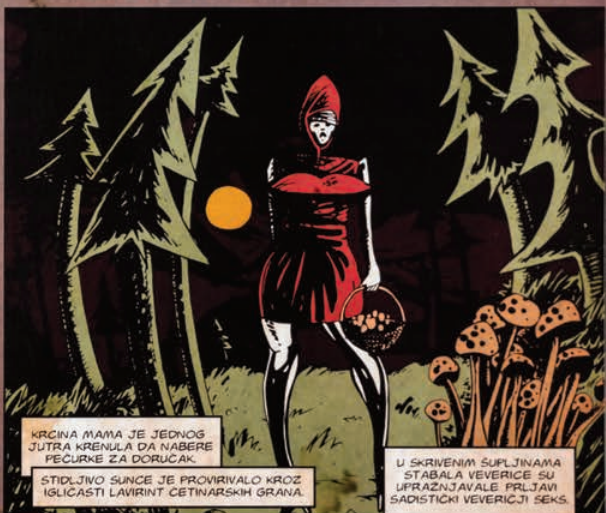


OVO JE PRICA O PRISTOJNOM
CELJADETU KRCI, U SKOLI JE IMAO
SVE PETICE, MAMI JE POVIŠAO
DA OLJUSTI KROMPIRE ZA RUČAK,
NIJE SE ŠVERCOVAO PO BUSU
A DRUGARIMA JE REDOVNO
LAJKOVAO POSTOVE NE FEJSU



... DA, BAŠ TAKO, BIĆE OVO PRICA
O KRČIMIRU KRČANSKOM IZ KRČADINA.

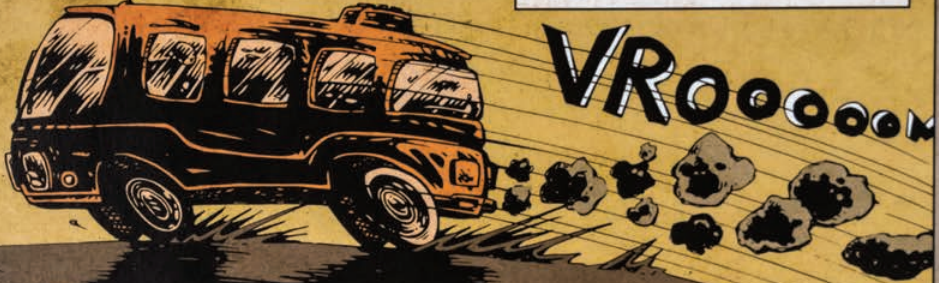
PRICA O KRČJU, ILI JOŠ
JEDNOSTAVNIJE PRICA O KRČI.



JEDNA SEKUNDA
NEMOTREKNOSTI
JE BILA
DOVOLJNA
DA MAMA
ZGAZI NA ZAMKU
ZA MEDVEDE
NOGU SU
ZBOG INFEKCIJE
MORALI DA
AMPUTIRAJU.

PAR MESECI KASNIJE.

KRČA JE BIO BOLESTAN I NIJE MOGAO DA KRENE NA
EKSKURZIJU SA SVOJIM DRUGARIMA IZ RAZREDA.



CITAVO ODELJENJE JE OBILAZEĆI NACIONALNI PARK SKRENULO SA OBELEŽENE STAZE I
ZALUTALO U ŠUMARAK GDE SU SE VRŠILI TESTOVI NA NOVIM TIPOVIMA ZAMKI ZA MEDVEDE.



BILA JE TO VELIKA TRAGEDIJA,
SVI SU IZGBULI PO NOGU.

OSIM KRČE.

BEDAK



PAR GODINA KASNIJE.

KRČA SE SETA SA SVOJOM
PRVOM DEVOJKOM KRAJ
PENUSAVE OBALE MORA.

JEDAN POGRESAN KORAK I...



TREBA DA
POCNETO DA
SE VIDAMO
SA DRUGIM
LJUDIMA

STA?

STA?

NIŠTA.

OK.

JESI LI ČITALA
U MISO ŠUPI OD
MURAKAMIJAZ?

LOŠA SREĆA HTELA JE DA BAS NA TOJ
PLAZI SVOJU NOVU ZAMKU ZA MEDVEDE
OSTAVI PIJANI RUSKI TAJKUN ČAJKENJKO.

SRANJE.



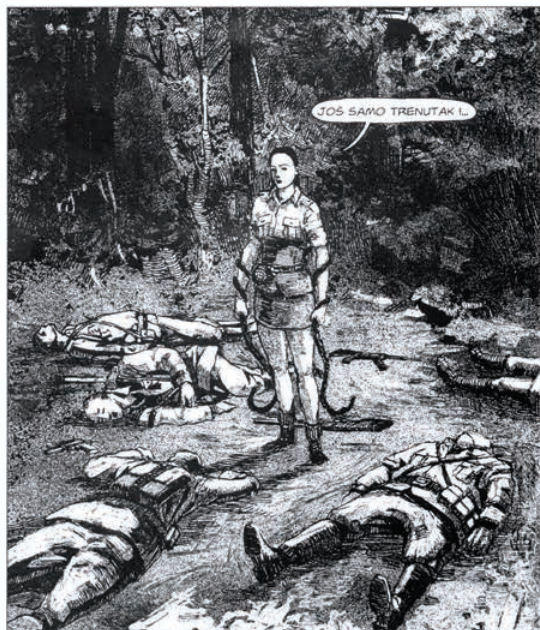




NAJBOLJI CRTEŽ / AWARD FOR THE BEST GRAPHICS

Iva Atoski, Serbia (art), "Maestralna Marija" /
"Super Marija" (script: Ivana Nešić, Serbia)







OVO ĆE KORISTITI
MOJIM DRUGOVIMA



HRUMPF!



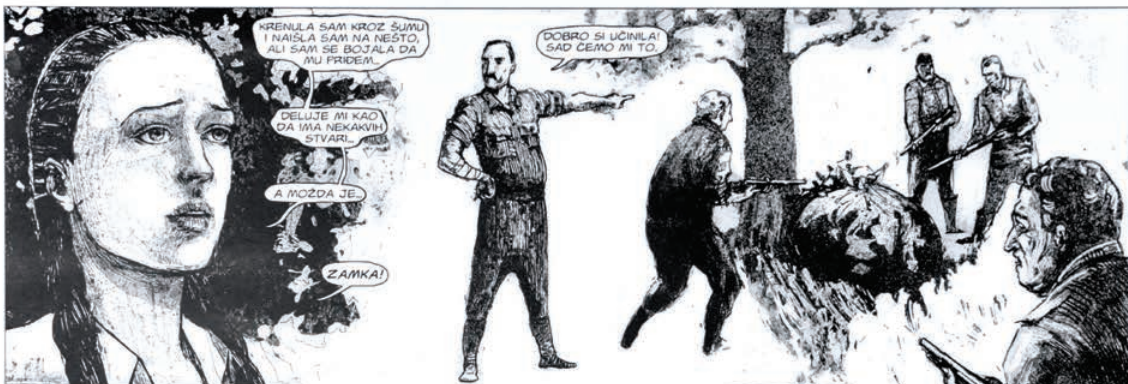
DA GA MALO ZAMASKIRAM...



DRUGARICE MARIJA!

ZADRŽA SE TI!

DRUŽE,
SAMO ŠTO
SAM ŽIVA



KRENULA SAM KROZ SUVU I NAIŠLA SAM NA NEŠTO, ALI SAM SE BOJALA DA MU PRIDEĆU.

DELUJE MI KAO DA IMA NEKAKVIH STVARU.

A MOŽDA JE...

ZAMKA!

DOBRO SI UČINILA! SAD ĆEMO MI TO.

DRUGOVI, FODITE ZA DRUGARICOM MARIJOM!



ČIZME!

MAUZER!

ČVANCU SU MI SE RASPALI JOS KAD JE BILA ONA PROBLA KISA!



NE VOLIM ŠTO KRIJEŠ KO SAMO, ALI OBOZAVAM KAD IH OVAKO OBRADUJEM.

NEĆETE VEROVATI ŠTA SMO SVE PRONAŠLI I TO SVE ZBOG MARIJE.



BRAVO MARIJA! SVAJNA AKCIJA!

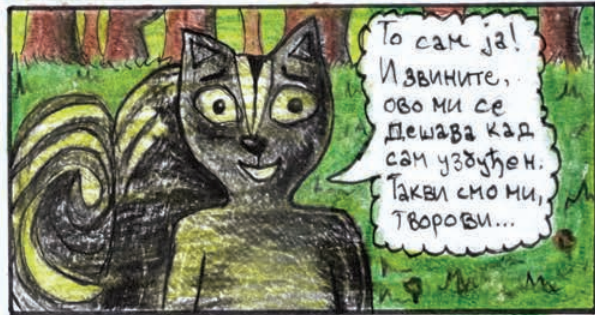
KAO DA NISI DEVOJKA.

VALJDA SAM IMALA SREĆE.



ПОБУНА У ШУМИ







Пошта! Пошта!
Пошта из
шуме за
медј!



Ко би то
могао бити?
Можда се
нешто
страшно
десило.



Драги медо,
Даброви су напра
вили себи кућу
на реци, и од
ње река не
може да тече
даље. Мошимо те
врати се и по
можи нам.
стајови и
дубоки



Када је меда
прочитао писмо,
вратио се у шуму
са летовака да
би склопио мир.



Медо, стигао си!
Да ли си прочитао
наше писмо?

Помози нам!

Шта да урадимо
да би отишли?

Даброви не
желе да нас
слушају.



Полако! Једно по
једно питање.
Прочитао сам
писмо и...



...покашаћу да
склопим мир
са дабровима

Али ми
прво покажите
где су
они.



МИШКО И ДЛАКАВИ



SPECIJALNA NAGRADA ŽIRIJA ZA NAJBOLJU IDEJU / SPECIAL JURY AWARD FOR THE BEST IDEA

Drina Opačić, Serbia, "Miško i Dlakavi" / "Miško and the Dlakavi"

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



Лале & Клемпa



2.

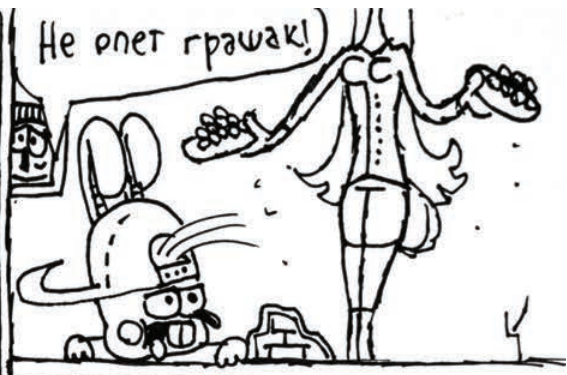


3. после школе...

На вечеру момци!

Мама! Стигли смо!

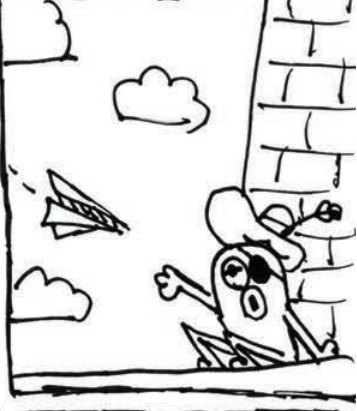
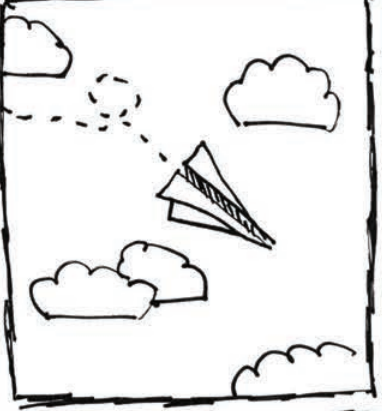
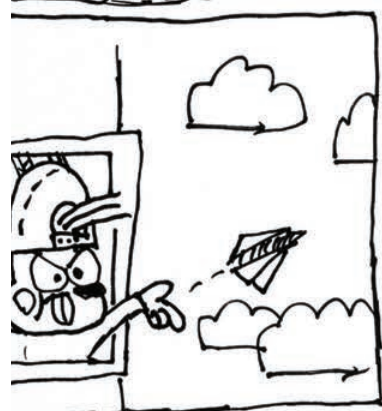
Не опет гравак!



Срам те било, нека деца гладују а ти се извољеваши!

Добра...

Након вечере...
Чуће они још за мене!



Драги безкућниче, због тебе сам морао да једем свој глупи гравак надам се да

си срећан тупане!

Крај!

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

ALEKSA GAJIĆ

Aleksa Gajić (Beograd, 1974.) je srpski stripar, poznat i u svetu, dok je najviše prisutan na francusko-belgijskoj sceni. Autor je animiranih filmova, ilustrator i karikaturista. Diplomirao je 1998. godine na beogradskom Fakultetu primenjenih umetnosti i dizajna u klasi profesora Rastka Čirića, sa prvim diplomskim radom u istoriji srpskog stripa i našeg univerziteta koji je bio - strip. Taj kolorni stripki album *Technotise* nastao je po scenariju Darka Grknića. Od 1996. godine Gajić je stalni saradnik nedeljnika *Političkin Zabavnik*, a od 2000. godine, posle izlaganja na Salonu stripa u Angulemu (Francuska) u okviru srpske selekcije, počinje da radi za francusku izdavačku kuću Solej. Postao je crtač serijala *Bić Božiji (Le Fléau des Dieux)*, u kojem je prema scenarijima Valeri Manžen objavio 6 kolornih albuma. Oni su stekli ogromnu popularnost u Francuskoj i Srbiji, a prevedeni su u SAD-u i u još šest zemalja.



Foto: Dušan Novaković

U Srbiji je, osim njih, Gajić u nekoliko izdanja objavio i doradeni album *Technotise*, po čemu je kasnije kreirao i režirao prvi samostalni srpski dugometražni animirani film *Tehnotajz: Edit i ja*. Osim toga, Gajić je autor i nekoliko kratkometražnih animiranih filmova, od kojih su najzapaženiji *Uspom i pad umetnosti*, a najpopularniji je spot za veliki muzički hit *Budav 'lebac* srpske grupe S.A.R.S. Autor je još nekoliko muzičkih i ekonomsko propagandnih spotova. Objavio je i intimne zbirke kratkih, formalno inovativnih stripova (*U šrafovima*, *Skrepbuk*, *Pljosnati strip*), a u uglednim srpskim galerijama izlagao je oko 40 unikatnih strip-objekata (*Čudnovati stripovi*, *Premotavanje*), o kojima se malo zna u inostranstvu.

U okviru grupnog projekta i serije albuma *Linije fronta*, autor je i nekoliko izuzetnih naslovnih strana i originalnih kratkih stripova o srpskoj vojsci u Prvom svetskom ratu 1914-1918. Ilustrovao je knjige i časopise, saradujući sa mnogim izdavačima i dizajn-studijama. Značajne rezultate postigao je i baveći se samostalno grafičkim dizajnom (pamfleti, pozivnice, novinski oglasi i reklame, kalendari, plakati).

Imao je više samostalnih i grupnih izložbi u našoj zemlji. Često je nagrađivan, a nekoliko puta za stripske inovacije i na ovom Salonu: 2011. za *Kameni strip*, a 2012. za *Premotavanje* (tjedno i Grand Prix Salona). Smatra se jednim od naših najeminentnijih umetnika uopšte i svakako najznačajnijih domaćih stripara. Rezultat obnovljene saradnje sa francuskom scenaristkinjom Manžen su dva albuma nove serije *Drako: Trinaesta horda* i *Maglina Zmije (Drakko: La Treizieme Horde & La Nebuleuse des Serpents)*. Gajićev srpski izdavač *System Comics* ih je krajem 2017. godine objavio za domaću čitalačku publiku, ali objedinjene u jedan impresivan tom. Sa Kristofom Bekom kreirao je monumentalni *Kartago (Carthago)*. Živi i radi u beogradskoj opštini Zemun.





Aleksa Gajić (Belgrade, 1974) is a Serbian comics artist, well-known abroad. He is mostly present on the Franco-Belgian scene. He is the author of animated films, illustrator and caricaturist. He graduated in 1998 from the Faculty of the Applied Arts in Belgrade in the class of Prof. Rastko Ćirić. His graduation work in the form of comics was the first of its kind in Serbia. That colored graphic novel, titled *Technotise*, was scripted by Darko Grkinić. Since 1996, Gajić is a regular collaborator of *Politikin Zabavnik* weekly, while in 2000, after his exhibition in the comics festival in Angouleme, he began to work for French publishing house Soleil. He became the artist on a series *Le Fléau des Dieux* ("The Scourge of God"), scripted by Valérie Mangin, for which he created six colored albums. They reached great popularity both in France and Serbia, and they were published in the USA and six other countries.

In Serbia, Gajić also published reworked album *Technotise* that served as a basis of the first Serbian featured animated film *Technotise: Edit & I*. He was also an author of several short animated films, the most prominent being

the *Rise and Fall of Art*, while the most popular was a music video *Moldy Bread*, for the namesake song of the Serbian band S.A.R.S. He authored several other music and advertising videos. He also published several intimate collections of short, inventive comics (*Within Screws*, *Scrapbook*, *Flat Comics*), while in Serbian galleries he exhibited some forty unique comics-objects so far (*Marvelous Comics*, *Rewind*), less known abroad. As a part of the group project and comics series *The Frontlines*, he created several covers and original short comics about the Serbian army in the Great War (1914-1918). He illustrated various books and magazines, and collaborated with many publishers and design studios. He achieved important results in the domain of graphic design as well (pamphlets, invitations, advertisements, calendars, posters).

He had many group and solo exhibitions in Serbia. He was awarded numerous times, also for his comics innovations, and including this festival: *Rocky Comics* in 2011. and *Rewind* (also a Grand Prix of the festival) in 2012. He is considered one of the most important artists in general, and particularly in the sphere of the Ninth Art. As a result of his renewed collaboration with Mangin two issues in the new series *Drakko* were recently published (*Drakko: La Treizieme Horde & La Nebuleuse des Serpents*). In the end of 2017, Serbian publisher System Comics issued them united in a single impressive volume. In collaboration with Christoph Bec, Gajić also created the monumental *Carthago*. He lives and works in Zemun, a municipality of Belgrade.

Slobodan Ivkov



DESIMIR ŽIŽOVIĆ BUIN (1920-1996)



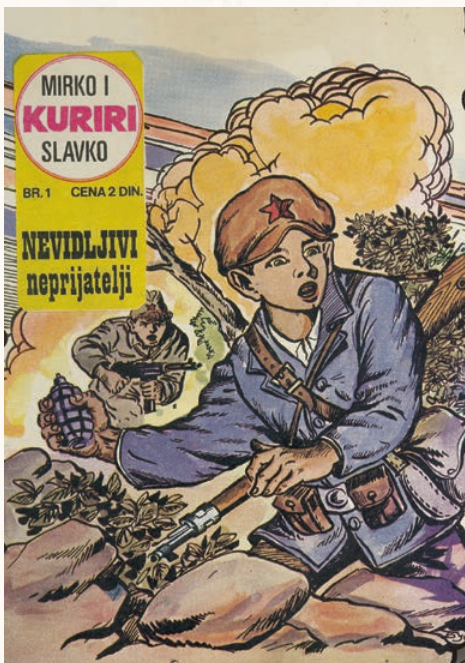
Desimir Žižović Buin je bio srpski strip autor i ilustrator. Bavio se slikarstvom, izradom etiketa, industrijskim dizajnom, zanatskim poslovima i skulpturom.

Družio se sa slikarom i profesorom Božom Prodanovićem, a pre Drugog svetskog rata imao je priliku da obide umetničke ateljee Tome Rosandića, Mila Milunovića i Mihaila Petrova, kasnije njegovog mentora za upis na Akademiju za primenjene umetnosti u Beogradu.

Drugi svetski rat Buin provodi u štabu JVuO đenerala Dragoljuba Mihailovića, gde je radio kao ilustrator i grafičar za vojni list *Ravnogorski borac*. Nakon naredbe kralja Petra II Karađorđevića da se svi pripadnici JVuO stave pod upravu Josipa Broza, Buin se priključuje partizanima i izvesno vreme radi u propagandnoj ekipi, tzv. *Umetničkoj zadruzi* Đorđa Andrejevića Kuna koji će pokušati da ga pošalje na Sremski front. Nakon proživljenih užasa građanskog rata i kolonizacije u Banat 1947. godine, Buin četiri godine kasnije podnosi molbu za upis na Akademiju za primenjene umetnosti u Beogradu. Na nju biva primljen, ali ubrzo napušta studije i vraća se u zavičaj.

U *Dečjim novinama* je prisutan od njihovog osnivanja krajem 1956. godine, kao ilustrator, autor enigmatskih zadataka i stripa. Njegovi rani stripovi vezani su za srpsku istoriju, narodne pesme i pripovetke: *Kraljević Marko* i *Musa Kesedžija, Aždaja i carev sin, Nemušti jezik, Čela, Ptica devojka, Poslednji osvjetnik, Magelan, Rudnička ofanziva, Pevac Peca i Pijuko, Mali Vlada i rođak iz grada...* Međutim, nakon što je JNA optužila postojeće stripove za „antipatriotizam“ i išla dotle da je javno, preko svojih novina, pozvala izdavače da rade na objavljivanju stripova na teme partizanske „narodno-oslobodilačke borbe“, to se moralo shvatiti kao naređenje koje će u *Dečjim novinama*, igrom slučajja i zahvaljujući Buinovom talentu, rezultirati u do danas neprevaziđeni izdavački poduhvat – strip serijal *Mirko i Slavko*. Bio je to najpopularniji strip u

SFRJ sa tiražima od skoro 300.000 primeraka po broju, po kojem će se, između ostalog, 1973. godine snimiti istoimeni igrani film.



Prvo objavljivanje stripa o dečaku Mirku, pekarskom segrtu, kojem će se, tek kasnije, posle „pogibije“ junaka Boška, priključiti Slavko, desilo se 1958. godine, u 23. broju *Dečjih novina* kao prvi nastavak stripa pod nazivom *Nikad robom*. On će u *Dečjim novinama* izlaziti sve do 1960. Za lik Mirka, Buinu je poslužio njegov sin Dragomir, a za lik Slavka čuveni srpski fudbaler i golgeter Slobodan Santrač.

Strip se iz *Dečjih novina* prebacuje u novopokrenutu ediciju *Nikad robom*, gde prva sveska sa Mirkom i Slavkom izlazi 1963. da bi od 1969. godine i počev od 195. broja, sama edicija bila posvećena jedino ovom stripu sve do njenog gašenja 1970. Pored Buina, najznačajniji srpski strip autori tog perioda su vizuelno uobličavali priče o Mirku i Slavku da bi konačno 1979. usled hiperprodukcije i pada kvaliteta došlo do gašenja serijala. Buin će i nakon toga napraviti nekoliko obrada starih epizoda i čak naslikati za *Tik-Tak* definitivno poslednju epizodu pod nazivom *Potera*.

Buin je bio prvi crtač *Dečjih novina* i ostao im je veran, kao matičnoj kući, bez obzira na mnoge primamljive ponude koje je dobijao. Preminuo je 1996. u Beogradu, a sahranjen je u rodnom selu Gornji Branetići.

Desimir Žižović Buin was a Serbian comics artist and illustrator. He was also a painter, label maker, industrial designer and sculptor.

He was a friend with a painter and professor Božidar Prodanović. Before the Second World War, he frequently visited art studios of Toma Rosandić, Milo Milunović and Mihailo Petrov, who was later his mentor when he applied to the Academy of Fine Arts in Belgrade.

During the war, Buin was in the headquarters of the Yugoslav Army in the Fatherland, led by general Dragoljub Mihailović, where he was employed as an illustrator and graphic designer for the army paper *Ravnogorski Borac*. When in 1944 King Petar II Karađorđević issued an order to the members of the army of Mihailović to accept the command of Josip Broz, Buin joined the Partisans. There he worked in the propaganda crew, so-called *Art Cooperative*, led by Đorđe Andrejević Kun, who eventually tried to send him to the Syrmian Front. After surviving the horrors of the civil war and colonization in Banat in 1947, four years later Buin applied to enroll at the Academy of Applied Arts in Belgrade. He was accepted, but soon he left the studies and returned to his homeland.



He was present in *Dečje Novine* (Children's Newspaper) since its foundation at the end of 1956, first as an illustrator, author of enigmatic tasks, but also comics. His early comics were frequently inspired by Serbian history, epic songs and tales: *Prince Marko and Musa the Highwayman, The Dragon and the Emperor's Son, Silent Tongue, Flathead, Ladybird, The Last Avenger, Magellan, The Rudnik Offensive, Pete the Ruster and Pickaxel, Young Vlada and his Cousin from town...* However, the Yugoslav People's Army accused existing comics for the "anti-patriotic" stance and publicly, via its papers, called the publishers to work on new comics, inspired by "National Liberation Struggle". It was in fact an order, which



will result, by chance, but also due to Buin's talent, into an unsurpassed publishing enterprise undertaken by *Dečje novine*. It was a comics series *Mirko and Slavko*, the most popular comics in the Socialist Yugoslavia, with a circulation of almost 300,000 copies per issue. It would serve as an inspiration for a namesake feature film, created in 1973.

The comics about kid Mirko, the baker's apprentice, who will be later, after his companion Boško was "killed", joined by Slavko, appeared in 1958, in the 23rd issue of *Dečje Novine* and as a first episode of the comics titled *Nikad Robom* (Never Surrender). It was published in *Dečje Novine* until 1960. Buin's son Dragomir served as an inspiration for Mirko, while Slavko was based on Slobodan Santrač, who later became a famous Serbian footballer.

In 1963, Mirko & Slavko moved from *Dečje Novine* to a newly established edition *Nikad Robom*. Six years later, and starting from issue no. 195, the whole edition was dedicated solely to this comics, and it remained as such until it ceased to exist a year later. Besides Buin, other most important Serbian comics artists worked on the series about Mirko and Slavko. Eventually, in 1979, due to the hyperproduction and quality decline, the series was discontinued. Buin later remade several older episodes and created the definitely last one, titled *Chase*, and published in the *Tic-Tac* magazine.

Buin was the first artist of *Dečje Novine*. Although he received many attractive offers, he remained faithful to his beloved publishing house. He died in 1996 in Belgrade and was buried in his native village Gornji Branetići.

Milosav Pješčić



SYSTEM COMICS

Izdavačka kuća Moro d.o.o. / Sistem Komiks osnovana je 2001. godine i punih sedamnaest godina radi na afirmaciji domaćeg stripa i domaćih strip autora, kako u Srbiji, tako i u inostranstvu.

Početkom 2018. godine, višegodišnji trud ovog izdavača se konačno materijalizovao tako što su zajedničkim snagama sa izdavačkom kućom Inukshuk iz Francuske uradili album *L'ombre d'antan*, neku vrstu *best of* priča koje su par godina ranije objavili u *Linijama fronta*. Tako se u ovom izdanju, našlo 14 priča tridesetak naših autora, koje su radene za obeležavanje stogodišnjice Prvog svetskog rata. Album je predstavljen na velikom broju strip festivala u Francuskoj i Belgiji a poslednju veliku promociju doživio je na festivalu stripa u Strazburu.

Ambiciozni projekat o Prvom svetskom ratu - *Linije fronta* sa knjigama 5 i 6 polako se privodi kraju. U ovim albumima došli su do izražaja autori mlađe generacije, kao što su Luka Cakić, Nenad Cvitićanin, Aleksandar Zolotić, Milosav Ostojić ali posebno se istakao i jedan tandem starije garde Svetozar Toza Obradović kao scenarista i Goran Đukić Gorski kao autor.

Drako je novi album Alekse Gajića koji se u prodaji pojavio krajem 2017. godine, kao integral od 96 strana u luksuznoj opremi.

Dragan Savić i Rajko Milošević Gera konačno su posle više od dvadeset godina završili svoj vestern *Teksaški jahači*, pa je to bila idealna prilika da se objavi i Gerin album *Prokleti* u velikom formatu u crno beloj varijanti kao „art book“.

Sa izdavačkom kućom Finiks Pres se nastavlja izdavanje *Adama Wilda* u kome domaći autori u odnosu na italijanske, imaju dominaciju.

Nina Bunjevac je Sistem Komiksu poverila izdavanje svog albuma *Bezimena* a Dejan Stojiljković kao scenarista, Ivica Sretenović, Aleksa Gajić, Tiberiu Beka i Ivan Stojković kao ekipa crtača i kolorista započeli su rad na novom strip serijalu *Duge noći i crne zastave*.



are included in this issue. The album was presented on numerous festivals in France and Belgium; the last launch was at the comics festival in Strasbourg.



The ambitious project about the World War One, *The Frontlines*, is gradually coming to an end after the publications of the volumes no. 5 & 6. In these albums the authors of the younger generation showed their full creative potential, among them Luka Cakić, Nenad Cvitićanin, Aleksandar Zolotić and Milosav Ostojić. A prominent place also belongs to a duo of the older generation: scriptwriter Svetozar Toza and artist Goran Đukić Gorski,

Drakko is a new album by Aleksa Gajić. It was printed at the end of 2017, as a luxuriously equipped integral in 96 pages.

After more than twenty years Dragan Savić and R.M. Guéra finally finished their western *The Texas Riders*. That was an ideal opportunity to publish Guéra's novel *The Damned* in the form of an artbook: in the big format and in the black & white.

The collaboration with Belgrade based Phoenix press continues through the publication of *Adam Wilde* series, in which Serbian authors are present more than the Italian ones.

System Comics also published *The Nameless* by Nina Bunjevac. Meanwhile, scriptwriter Dejan Stojiljković and artists Ivica Sretenović, Aleksa Gajić, Tiberiu Beka and Ivan Stojković began to work on the comics series *Long Nights and Black Flags*.

Moro ltd. / System Comics Publishing was founded in 2001. During the last seventeen years, it successfully works on affirmation of Serbian comics and Serbian artists in our country and abroad.

In the beginning of 2018, due to the efforts of this publisher and its cooperation with Inukshuk from France, an album titled *L'ombre d'antan* was published. It was the best of album of the stories previously published in *The Frontlines* series: fourteen stories, created by thirty authors on the occasion of 100th anniversary of the World War One

BESNA KOBILA

Izdavačko preduzeće *Besna kobila* osnovali su 2010. godine Predrag Mladenović i Goran Lakićević, prijatelji još iz gimnazije, u želji da čita-lačku publiku, pažljivim odabirom autora i naslova, učvrste u veri da je strip istinska deveta umetnost, te da objavljivanjem najkvalitetnijih svetskih (a i naših) stripova, pre-vashodno grafičkih romana, zauvek razbiju famu o stripu kao petparačkoj zabavi. Od prvog izdanja, opredeljenje osnivača je da im zarada ne bude u prvom planu već kvalitet, kako samog stripa, tako i kvalitet papira i štampe, a da i pored svega omoguće čitaocima da stripove kupuju po pristupačnim cenama. Ukratko, to je i moto Besne kobile: strip po svaku cenu, ali za kupca najpovoljniji.

Uporedo sa grafičkim romani-ma, počev od 2016. godine, *Besna kobila* objavljuje i vredna dela beletristike, pre svega onih stranih autora koji nisu valjano predstavljeni kod nas, kao i onih domaćih autora za koje uredničko-osnivački tim smatra da predstavljaju budućnost domaće književnosti. Već prvi roman koji je *Besna kobila* objavila, *Luzitanija* Dejana Atanackovića, osvojio je NIN-ovu nagradu za roman godine, jedinstven slučaj u domaćem izdavaštvu: prvo književno delo autora, prvi roman u katalogu izdavača i prvi put da je najprestižniju književnu nagradu dobio strip izdavač.

Pored tog priznanja, za devet godina postojanja, domaći autori *Besne kobile* dve godine zaredom, 2014. i 2015. bili su dobitnici Nagrade ULUPUDS-a za najbolje domaće strip izdanje na Međunarodnom sajmu knjiga u Beogradu.



Besna Kobila ("Angry Mare") Publishing house was founded in 2010 by Predrag Mladenović and Goran Lakićević, the two friends from high-school days. Their desire was to strengthen the belief that the comics is the real ninth art, and through the publications of international (and domestic) comics of the highest quality, primarily graphic novels, to dispel the notion of comics as a petty amusement. Since their first edition, the founders were resolute that their priority is not the income, but the quality of the comics, also the quality of printing, as well as the reasonable prices. In short, this is also the motto of *Besna*

Kobila: "the comics at all costs, but the most favorable for the readers".

Simultaneously with the graphic novels, and since 2016, *Besna Kobila* also publishes literary works, mostly the foreign authors not adequately represented in Serbia, but also domestic ones, considered to be the future of the Serbian literature. The first published novel, *Lusitania* by Dejan Atanacković won the NIN literary prize as the novel of the year. It was a unique case in Serbian publishing: the first novel

by an author, the first novel by a publisher and the first time that the most prestigious literary prize was won by a comics publisher.



Besides this recognition, during the nine years of existence, domestic authors of *Besna kobila* won awards of the Association of Serbian Artists of Applied Arts and Designers for best domestic comics editions at the Belgrade International Bookfair in 2014 and 2015.

TONI FEJZULA



Već nekoliko godina Toni Fejzula radi za Dark Hors na serijalima koje pišu Džon Arkudi i Greg Ruka. Pre toga radio je na brojnim stripovima i ilustracijama na evropskom tržištu, naročito u sferi animacije. Radio je na pozadinama za više španskih animiranih serija i filmova, poput *Legende o El Sidu* (2003). Tvorac je SF albuma *Central Zéro* (Solej, 2003, scenarista Aleks Nikolavić) i jedan od tvoraca serijala *Nefilm* (Delkur, 2004, scenarista Miroslav Dragan)

Fejzula je radio naslovnice za serijal *Ktulu* (2010) i učestvovao je kao saradnik na serijalu *Veil* (Dark Hors, scenarista Greg Ruka). Potom je, 2015. godine, radio na jednoj celovitoj priči o Lobsteru Džonsonu (*The Glass Mantis*, sa Majkom Minjolom i Džonom Arkudijem), kao i na krimi serijalu *Dead Inside* (Mrtav iznutra) sa Arkudijem, čiji je prvi broj objavljen u avgustu 2016. Trenutno radi na još jednoj grafičkoj noveli za Planetu, strip adaptaciji knjige *Patria*, bestselera Fernanda Aramburua.

Često radi naslovnice za serijal *Rumble* Džona Arkudija, Dejvida Rubina i Dejva Stjuarta koje objavljuje Imidž. Nedavno je sa Brajanom Azarelom saradivao i na jednoj kratkoj priči za *Šok* antologiju koju objavljuje Afteršok.

Rođen je u Srbiji, a trenutno živi u Barseloni.





For several years, Toni Fejzula works for Dark Horse Comics on series written by John Arcudi and Greg Rucka. Before that, he worked on many comics and other illustration projects on the European market, particularly in the field of animation. He created backgrounds for a number of Spanish animated series and movies such as *El Cid The Legend* (2003). He was the creator of the science-fiction album *Central Zéro* (Soleil Productions, 2003, texts by Alex Nikolavitch), and co-creator of the series *Nephilim* (Delcourt, 2004, written by Miroslav Dragan).

He made covers for the *Cthulhu* series (2010), and worked on the comics series *Veil* (Dark Horse, 2015, written by Greg Rucka). In 2015 he

also worked on a one-shot Lobster Johnson story (*The Glass Mantis*, with Mike Mignola and John Arcudi). He worked on a crime series *Dead Inside* with John Arcudi: its Vol.1 came out in August 2016. He is currently working on a graphic novel, comics adaptation of *Patria*, the bestselling book by Fernando Aramburu, for Planeta

He frequently creates variant covers for *Rumble* series, by John Arcudi, David Rubin and Dave Stewart and published by Image. Recently, he also collaborated on a short story with Brian Azzarello for the *Shock* anthology published by Aftershock.

He was born in Serbia and currently lives in Barcelona.



MIKICA IVANOVIĆ



SRPSKI MIKELANĎELO

Miodrag Ivanović Mikica je rođen 1959. godine u Srpskom Miletiću gde je završio i osnovnu školu. Srednju građevinsku školu završio je u Novom Sadu.

Za strip se zanima od malih nogu. Prve radove koje smatra značajnijim uradio je već sa 15 godina, dok je

1976. godine nacrtao više strip tabli, uglavnom sa vestern tematikom. Četiri godine kasnije, po povratku iz vojske, javlja se na konkurs za strip crtače u novosadski Forum. Tu je upoznao mnoge tada aktuelne crtače, između ostalih i Dudu Vukojeva, sa kojim je sve do danas veliki prijatelj.

Već na samom početku otkupljene su mu neke kratke priče koje, nažalost, nikad nisu objavljene. Zatim sreće Branislava Kerca i počinje da radi korice za Dnevnikova izdanja *Velikog Bleka* i *Zagora*, a potom i za ostale junake, poput *Mister Noa* i *Kita Telera*. Zatim se, 1981. godine, uključuje u ekipu u domaćih crtača koji crtaju licenciranog Velikog Bleka. Prva epizoda koja mu objavljena je *Lažni grof* (Lunov Magnus Strip 741). Nacrtao ih je ukupno dvanaest: osam su objavljene u *LMS*, jedna u Almanahu br. 8, dok tri nikad nisu štampane. Za *Zlatnu seriju* i *LMS* ilustrovala je oko 120 objavljenih naslovnica, neke od njih zajedno sa svojim rođenim bratom Pekom, takođe strip crtačem.

Uradio je i deset epizoda stripa *Džoni Denser* po scenariju Duda Vukojeva. Ni ovaj strip nikad nije ugledao svetlost dana. Zatim sledi saradnja sa Dečjim novinama. Za njih je Mikica nacrtao oko četrdeset epizoda stripa *Nindže*. Takođe je uradio i nekoliko epizoda *Yu Tarzana*.

Nažalost, rat na prostorima Balkana udaljava Mikicu iz sveta umetnosti. Većina naših crtača odlazi u inostranstvo, dok se Mikica posvećuje građevini. Ipak, ne zaboravlja slikarstvo i povremeno radi velike murale i zidne reklame koje su za svaka za sebe posebno umetničko delo. Zbog brzine kojom oslikava zidove dobio je i nadimak srpski Mikelanđelo.

Po završetku ratnih godina, Mikica se polako vraća stripu. Osvaja nagrade na nekoliko strip konkursa i počinju da stižu pozivi za razne strip festivale: Makarska, Niš, Sombor, Beograd...

Ove godine, na veliki jubilej Zlatne serije, ne smemo zaboraviti Mikicu koji je ostavio veliki pečat baš u ovoj ediciji

Ilija Mirović



SERBIAN MICHELANGELO

Miodrag Ivanović Mikica was born in 1959 in Srpski Miletić, where he finished elementary school. He finished secondary construction school in Novi Sad.



He was interested in comics since the earliest youth. He made his first comics when he was 15, while in 1976, he made several tables, mostly Westerns. Four years later, upon returning from the army, he submitted an application for the position of comics artist in Novi Sad based Forum. There, he met many artists popular back then, among them Duda Vukojev, with whom he is still a great friend.

Some of Mikica's short stories were

bought at the very beginning, but they were never published. Then he met Branislav Kerac and began to work on covers of Dnevnik editions of *Il Grande Black* and *Zagor*, followed by other Bonelli heroes, such as *Mister No* and *Kit Teller*. In 1981, he joined a team of domestic artists that worked on a licensed edition of *Il Grande Black*. His first published episode was *The False Count (Lunov Magnus Strip 741)*. He did twelve episodes for the series: eight were published in *Lunov Magnus Strip*, one in *Almanac* no. 8, while the three have never been printed. He illustrated approximately 120 covers for *Zlatna Serija* and *Lunov Magnus Strip* editions, some of them together with his brother Peka, also a comics artist.

He also made ten episodes of comics *Johnny Dancer*, scripted by Duda Vukojev, but they remained unpublished. Then, his collaboration with Dečje Novine took place, and during that time he did some 40 episodes of the comics *Ninjas*. He also drew several episodes of *Yu Tarzan*.

Unfortunately, the war in the Balkans moved Mikica away from the world of arts. Most of our artists went abroad, while he had to commit himself to the construction work. However, he did not forget painting and occasionally he worked on large murals and wall advertisements, also peculiar pieces of art. Due to the speed at which he painted the walls, he got the nickname Serbian Michelangelo.

After the war years, Mikica gradually returned to the ninth art. He won awards at several comics contests and invitations for various comics festivals came: Makarska, Niš, Sombor and Belgrade.

This year, on the grand jubilee of *Zlatna Serija*, we should not forget Mikica, whose name is inseparable with this edition.

Ilija Mirović



VELJKO KRULČIĆ

Veljko Krulčić (Pula, 1962.) je profesionalni novinar, izdavač i istoričar stripa.

Svoj prvi tekst o stripu objavio je kao gimnazijalac, 1979. godine. Od tada do danas intenzivno se bavi popularizacijom stripa - piše; priređuje tematske i samostalne izložbe u Hrvatskoj i inostranstvu; producira i piše scenarije za dokumentarne filmove o strip autorima; učestvuje na strip-festivalima, okruglim stolovima, seminarima, simpozijumima. Kustos je velikih retrospektivnih izložbi *Hrvatski strip 1867-1985* (Muzejski prostor, Zagreb, 1985) i *Jugoslavenski strip 1866-1986* (Pariz, 1986).

Utemeljio je nagradu *Najbolji jugoslavenski strip godine* koju je od 1984. do 1988. dodeljivao zagrebački nedeljnik *Polet*.

Inicijator je nagrade za životno delo u području hrvatskog stripa *Andrija Maurović*, koju od 2009. godine dodeljuje udruženje Art 9.

Uredio je tematski broj časopisa *Istra* (6/7 za 1986.) u celini posvećen domaćem stripu.

Autor je više strip-monografija, među ostalima *Hrvatski posleratni strip*, *Maurović*, *Put u obećanu zemlju*, itd.

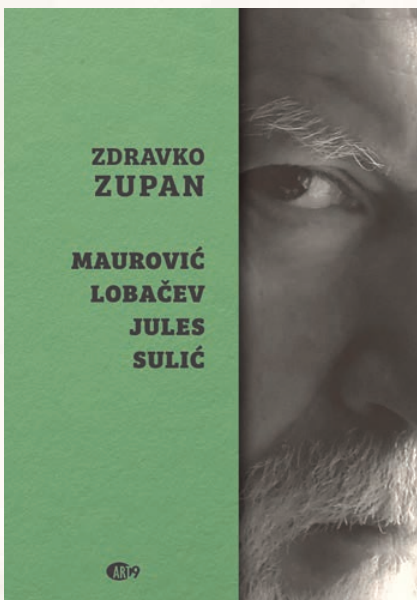
Prvi je dobitnik strukovne nagrade *Fra-Ma-Fu* (1986.) za poseban doprinos razvoju stripa u Jugoslaviji.

Pokretač je i urednik više strip-biblioteka: *Maurović*, *Bolja prošlost*, *Klasici hrvatskog stripa*, *Fra-Ma-Fu* i *Strip i stripologija*.

U svojstvu priređivača/urednika pripremio je brojne albume i knjige stripa, od Andrije Maurovića i Waltera Neugebauera do Žarka Bekera, Bordo Dvornikovića, Frane Gotovca, Alberta Kinerta, Nedeljka Dragića, Željka Lordanića itd.

Kao prijatelj i kolega Zdravka Zupana (1950-2015), jednog od najtemeljnijih i najautoritativnijih stručnjaka za strip na ovom

području, Krulčić je priredio i uredio knjigu *MAUROVIĆ - LOBAČEV - JULES - SULIĆ* u izdanju zagrebačkog udruženja Art 9 u svojoj biblioteci Strip i stripologija. Radi se o knjizi eseja, studija, kritika, izdavačkih recenzija i istorijsko-bibliografskih tekstova o stripu, njegovim tvorcima i junacima, s područja bivše Jugoslavije koje je Zdravko Zupan napisao u razdoblju od ranih 80-ih godina prošlog veka do svoje smrti. Knjiga sadrži i opsežnu foto-memorabiliju, jedinstveni fotografski „album“ kao višedecenijsku hroniku strip-dogadaja.



Veljko Krulčić (Pula, 1962) is a professional journalist, publisher and historian of comics.

He published his first comics during his high school days in 1979. Since then, he is intensively involved in the popularization of comics. He writes, organizes thematic and solo exhibitions in Croatia and abroad, produces and writes scripts for documentaries about comics artists. He also participates in comics festivals, round tables, panels and symposiums. He was a curator of great retrospective exhibitions

such as *The Croatian Comics 1867 - 1985* (Museum space, Zagreb 1985) and *Yugoslav Comics 1866-1986* (Paris, 1986).

He founded an award Best Yugoslav Comics of the Year, awarded by Zagreb based weekly *Polet* between 1984 and 1988.

He initiated a lifetime achievement award in the domain of Croatian comics, named after Andrija Maurović and annually awarded by Art 9 Society since 2009.

He edited thematic volume of the *Istra* magazine (no. 6/7, 1986), wholly dedicated to the domestic comics scene.

He is the author of several monographs about comics. Among them are *Hrvatski posleratni strip* (Croatian Afterwar Comics), *Maurović* and *Put u obećanu zemlju* ("Road to the Promised Land").

He is the first winner of Fra-Ma-Fu professional award (1986) for his contribution to the promotion of the Yugoslav comics.

He launched and edited several comics editions: *Maurović*, *Bolja prošlost* ("Better Past"), *Klasici hrvatskog stripa* ("Classics of Croatian Comics"), *Fra-Ma-Fu* and *Strip i stripologija* ("Comics and Comicology").

As an editor, he prepared numerous albums and books about comics, dedicated to Andrija Maurović, Walter Neugebauer, Žarko Bekker, Bordo Dvorniković, Frano Gotovac, Albert Kinert, Nedeljko Dragić, Željko Lordanić and others.

A friend and colleague of Zdravko Zupan (1950-2015), one of the most eminent authorities in the domain of comics, Krulčić also edited a monograph titled *MAUROVIĆ - LOBAČEV - JULES - SULIĆ*. It appeared in his edition *Strip i stripologija*; the publisher was Art 9 Society from Zagreb. The monograph is a collection of essays, studies, critics, reviews and historical and bibliographic texts about comics, its creators and heroes from the former Yugoslavia about whom Zdravko wrote in the period between the early eighties of the past century and his death. The book also features a comprehensive photo-memorabilia, a unique photographic "album", a real long-lasting chronicle of the comics events.

Mihael Dudok de Vit (1953, Abkoude, Holandija) je reditelj, animator i ilustrator koji živi i radi u Londonu. Režirao je četiri kratkometražna animirana filma: *Čistač Tom* je izasao 1992, a *Monah i riba* 1994. godine. Ova živahna animirana priča o monahu koji opsesivno, očajnički pokušava da ulovi ribu, donela mu je svetsku popularnost i brojne nagrade. Između svakog nezavisnog filma uradio je veliki broj televizijskih reklama, što mu je pomoglo da savlada tajne vizualne efikasnosti.



Svojim najpoznatijim filmom *Otac i kći* (2000) osvojio je sve najprestižnije nagrade (između ostalih i Oskar Američke akademije) na svim najvažnijim međunarodnim festivalima na kojima je prikazan u takmičarskoj konkurenciji. Istoričar animacije Đanalberto Bendaci ga svakako nije bez razloga okarakterisao kao „vrhunski autorski film”. Dudokov četvrti po redu, a inače prvi apstraktni film, *Aroma čaja* (2006), naslikan čajem i u ritmu muzike jednog od *Concerti Grossi* kompozitora Arkandela Korelija, liči na neku vrstu formalne i konceptualne pripreme metafore za njegov prvi igrani film, *Crvena kornjača* (2016), čiji su glavni producenti Gibli Studio, *Prima Linea* i *Vajld Banč*. Ovaj kontemplativni, sublimni film bez dijaloga i sa propratnom muzikom koja ga obeležava, nanovo nas vraća na razradu tema kojima se režiser neprestano bavi: čežnji, intenzivnoj žudnji, smrti.

Dudok de Vit je ponosan na svaki svoj kadar, bilo da je namenjen njegovom nezavisnom filmu ili TV reklami. Na njegovoj lestvici vrednosti i pristupu radu nema razlike između uzvišenog i popularnog umetničkog dela. Svi njegovi filmovi imaju umetničke karakteristike gotovo renesansnog kvaliteta, a svaku fazu animacije dugo promišlja preko storiborda. Prepoznatljivost njegovih filmova se odlikuje posebnim tajmingom, delikatnom paletom boja i tretiranjem senki, odsustvom dijaloga i propratnom muzikom, smislom za perspektivu, sveprisutnim melanholičnim pejsažima i njihovim dinamičnim linijama kao i duhovnim, meditativnim sadržajima. Svaki njegov film je dugo promišljano kinematografsko savršenstvo.

Mihael takođe piše i ilustruje knjige za decu i predaje animaciju na umetničkim akademijama u Engleskoj i širom sveta.

Andrijana Ružić

Filmovi za projekciju:

1. Monah i riba, 1994. (6' 22")
2. Otac i kći, 2000. (8' 30")

ANDRIJANA RUŽIĆ

ELEGANTNI I VANVREMENSKI FILMOVI
MIHAELA DUDOK DE VITA

ELEGANT AND TIMELESS ANIMATED
FILMS BY MICHAEL DUDOK DE WIT

Michael Dudok de Wit (1953, Abcoude, Holland) is a London-based director, animator and illustrator. He has directed four short animated films: *Tom Sweep* in 1992 and *The Monk and the Fish* in 1994. The vivacious animated story about a monk who obsessively goes after the fish, desperate in his desire to catch it, brought him a world-wide popularity and numerous awards. Between each independent film he did a lot of commercials for television, learning about visual efficiency and constantly pushing his limits.

With his most famous film *Father and Daughter* (2000) he won all Grand Prix in every possible festival at which it was shown in competition. Certainly not without a reason animation historian Giannalberto Bendazzi defined it as “the ultimate auteur film.” Painted with tea and in the rhythm of one of the “Concerti grossi” by Arcangelo Corelli, Dudok de Wit’s abstract film *The Aroma of Tea* (2006) appears to be a sort of a formal and conceptual preparatory metaphor for his first feature film *The Red Turtle* (2016). The film, produced by the Ghibli Studio, Prima Linea and Wild Bunch, expresses once again the elaboration of Dudok de Wit’s recurrent themes: those of a longing, an ultimate desire, an ultimate question.



Dudok de Wit is proud of every single frame he has drawn so far whether it was intended for his independent film or for a TV commercial. In his system of values and approach to work there is no difference between a high and a low art work. All his films have an artistic and artisan

imprint of Renaissance-like quality: every single phase of animation is meditated over the storyboards for a long time. His films are immediately recognizable and distinguished by the particular timing, the faded color palette, the treatment of shadows, the dialogue absence, the right soundtrack, the sense of perspective, the extended melancholic landscapes and their dynamic lines and the spiritual, meditative contents. Each film is a cinematographic perfection of a kind: nothing to add, nothing to take away.

Michael also writes and illustrates books for children and teaches animation at art academies in England and internationally.

Andrijana Ružić

Screening:

1. The Monk and the Fish, 1994 (6' 22")
2. Father and Daughter, 2000 (8' 30")

POSLEDNJA AVANTURA KAKTUS BATE

THE FINAL ADVENTURES OF KAKTUS KID

Poslednja avantura Kaktus Bate je film u čijem sam stvaranju učestvovao, kao narator i istraživač. Sve je zapravo pokrenuto kada je Đorđe Marković, budući režiser filma, došao do knjige iz 2009. godine, *Veljko Kockar – strip, život, smrt*, čiji je autor svakako najveći autoritet u oblasti istorije domaćeg stripa, Zdravko Zupan (1950–2015). S obzirom na to da sam bio urednik izdanja i potpisnik teksta koji se pojavio uz Zupanov, Đorđe Marković je predložio rad na dokumentarnom filmu koji bi produžio traganje za sudbinom strip crtača Veljka Kockara, streljanog u svojoj 24. godini, ubrzo nakon oslobođenja Beograda 1944. godine. Kockar je bio jedna od velikih nada predratnog stripa, koji je, kao i dobar broj drugih crtača, nastavio da objavljuje i u publikacijama koje su se pojavljivale tokom okupacije. Za razliku od crtača kao što je Konstantin Kuznjecov, koji su se stavili na uslugu okupatoru, kreirajući ilustracije koje su bile najmračnija nacistička propaganda, Veljko Kockar se bavio avanturističkim stripom, ali i crtanim šalama u kojima se pojavljuju poluodevene devojke. Ipak, možda najupečatljiviji Kockarevi stripovi bili su u prilično benignom, diznjevskom stilu, u kojima se kao glavni junak pojavljuje *naivno-dobročudni Kaktus Bata*. Film razotkriva da je pogubljenje mladog strip crtača bilo zasnovano na neproverenim glasinama, a među sagovornicima na ovu temu su Zdravko Zupan, Zoran Đukanović, Mirko Ilić, Čarls Alverson, Robert Krumb i drugi.

Saša Rakezić alias Aleksandar Zograf

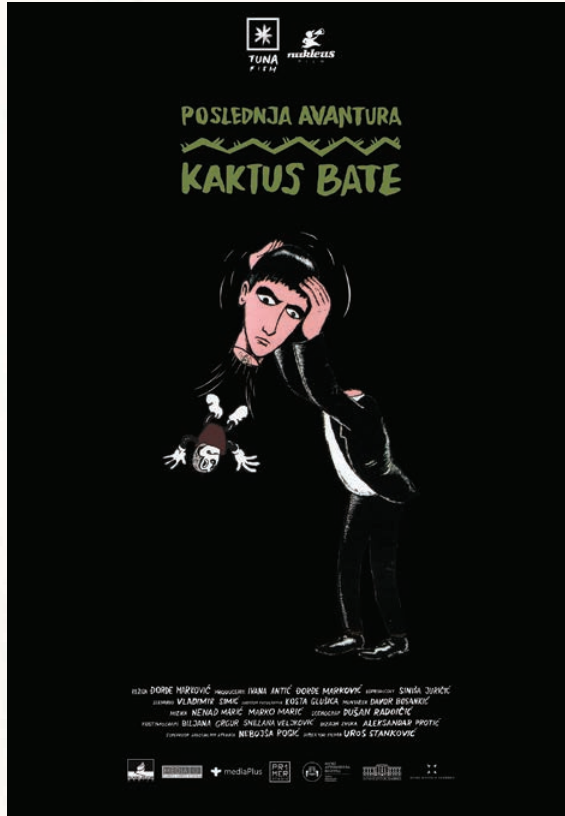
Režija: ĐORĐE MARKOVIĆ; Producenti: IVANA ANTIĆ, ĐORĐE MARKOVIĆ; Koproducent: SINIŠA JURISIĆ; Scenario: VLADIMIR SIMIĆ; Direktor fotografije: KOSTA GLUŠICA; Montažer: DAVOR BOSANKIĆ; Muzika: NENAD MARIĆ a.k.a. KRALJ ČAČKA, MARKO MARIĆ; Kostimografi: BILJANA GRGUR, SNEŽANA VELJKOVIĆ; Scenograf: DUŠAN RADOJIČIĆ; Direktor filma: UROŠ STANKOVIĆ; Dizajn zvuka: ALEKSANDAR PROTIĆ; Supervisor specijalnih efekata: NEBOJŠA ROGIĆ; Producent: Tuna Fish Studio; Koproducent: Nukleus Film; Godina proizvodnje: 2018.

The Final Adventures of Kaktus Kid was a film in which I participated both as a narrator and a researcher. It all began when Đorđe Marković, who eventually became the director of the film, came into possession of a book *Veljko Kockar – comics, life and death*, written by Zdravko Zupan (1950–2015), the highest authority in the domain of history of Serbian

comics. Considering that I was the editor of the book, and author of a text accompanied by the one written by Zupan, Marković offered me to work on a documentary that should continue the search about the destiny of Veljko Kockar, who was shot when he was 24, immediately after the liberation of Belgrade in 1944. Kockar was a rising star of the interwar comics, who, similarly to many other artists, continued to publish during the occupation. However, unlike his colleagues such as Konstantin Kuznetsov, who offered his services to the occupation forces, and who created Nazi propaganda illustrations, Kockar worked solely on adventure comics and gags with half-naked girls. The most impressive comics created by him were made in benign Disney-like style, with naïve and good-willed Kaktus Kid as a main hero. The documentary reveals that the execution of the young artist was based on unconfirmed rumors, while in the documentary appear Zdravko Zupan, Zoran Đukanović, Mirko Ilić, Charles Alverson, Robert Crumb and many others.

Saša Rakezić alias Aleksandar Zograf

Directed by: ĐORĐE MARKOVIĆ; Producers: IVANA ANTIĆ, ĐORĐE MARKOVIĆ; Co-producer: SINIŠA JURISIĆ; Written by: VLADIMIR SIMIĆ; Director of photography: KOSTA GLUŠICA; Editor: DAVOR BOSANKIĆ; Music by: NENAD MARIĆ a.k.a. KRALJ ČAČKA, MARKO MARIĆ; Costume Designer: BILJANA GRGUR, SNEŽANA VELJKOVIĆ; Production Designer: DUŠAN RADOJIČIĆ; Line Producer: UROŠ STANKOVIĆ; Sound Designer: ALEKSANDAR PROTIĆ; VFX Supervisor: NEBOJŠA ROGIĆ; Production: Tuna Fish Studio, 2018; Co-production: Nukleus Film, 2018.



140 GODINA ČASOPISA STARMALI I GOLUB

Kulturna institucija *Matica srpska*, koja postoji i deluje i danas, osnovana je u Pešti 1826. U Novi Sad je preseljena 1864. godine. Ovaj grad je tada bio na teritoriji Ugarske, a od 1918. je u Srbiji. Pravo da štampaju knjige, časopise i novine na svom jeziku Srbi su u Ugarskoj teško administrativno dobijali, ali su ga, bar posle upornih zahteva, prihvatanja nadzora i izjava o lojalnosti ponekad imali. Ispod reka Sava i Dunav, u Srbiji gde su vladali Turci, štampanje na srpskom je bilo apsolutno zabranjeno, još od pronalaska štamparije pa sve do 1830. Na ovu teritoriju je ilegalno prebacivano sve što su srpske zajednice u Mađarskoj, Austriji, Italiji ili Nemačkoj štampale. Tako su stizali i časopisi. Izrada metalnih klišea i gravira je bila skupa i ilustracije su do druge polovine 19. veka najčešće izrađivane u drugim zemljama, ali

crteži i nacrti su često bili od srpskih umetnika. Jedan od najvažnijih časopisa, koje je osnovao lekar i prosvetitelj Jovan Jovanović Zmaj (i nadimak je dobio po naslovu jednog svog časopisa) iz Novog Sada, bio je i *Starmali*. Izlazio je 1878-1889. Zmaj je objavio mnogo kratkih (pra)stripova, ne samo srpskih umetnika, već i čeških, nemačkih i mađarskih, a i sam je crtao. U gradu Somboru

postojala je prva srpska škola za učitelje, kasnije Učiteljski fakultet. Učitelj Jovan Blagojević je bio osnivač i urednik časopisa za mlade *Golub*. Pokrenut je 1878. ali se zbog pomenutih administrativnih prepreka prvi broj pojavio tek 1879. Izlazio je sve do 1914. i početka Prvog svetskog rata! Crtali su: Milivoj Mauković (autor i zaglavljaja), Ljubiša Milutinović, Paja Jovanović, Milenko Đurić... No, bilo je i zapadnih ilustracija i prastripova: E. Thiel, Speth, Schmidt, V. H. Bartel (engleski tipografski crtač i arhitekta, 1809-1854.), Berlach... Urednik piše: „Zauzimanjem g. Despotovića kod poznatih srpskih prijateljica, engleskinja A. P. Irbi i P. Džonston, izrade one da se besplatno *Golubu* šalju kliše iz Engleske i tako list postane ilustrovan još u prvoj godini svojoj”. Očigledno su ti kliše u inostranoj periodici već korišćeni mnogo ranije, verovatno i decenijama, no u Srbiji su bili dobrodošli. Tekstovi nisu bili u „balonima” već je, najčešće sam urednik, na osnovu crteža smišljao tekst ispod u stihu.

Slobodan Ivkov

140 YEARS SINCE THE LAUNCH OF STARMALI AND GOLUB MAGAZINES

Matica srpska (“The Serbian Cradle”) was founded in Pest in 1826. It was transferred to Novi Sad in 1864, where this cultural institution still exists today. At that time Novi Sad was on the territory of Hungary and it became part of Serbia in 1918. Back then, the Serbs in Hungary had difficulties in attempts to secure the administrative rights to print books, newspapers and magazines in their own language. After persistent requests, acceptance of supervision and loyalty statements they were frequently

successful. To the south of the Sava and Danube rivers, in Turkish-ruled Serbia, printing in Serbian was completely prohibited until 1830. All that was printed by Serbian communities in Hungary, Austria, Italy or Germany was illegally transferred to this territory; in such a way, magazines also

arrived. The production of metal clichés and engravings was expensive and illustrations were mostly made in other countries until the second half of the 19th century, but the drawings and drafts were done by Serbian artists themselves. One of the most important magazines, founded by physician and enlightener from Novi Sad, Jovan Jovanović Zmaj (whose nickname emerged from the

title of one of his magazines), was *Starmali* (“Precocious”). It existed between 1878 and 1889. Zmaj published many (proto)comics, made not only by Serbian, but also by Czech, German and Hungarian artists, and he made some of them as well. Meanwhile, in the city of Sombor the first Serbian school for teachers was founded, which later became the Teachers College. One of the teachers, Jovan Blagojević, launched and edited a youth magazine *Golub* (“Pigeon”). The magazine was launched in 1878, but due to the above mentioned administrative difficulties, its first issue appeared a year later. It was continuously published until 1914, and the World War One! Its artists were Milivoj Mauković (also author of the header), Ljubiša Milutinović, Paja Jovanović, Milenko Đurić... Some western illustrations and protocomics also appeared on its pages: E. Thiel, Speth, Schmidt, V. H.

Bartel, Berlach... As its editor wrote: “Due to the efforts of Mr. Despotović, two attested Serbian friends and English ladies A. P. Irby and P. Johnston arranged that *Golub* should receive clichés from England for free and thus become an illustrated magazine in its first year of existence”. Obviously, these clichés were used in the foreign magazines many decades earlier, but they were quite welcome in Serbia. The texts were not in the balloons; the editor usually made them and wrote them in verses, below the drawings.

Slobodan Ivkov



120 GODINA SRPSKOG PIGMALIONA

Jedan od najznačajnijih ranih originalnih srpskih stripova ima zanimljivu pozadinu. Vajar Jovan Pešić (1866-1936) je posao učio u majstorskoj radionici čuvenog Đorđa Jovanovića. Malo se zna do kakvog sukoba je došlo, ali Pešić je napustio ovaj atelje i odlučio da se stripom osveti učitelju. Nacrtao je 1897/98. Jovanovića u dvosmislenom odnosu prema svom radu. Nije jasno da li je Pešić preko stripa hteo da kaže kako je Jovanović u "specifičnom" odnosu prema svojoj skulpturi ili prema živom modelu, ili su možda u pitanju razlozi kako i zašto Jovanović, navodno, pravi svoje skulpture. Bilo kako bilo, tek strip nema nikakav naslov, pa sam ga za potrebe ovog teksta, da bi se razlikovao od drugih stripova, naslovio sa *Srpski Pigmalion*. Zanimljivo je da je prvi put nađen 1968. objavljen tek 1969. u *Zborniku muzeja primenjenih umetnosti* u Beogradu, a potom i 2007. u knjigama Zdravka Zupana i Aleksandra Zografa.

Slobodan Ivkov



One of the most important early original Serbian comics had a very interesting background. Sculptor Jovan Pešić (1866 -1936) was an apprentice in the famous workshop of Đorđe Jovanović. What happened among them remains a mystery, but Pešić eventually abandoned the atelier and decided to inflict a "revenge" to his former master, through a comic. Thus, in 1897/1898 he made his comics, depicting Jovanović in an ambiguous position towards his work. It remained unclear whether Jovanović's specific relation was with his sculpture or a living model, and what exactly stood behind him and his affection for sculptures. The comic did not have a title, and for the purpose of this text I named it *The Serbian Pigmalion*. It is interesting to note that the comic was discovered in 1968. It was published in the *Proceedings of the Museum of the Applied Arts* in Belgrade next year, and then republished in 2007, in the books of Zdravko Zupan and Aleksandar Zograf.

Slobodan Ivkov

80 GODINA BIG BENGA STRIPSKIH ČASOPISA I PRVOG SUDSKOG SPORA



U pravu je bio istoričar stripa Zdravko Zupan, kada je konstatovao da je između dva svetska rata „1938. godina bila najplodnija po broju pokrenutih stripskih izdanja“. Mnogi su želeli da uđu na tržište gladno modernog stripa. Objavljeno je najmanje pet novih specijalizovanih edicija, ali su do 1939. godine, kada se pojavila konkurencija dostojna po finansijskoj moći i kvalitetu, opstala je samo periodika iza koje je stajao dotadašnji neprikosnoveni srpski stripski mogul Aleksandar Ivković. On je zatrpavao kioske i ulične prodavce izdanjima i „uništavao“ male izdavače 1-2 časopisa. No, ne samo kvantitetom i kvalitetom! Ivković je imao svoje ljude „na terenu“ (ceo izdavački život Beograda se odvijao u krugu prečnika 1-2 km i u nekoliko „novinarskih“ i „štamparskih“ kafea i restorana). Stoga, kada je „novi igrač“, osnivač Ivan Zrnić na tržištu u poslednjoj četvrtini 1937. najavio izlazak svog stripskog lista *Tarcan*, a početkom 1938. kupovao izdavačka prava na neke inostrane stripove kod agenata (*Tim Taylor*, a pogotovo *Fantom Lija Foka* i *Reja Mura* kojeg je Ivković već objavljivao od marta 1937. u časopisu *Mika Miš*), ispostavilo se da je Ivković, možda dočuvši za inicijativu, još u novembru 1937. tiho za sebe registrovao list takvog naslova! Taj Ivkovićev magazin *Tarcan* nije izlazio, ali je on naslov prisvojio pravom prvenstva i - tiho čeka! Zrnić je prekasno saznao da je previše pričao o svojim planovima. Onda je Zrnić u reklamii u dnevnom listu *Politika* 21. marta 1938. hitno najavio svoj list, ali promenjenog naziva - *Novi Tarcan*. Ivković „nekim čudom“ baš tada pokreće svog *Tarcana*. Ne samo da se *Tarcan* urgentno pojavljuje već 23. marta, već Ivković i tuži Zrnića Sreskom sudu za neloyalnu konkurenciju!!! To je prvi srpski spor vezan za strip, a da nije bila cenzura. Očajni Zrnić u roku od 2 dana, ne samo da menja svoj najavljeni naziv *Novi Tarcan* u *Truba*, već i hitno na papirima zasebno štampa taj najnoviji naslov *Truba*, danju-noću ručno organizuje isecanje nove glave i preko svih desetina hiljada odštampanih primeraka Novog *Tarcana* prilepljuje zaglavlje *Truba*. Prepucavali su se javno preko novina, a tajno borili za objavljivanje domaćih i inostranih stripova (na primer, za *Tetkinog Šampiona* Raeburn van Burena, italijanskog *Saturna protiv Zemlje* Pedrokija i Skolarija.). Zrnić je, iscrpljen ovim pritiscima, ugasio svoju *Trubu* već oktobra 1938. sa brojem 55. Stari lisac Ivković je, kada je početkom leta procenio da Zrnić tone, pokazao svoje prave namere sa *Tarcanom* - ugasio ga je 14. brojem - i ostavio Zrnića da se zlopati.

Nedeljni časopis *Bufalo Bil* je 18. juna 1938. predstavio Božidar Zdravković, ali „plesao je samo jedno leto“, do 9. septembra i „baksuznog“ br. 13. No, imao je 16 strana i objavio je mnogo zanimljivih domaćih i inostranih stripova (na primer, *Ženidba cara Dušana*, *Brik Bradford*, *Kralj Konjičke policije*).

Nedeljni časopis *Paja Patak* se prvi put pojavio 2. oktobra 1938. i ako gledamo optimistički - ipak je nekako dočekaao 1939. Makar to bio i 18. januar 1939! Nije malo ni 24 broja, sa po 16 strana! Objavio je takođe velik broj važnih domaćih i inostranih stripova (na primer, *Duh pretrije budućeg filmskog režisera Žike Mitrovića*, serije Sebastijana Lehnera, *Veljka Kockara*, *Radio patrola*, *Brik Bradford*, *Mačak Feliks*, *Usamljeni jahač*, *Doživljaji Male Ane*).

Slobodan Ivkov

80 YEARS OF THE BIG BANG OF SERBIAN COMICS MAGAZINES AND THE FIRST CASE IN COURT

The historian of comics Zdravko Zupan was undoubtedly right when he stated that between the two world wars, “the year of 1938 was the most fruitful with respect to the number of launched comics editions”. Many wanted to enter at the market, hungry for modern comics. In that year, at least five specialized editions appeared, but until 1939, when a new competition, equal in financial power and quality appeared, only periodicals backed by undisputed Serbian comics mogul Aleksandar Ivković remained. He overwhelmed kiosks and street vendors with his editions, thus ruining small publishers, but not only through quantity and quality! Ivković had his people “on the ground” (Belgrade’s entire publishing life was taking place in a circle of 1-2 km and in several “journalistic” and “printing” cafes and restaurants). Therefore, when a “new player” Ivan Zrnić announced a new magazine *Tarzan* in the last quarter of 1937 and bought publishing rights for some foreign comics (*Tim Tyler’s Luck*, and particularly *Phantom* by Lee Falk and Ray Moore, which was already published by Ivković in *Mika Miš* magazine), it turned out that Ivković found out about the initiative. Already in November 1937, he quietly registered the paper of such title on his name! Ivković’s *Tarzan* was not published, but he won over the rights for the title, by being the first to register. Since then, he waited in silence. Zrnić found out that he talked too much about his plans, but it was too late. In *Politika* daily, on March 21, 1938 he urgently announced his magazine, but under a slightly changed title – *The New Tarzan*. Coincidentally, exactly at the same time, Ivković launched his *Tarzan*. It started to appear regularly from March 23, and besides that, Ivković sued Zrnić for unloyal competition! It was the first court case in Serbia related to comics that was not brought by the censorship issues. Within two days, desperate Zrnić not only changed the announced name *Novi Tarzan* to *Truba* (“Trumpet”), but also hastily printed the changed title separately, organized the cutting of the new header day and night, and on all tens of thousands of printed copies of *Novi Tarzan* stucked the new header - *Truba*. Zrnić and Ivković argued publicly through newspapers, and secretly fought for the publishing rights of domestic and foreign comics (for example *Abbie An’ Slats* by Raeburn van Buren and Italian *Saturn* versus Earth by Pedrocchi and Scolari). Exhausted by pressure, Zrnić eventually terminated *Truba* after its 55th issue, in October 1938, while Ivković, realizing during the summer that his opponent is on his knees, showed his true intentions with *Tarzan* – the magazine simply ceased to exist after its 14th issue.

Buffalo Bill weekly was presented by Božidar Zdravković on June 18, 1938, but the magazine survived only for one summer, until September 9, and its jinx 13th issue. It had 16 pages; on its pages appeared many interesting domestic and foreign comics (*The marriage of Emperor Dušan*, *Brick Bradford*, *King of the Royal Mounted*).

Another weekly was *Paja Patak* (“Donald Duck”). It appeared for the first time on October 2, 1938 and somewhat surprisingly, it managed to “survive” until January 18, 1939. In total, 24 issues, in 16 pages respectively, were published. Many important domestic and foreign comics were published on its pages (for example *The Spirit of Prairie* by future director Žika Mitrović, series created by Sebastian Lechner and Veljko Kockar, as well as *Radio Patrol*, *Brick Bradford*, *Felix the Cat*, *The Lone Ranger* and *Darrell Mc Lurea*).



Slobodan Ivkovic

75 GODINA ČASOPISA MALI ZABAVNIK

Nacistička Nemačka je aprila 1941. okupirala Srbiju, podelila je i neke delove današnje Srbije prepustila svojim saveznicima Mađarskoj, Bugarskoj i Hrvatskoj. U Srbiji su gotovo svi dotadašnji listovi prestali da izlaze. Pojavili su se novi. No, tek 1. decembra 1943. izašao je prvi broj *Malog zabavnika*. Imao je 16 strana (4 u dve boje), od čega su na 6 bili stripovi, a na ostalim tekstovi. Broj stripova je rastao, pa se, na primer, u br. 14 stripovi zauzeli čak 10 stranica. Vlasnik i glavni urednik je bio Dragoljub Prljincević. Autori nekih vrlo dobrih stripova (SF, istorijski, avanturistički, humoristički...) bili su Dragan Kalmarević, Dragan Savić, Konstantin Kuznjecov, Vsevolod Guljević, Veljko Kockar, Slavko Janić, Bruno Maskareli, Vladimir Vlada Savić... Posle povlačenja nacističke iz Beograda i Srbije oktobra 1944. godine i dolaska Crvene armije i komunističkih partizana, časopis je, kao



75 YEARS SINCE THE LAUNCH OF MALI ZABAVNIK

During the April of 1941, Nazi Germany occupied Serbia and gave some of its territories to its allies: Hungary, Bulgaria and the Independent State of Croatia. In Serbia almost all papers ceased to circulate, although some new ones emerged. However, it was only on December 1, 1943 that the first issue of *Mali Zabavnik* (“Little Funnypaper”) appeared. It had 16 pages (four in two colors), and comics were on the six of them, while the rest was dedicated to various texts. The number of comics gradually grew and for example in the issue no. 14, they were present on ten of its pages. The owner and editor-in-chief of the magazine was Dragoljub Prljincević. The authors of these comics, which included SF, historical, adventure and humorous stories, were Dragan Kalmarević, Dragan Savić, Konstantin Kuznetsov, Vsevolod Gulevich, Veljko Kockar, Slavko Janić, Bruno Mascarelli and Vladimir Vlada Savić. When the Nazis evacuated Belgrade and retreated from Serbia in October 1944, and the Red Army with the Communist Partisans took over, the magazine ceased to exist. Its last issue no. 27

crno-beli, 24. septembra 1944. ugašen brojem 27, a neki urednici i saradnici ovog zabavnog časopisa su streljani, emigrirali su, oduzeta su im građanska prava i imovina, ili su završili na dugogodišnjim robijama. Na primer, Kuznjecov je sa Nemcima otišao na Zapad, a ilustrator, karikaturista i stripar Kockar je od Prekog vojnog suda osuđen i po kratkom postupku streljan. O Kockaru je 2017. njegov savremeni srpski kolega stripar Aleksandar Zograf snimio nagradivani dokumentarni film *Poslednja avantura Kaktus Bate*.

Slobodan Ivkov

60 GODINA STRIPA NIKAD ROBOM I 55 GODINA EDICIJE NIKAD ROBOM

List *Dečje Novine* izlazio je u gradu Gornjem Milanovcu od 1957. godine. Pored ostalih sadržaja namenjenih đacima u osnovnim školama, u njemu su objavljivani i stripovi. Lokalni stripar i ilustrator Desimir Žižović Buin, profesionalni kamenorezac, većinom nadgrobnih spomenika, je u br. 23, 25. novembra 1958. objavio prvu epizodu serije *Nikad robom*. Naslov je dobila po jednoj od parola učesnika beogradskih demonstracija 27. marta 1941. protiv jugoslovenske vlade, koja je želela da saraduje sa Hitlerovim nacistima. Vlada je pala, Srbija je brzo vojno poražena i okupirana, a „pekarski segrt Mirko” odlazi u partizane da se bori protiv nacista. Tamo posle mnogih avantura upoznaje Slavka i oni će postati tandem koji je obeležio srpsko i jugoslovensko stripsko tržište naredne skoro dve decenije. Zanimljivo, Žižović je u ratu bio vojnik partizanima suprotstavljene strane, kraljeve vojske - četnika! Reakcija oduševljenih čitalaca navela je *Dečje novine* da maja 1963. pokrenu zasebnu ediciju svesaka za kioske pod naslovom *Nikad robom*. Započeto je sa avanturama dvojice partizana, a onda se edicija pretvorila u serije istorijskih priča iz raznih epoha (od dolaska Slovena na Balkan oko 6-7. veka), i teritorija Srbije i Jugoslavije. No, publika je želela partizane koji pobeđuju “morskog neprijatelja”. Eventualno visok kvalitet scenarija i crteža niko nije tražio, pa ni izdavač nije insistirao na promenama i usavršavanju. Naprotiv! Sve se pretvorilo u manufakturu. Tiraži svesaka sa Mirkom i Slavkom i ostalih istorijskih stripova, nekih čak mnogo kvalitetnije kreiranih, bili su neuporedivi (nikada više dostignuti nijednim srpskim i jugoslovenskim stripom!), pa su od 4. aprila 1969. i br. 195 sveske *Nikad robom* (svaka 180.000 - 200.000 primeraka!) sadržavale samo Mirka i Slavka, uz nekoliko paralelnih edicija - sa Mirkom i Slavkom (palp-romani, “anegdote”, enigmatika...), posteri, igračke, školski pribor... Na kraju je i sama komunistička vlast oporezovala kao štetni šund izdanja o komunističkim partizanima Mirku i Slavku! Edicija se od sredine sedamdesetih “razvodnila”, 1977. promenila naziv u *Kurir*, preordila izlaženje i ugasila oko 1978/79. Neponovljeni fenomen srpskog stripa!

Slobodan Ivkov

appeared on September 24, 1944. Some of its editors and collaborators were shot, others went to emigration, their property was confiscated and civil rights were suspended, while the rest were convicted to prison sentences. Kuznetsov fled with the German army to the West, while Kockar, who was illustrator, caricaturist and comics artist, was expressly convicted in front of a court-martial and shot. In 2017, Aleksandar Zograf made an awarded documentary film about Kockar, titled *The Last Adventure of Cactus Kid*.

Slobodan Ivkov

60 YEARS OF COMICS NIKAD ROBOM AND 55 YEARS OF THE NAMESAKE EDITION

Dečje Novine (“Children’s Newspaper”) magazine was launched in Gornji Milanovac in 1957. In addition to various contents for children, it also published comics. Local artist and illustrator Desimir Žižović Buin, who was professional stone-cutter, published in its issue no. 23 (November 25, 1958) the first episode of the series *Nikad robom* (“Never surrender”). The title emerged from one of the slogans from the demonstrations in Belgrade on March 27, 1941 against the Yugoslav government who wanted to collaborate with the Hitler’s Nazis. The government was overthrown, Serbia was soon defeated on the battlefield and occupied, and a ‘baker’s apprentice’, named Mirko joined the Partisans to fight against the occupation. After many adventures, he met Slavko and they became inseparable duo that marked the Serbian and Yugoslav comics market during the next two decades. It is interesting to note that during the war, Žižović was not in the Partisans, but in the ranks of their adversaries – the King’s Army, or the so-called Chetniks. The emphatic reaction of the readers inspired *Dečje Novine* to launch a separate edition, titled *Nikad Robom* on May 1963. It began with the adventures of the two young Partisans, but it turned into a series of various historically inspired stories starting the arrival of the Slavs in the Balkans. However, the readers wanted the partisans who triumphed over the ‘hated enemy’ and nobody expected the scripts and drawings of high quality. The publisher therefore did not insist on the changes and the improvement. Quite the contrary: everything turned into a manufacture activity. The circulations of other historical comics, even those with higher artistic achievements were incomparable with the one about Mirko and Slavko (its circulation of about 180-200 thousand per issue was in fact never achieved by any other Serbian and Yugoslav comics). Consequently, since April 4, 1969 and issue no. 195, the edition *Nikad Robom* contained only *Mirko and Slavko*, and there were other simultaneous issues with the two of them (pulp-novels, anecdotes, enigmatic tasks), as well as posters, toys and school equipment. Eventually, the communist government began to classify and to tax the editions about the two young partisans as a “schund”. In the mid-seventies, the edition “watered down”; in 1977 it changed its name to *The Courier*, the issues were published less and less frequently and finally, in 1978/9 it stopped. Still, it was an outstanding phenomenon of the Serbian comics!

Slobodan Ivkov



45 GODINA PRVOG SRPSKOG FILMA PO STRIPU

Ogromna popularnost serije stripova o partizanima Mirku i Slavku donela je izdavaču *Dečje Novine* ogroman novac i dovela je do toga da se snimi dugometražni igrani film *Mirko i Slavko*, gde je izdavač bio producent. Reditelj je bio Branimir Tori Janković, a prvi put je prikazan 1973. Iako u suštini slab film, bez bria, dinamike i energije koje je imao strip, kao i sa slabim izborom glumaca, postigao je takođe ogroman uspeh kod publike u Jugoslaviji, dao vetar u leđa već posustaloj stripskoj verziji i produžio joj vek za još nekoliko godina, uglavnom kroz reprize starih epizoda.

Slobodan Ivkov

50 GODINA ZLATNE SERIJE I LUNOVOG MAGNUSA IZDAVAČA DNEVNIK

U veoma kratkom roku na početku 1968. godine, izdavač *Dnevnik* (i matični dnevni list se tako zvao, a i danas izlazi) iz grada Novog Sada pokrenuo je, pored mnogih drugih serija, dve stripske edicije. One su obeležile jugoslovensku pop-kulturu nešto kraće od 45 godina (prvo su se 1992. otepile Hrvatska i Slovenija), a srpsku sve do 1993. i 1994. kada su ugašene. Prvo se januara 1968. na 128 strana pojavila *Zlatna serija*, sa nosećim stripom, "konfekcijskim" vesternom engleske kompanije Kistoun Pres pod naslovom *Četiri obračuna*. U svesci su bile tri priče, od kojih je druga (*Džejn Gardner*) savremena avantura u prašumi sa gerilcima, i što je još važnije, prvi put sa do danas jednim od najpopularnijih likova Teksom Vilerom. Ne znam zašto je na poledini korica u najavi bio i lik Supermena. On je davno pre toga izlazio u drugim srpskim novinama za mlade, a u *Zlatnoj seriji* ga nikada nije bilo. Urednik je bio Mitar Milošević, koji je pod pseudonimom Frederik Ešton već pisao, možda u Jugoslaviji najpopularniju seriju pulp-romana *Lun, kralj ponoći*. U broju 13 pojavio se drugi, još popularniji heroj - *Zagor!* Do kraja izlaženja, koje je 1993. godine sa brojem 1103. takođe zaokružio Teks Viler u epizodi *Pod nadzorom*, menjali su se žanrovi i autori, ali su ipak dominirale priče sa mestom radnje SAD, no kreirane od evropskih autora, prvenstveno italijanskog studija Serda Bonelija. U martu je objavljen prvi broj, po svim dimenzijama duplo većeg, ali čak dva i po puta skupljeg stripa iz edicije *Lunov Magnus strip* (naziv mi je zauvek

45 YEARS OF THE FIRST SERBIAN FILM BASED ON A COMICS

Dečje Novine Publishing earned a lot of money due to the immense popularity of the comics series about the Partisans Mirko and Slavko. The comics served as a basis of the full feature namesake film *Mirko & Slavko*, produced by the publisher. The film, directed by Branimir Tori Janković, was premiered in 1973. Although essentially a weak film, characterized by a lacklustre casting and without the suspense, dynamics and energy of the comics, it was a big success. The film was popular among the Yugoslav audience; it gave a new strength to the weakened comics edition and prolonged its life for several more years, mainly through the reissues of the old episodes.

Slobodan Ivkov

50 YEARS OF ZLATNA SERIJA AND LUNOV MAGNUS STRIP BY DNEVNIK PUBLISHING

In the beginning of 1968, *Dnevnik* Publishing from Novi Sad (its primary daily paper bears the same name and is published even today), launched two comics editions. For the next four decades and a half, until Slovenia and Croatia seceded in 1992, and their publication ceased in Serbia in 1993 and 1994, these two editions left an indelible mark on Yugoslav pop-culture. *Zlatna Serija* ("The Golden Series") was the first to appear in January 1968, on 128 pages. In this volume the main comics was a pulp western of English Keystone Press Agency, titled *Four Duels*. Three stories were present; the second of them was Jane Gardner, modern adventure in rainforest with guerilla fighters, while the last one followed Tex Willer, one of the most popular characters up to this day. I do not know why Superman was on its back cover, which earlier appeared in other Serbian youth magazines, but was never present in *Zlatna Serija*. The editor was Mitar Milošević, who under the pseudonym Frederick Ashton, was an author of one of the most popular Yugoslav pulp series *Lun, the King of Midnight*. In the volume 13 of *Zlatna Serija*, another, even more popular character appeared - *Zagor!* Until its last issue no. 1103 in 1993, with Tex Willer in the episode *Under surveillance*, the authors and the genres were changing, but the Westerns dominated, primarily those created by Sergio Bonelli Editore from Milano. In March 1968, the first volume of second



ostao nerazjašnjen). Naslov sveske je bio *Tajna zlatnog rudnika*, a sadržavao je više crtanih i pisanih priča. *LMS* je prvo izlazio tromesečno, od br. 8 mesečno, od br. 22 polumesečno... No, cena je, ne samo za mene i mog oca, čitaoca i finansijera, u početku bila previsoka: 5 dinara u odnosu na 2 din. za *ZS* i 1 dinar za *Crtane romane* ili *Politikin zabavnik*, nedeljnik koji je takođe pre okruglo 50 godina, januara 1968. prešao sa velikog novinskog formata i klasične "olovne" rotacije, još od osnivanja 1939., na pun ofset-kolor i njuzmagazinski oblik. Tržište i kupovna moć su uslovlili kompromis: da se već od broja 5 format *LMS*-a smanji na nivo *ZS*, ali da obim bude 192 strane, a cena 3 dinara. Zbog malog prodatog tiraža br. 4, *Blago Crvene planine*, kao i omiljenog lika Zagora, ta sveska je danas ex-YU kolekcionarski „zlatni gral“ koji dostiže astronomske cene. Zamalo da i *LMS* postigne 1000. broj, ali je edicija ugašena 14. jula 1994. sa brojem 997. I u njoj je dominirala produkcija Bonelli.



Slobodan Ivkov

20 GODINA INTERNET ČASOPISA STRIP VESTI

Nije nas bilo mnogo na Mreži u Srbiji do druge polovine devedesetih, u vreme dok smo internet pretraživali sa Altavistom ili Yahoo-om, a za dopisivanje imejlovima koristili program Netscape Navigator. No, onda je na e-adrese nas dvadesetoro, 25. decembra 1998. godine, uz obećanje „da će taj broj do Nove godine biti veći od 50“, neočekivano stigao imejl. Napisao nam ga je Zlatko Milenković (Novi Sad, 1969.), koga sam do tada znao samo po njegovim stripovima, a i godinama potom ga nisam lično upoznao, čak ni kada sam povodom jubilarnog 150. broja napisao tekst (i danas prisutan u rubrici Arhiva na sajtu www.stripvesti.com) u počast ovog, svake hvale prvog srpskog stripskog internet-časopisa, kojeg nam je uporno (ni danas ne znam kako je uspevaol!) jednom nedeljno imejlovima slao od petka 1. januara 1999, čak i za vreme NATO bombardovanja Srbije, od marta do juna, sve do broja 402. od 2. marta 2007. Ogroman broj rubrika, kolumni, komentara, polemika, najava, konkursa, kritika, promocija... Menjao je nekoliko puta i dizajn. Onda je 15. marta napisao: „*Strip Vesti* su mrtve - živele *Strip Vesti!*“, pa je napustio nedeljno slanje formiranih brojeva i postavio sajt koji je svakodneвно ažurirao. Još korisnije, još više informacija! Milioni poseta iz celog sveta! Srećan rođendan!

Slobodan Ivkov

edition, named *Lunov Magnus Strip*, appeared (Its name remained sort of a mystery all this time). The format was initially twice as big as in the case of *Zlatna Serija*, but two and half times more expensive than the former. The title of its first issue was *The Secret of the Golden Mine*, and it contained several drawn and written stories. This edition was initially published every three months, after no. 8 monthly, and starting from no. 22 biweekly. The price was, however, too high for me, as well as for my father who had to finance my wishes. At that time, its price was five dinars, while *Zlatna Serija* was two dinars, and *The Written Novels* and famous *Politikin Zabavnik* weekly one dinar only. The market and the budget eventually led to a compromise. Since volume no. 5 *Lunov Magnus Strip* was published in the same format as *Zlatna Serija*, but on 192 pages, and the price was fixed at three dinars. Due to the small circulation, its issue no. 4, with Zagor in the episode *The Treasure of the Red Mountain* is much sought-after by the collectors, and its price is exceptionally high. *Lunov Magnus Strip* was also dominated by the Bonelli comics. It eventually ceased to exist after the volume no. 997, published on July 14, 1994, just a bit before reaching its 1000th issue.

Slobodan Ivkov

20 YEARS OF THE INTERNET MAGAZINE STRIP VESTI

There were not many of us present on the Internet in Serbia until the second half of the 1990s, at the time when we used Altavista, Yahoo and Netscape Navigator. But then, on December 25, 1998, on addresses of the twenty of us unexpectedly arrived an e-mail, with the promise “that the number of people will be more than fifty before the New Year’s Eve”. The mail was sent by Zlatko Milenković (Novi Sad, 1969), whom I knew only through his comics. I still did not meet him personally at the time when I wrote a text on an occasion of the 150th issue of the *Strip Vesti* (“Comics News”), the first Serbian internet comics magazine (the text still exists today in the archive at www.stripvesti.com). Starting with Friday, January 1, 1999, Milenković began to send the magazine regularly every week to our addresses, even during the NATO aggression on Serbia, and until the issue 402, on March 2, 2007. Such a huge quantity of editorials, columns, comments, discussions, announcements, competitions, reviews and promotions were present there. The design was changed several times, and on March 15, 2007, Milenković eventually wrote: “*The Comics News* are dead – Long live the *Comics News*”. He then abandoned the weekly sending of formed issues and set up a daily updated website. It became even more useful, with more information! Millions of visits from all over the world! Happy birthday!

Slobodan Ivkov

20 GODINA BALKANSKE SMOTRE MLADIH STRIP AUTORA U LESKOVCU

Spiritus movens stripiskih aktivnosti, u gradu u kojem se rodio i u kojem živi i radi, a potom i daleko izvan granica Srbije, je Marko Stojanović (Leskovac, 1978.). Vodeći lokalnu školu stripa *Nikola Mitrović Kokan*, sa striparom Srđanom Nikolićem Pekom, on je 1998. odlučio da napravi međunarodnu smotru mladih autora stripova. Ambicije su im bile skromne, pa su se oni ograničili samo na Balkan i na mlade. Međutim, odavno su se festival i učesnici, osim „mladih” proširili i na „sve one koji se osećaju mladima”, a danas to svoje inicijalno teritorijalno ograničenje organizatori vešto pretvaraju u prednost, pa 2013. kažu: „ovo je jedina stripska manifestacija na Balkanu koja se deklarise kao balkanska i povezuje stripske scene balkanskih zemalja”. No, fakti ih u najpozitivnijem smislu demantuju. Ove 2018. godine radove je iz 61 zemlje „sa svih 6 kontinenata” poslalo 2.789 stripara! Stojanović je, pored toga što je profesor engleskog, i stripiski scenarista koji je za svoje ukupne aktivnosti na našem Salonu stripa 2017. dobio Specijalno priznanje za doprinos srpskom stripu.

Slobodan Ivkov

10 GODINA ČASOPISA STRIPOLIS

Od 1979. strip je legitimni deo etablirane srpske likovne scene, o čemu svedoči njegovo ravnopravno prisustvo i povremeno nagrađivanje na najuglednijim izložbama, *Oktoberском salonu Beograda* i *Majskoj izložbi*. Akademski

slikar, magistar Branko Đukić je već deceniju najjača i najaktivnija spona između tzv. „čiste/prave” likovne umetnosti i stripa. Rođen je u Zrenjaninu 1966., gde živi i radi i danas. Posle važnog izdanja *Zrenjaninski Strip Almanah*, kojeg je uredio i uspeha samostalne izložbe slika inspirisane stripom u Beogradu, 2008. je odlučio da napravi periodični zbornik. No, on se, posle 10 godina i isto toliko brojeva, od kojih nijedan nije imao ispod 120 vrlo dobro odštampanih stranica na velikom formatu i izvanrednoj hartiji – pretvorio u časopis. Verno su reprodukovani i stripovi koji su originalno u koloru i oni koji su crno-beli. Đukić kaže: „Časopis *Stripolis* formiran je sa željom da se jedan ovakav oblik verbal-vizuelnog izražavanja pomeri sa ivice ka središtu umetničkog dešavanja i tako razbije stereotip o ovom mediju. Moja prvobitna namera je bila da u njemu bude samo srpski strip, ali su se ponudili da, bez honorara, objavljuju autori iz SAD, Kine, Kanade, Irana, Argentine, Meksika, cele Evrope... gotovo iz svih krajeva sveta”. Kulturni centar Zrenjanina je stalna podrška ovom obliku neprofitne internacionalne stripske solidarnosti. Impresivno!

Slobodan Ivkov

20 YEARS OF BALKAN YOUTH COMICS FESTIVAL IN LESKOVAC

Marko Stojanović (Leskovac, 1978) is a spiritus movens of the comics activities in his hometown, but also well beyond the Serbian borders. Together with Srđan Nikolić Peka, he started a local comics school *Nikola Mitrović Kokan*, and in 1998, they decided to organize an international comics event for the young comics artists. Their ambitions were humble, so initially they limited the event to the Balkans and to the young generations. However, both the festival and its participants extended from the young ones, to all those who still feel young. The initial territorial limit the organizers turned to their advantage and in 2013, they said: “this is the only comics event in the Balkans that is declared as such, and that connects the comics scenes of the Balkan countries”. However, the facts deny them in the most positive way. In 2018, at their comics contests arrived in total 2789 entries from 61 country, and from “all six continents”. Besides being the teacher of English language, Stojanović is also a comics scriptwriter, who received Award for Special contribution to the Serbian comics scene at our festival in Belgrade.

Slobodan Ivkov

10 YEARS OF STRIPOLIS MAGAZINE

Since 1979 the comics is a legitimate part of established Serbian artistic scene. It is equally represented and recognized at the most important exhibitions, such as the October Festival of Belgrade and the *May Exhibition*.

Academic painter, M.A. Branko Đukić is the strongest and most important link between the “pure” art and the comics scene. He was born in Zrenjanin in 1966, where he still lives and works today. After an important edition *Zrenjaninski Strip Almanah* (“Zrenjanin Comics Almanach”), which he edited, and a successful solo exhibition of paintings, inspired by comics, in Belgrade in 2008, he decided to make a periodical collection. However, after 10 years and equal number of issues, it turned out that the every single one of them had more than 120 pages in quality print, big format and on good paper, and in such a way it became a magazine. The comics in color, and in black & white, are faithfully reproduced. As Đukić said: “*Stripolis* magazine was created with a desire to move such form of verbal-visual expression from the edge to the center of artistic events and thus break the stereotype about this medium. My initial intent was to publish Serbian comics only, but authors from the USA, China, Canada, Iran, Argentina, Mexico, the whole of Europe and almost all parts of the world, offered their comics, without a fee.” The cultural Center of Zrenjanin provides permanent support to such non-profit international comics solidarity. Impressive!

Slobodan Ivkov



ZORAN ĐUKANOVIĆ / DUŠAN MLADENOVIĆ

70 GODINA TEKSA VILERA

70 YEARS OF TEX WILLER



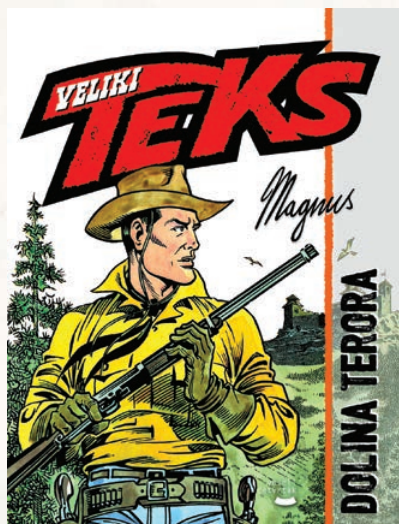
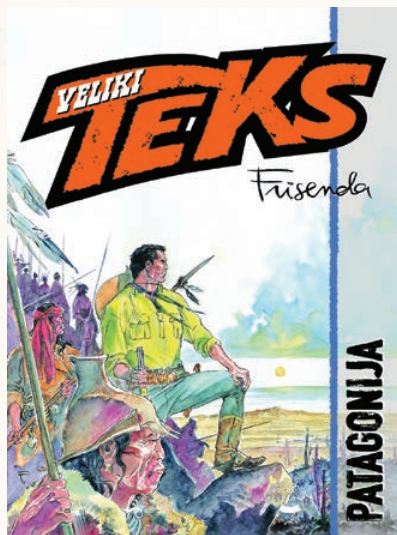
Scenarista Danluidi Bonelli i crtač Aurelio Galepini kreirali su Teksa Vilera 1948. godine. Tekse je izrastao u legendu, najdugovečniji strip čiji tiraži dominiraju Bonellijevom produkcijom

It was 1948 when scriptwriter Gianluigi Bonelli and artist Aurelio Galleppini created Tex Willer, a character that grew up into a legend. It became the longest living comic, with a circulation that still dominates the Bonelli production in Italy. Even today, Tex is primarily published in black & white, in a way mostly favored by the comics fans. In the beginning of the sixties of the previous century, during the flourishing of the Spaghetti Westerns, it was printed in almost a million copies. His charisma was, however, built on a paradox. Namely, Tex

u Italiji. I dan-danas, ovaj vestern se primarno objavljuje kao crno-beli strip, onako kako tvrdi ljubitelji stripa obožavaju. Početkom šezdesetih, u doba procvata „špageti“ vesterna, Tekse se štampao u blizu milion primeraka. Teksova harizma sazdana je na paradoksu. U svom liku, on je sjedinio i pomirio mitski antagonizam kauboja i Indijanaca. Rendžer je, poverenik za indijanska pitanja i poglavica plemena Navaho. „Snažan, odan, nepogrešiv strelac, neprijatelj predrasuda i diskriminacije“, Viler je, međutim, sklon da zanemaruje pravila i često koristi manje dozvoljena sredstva da bi sprečio zločince. U epizodama se pojavljuju i stvarne istorijske ličnosti kao što su Buč Kasidi i Sandens Kid, Buffalo Bil, general Kaster, Džeronimo, Kočiz. Pored klasičnog kanona pojavljivanja u sveskama, od 1988. izlazi i Veliki Tekse na velikom formatu i duplo većeg obima, čime su otvorena vrata blagom „revizionizmu“, složenijim pričama i slobodnijoj vizuelnoj naraciji, čime se Teksov univerzum širi.

Za pisanje novih epizoda brinu proslavljeni scenaristi Mauro Bozeli i Klaudio Nici. Na Teksu se u međuvremenu oprobala čitava legija crtača uključujući najpoznatija svetska imena i smatra se posebnom čašću biti pozvan za učešće u ovom mega projektu epskog pripovedanja.

Zoran Đukanović



united and reconciled mythical antagonism of the cowboys and the Indians in his character. He is a ranger, an Indian agent, but also a chief of the Navajo people.

Although “powerful, loyal, unmistakable shooter and an enemy of prejudice and discrimination”, he is inclined to neglect the rules and to use less acceptable means in order to stop criminals. Historical persons such as Butch Cassidy, Sundance Kid, Buffalo Bill, General Custer, Geronimo and Cochise appear occasionally in the episodes. Besides the classic volumes, since 1988 the comics is also published as a Maxi Tex, in a larger paper format and twice as big. Thus, the door was opened to a mild “revisionism”, more complex stories and freer visual narrative, consequently leading to a widening of the Tex universe. The new episodes are under the care of two celebrated scriptwriters Mauro Boselli and Claudio Nizzi, and in the meantime the whole army of artists had their share in the Tex stories, including the most celebrated names worldwide. It is considered a special honor to be invited to participate in this mega project of epic narration.

Zoran Djukanovic

PROGRAM FESTIVALA 2018.

četvrtak, 27. septembar 2018.

15:00 – 22:00, **Happy Centar SKC:** BERZA STRIPA

19:00, OTVARANJE IZLOŽBI SALONA 2018.

Srećna Galerija: KONKURS 2018 – IZLOŽBA NAGRAĐENIH RADOVA

Mala sala: KONKURS 2018 – IZLOŽBA NAJUSPELJIJIH RADOVA

Galerija SKC: Toni FEJZULA (Španija), retrospektivna izložba gosta Salona

Velika sala: IZ ISTORIJE SRPSKOG STRIPA – Desimir Žizović BUIN (1920 –1996), retrospektivna izložba

Novi prostor: Mikica IVANOVIĆ (Srbija), retrospektivna izložba gosta Salona. Autor postavke: Ilija Mirović

Galerija Cirkus: Aleksa GAJIĆ – dobitnik Priznanja za doprinos srpskom stripu, dokumentarna izložba

19:30, **Velika sala:** KOSPLEJ SALONA 2018.

20:00, **Velika sala:** CEREMONIJA SVEČANOG OTVARANJA SALONA I DODELA NAGRADA

petak, 28. septembar 2018.

11:00 – 22:00, **Happy Centar SKC:** BERZA STRIPA

17:00, **Velika sala:** Zoran ĐUKANOVIĆ: „KEN PARKER

– strip koji je promenio prirodu vesterna i Bonelli stripove”, predavanje

18:00, **Velika sala:** Toni FEJZULA (Španija): „DEAD INSIDE”,

promocija albuma gosta Salona, System Comics, Beograd, 2018.

19:00, **Galerija SKC:** Toni FEJZULA (Španija): „DEAD INSIDE”, potpisivanje albuma

19:00, **Velika sala:** Veljko KRULČIĆ (Hrvatska): „ZDRAVKO ZUPAN: MAUROVIĆ-LOBAČEV-JULES-SULIĆ”,

promocija knjige tekstova Zdravka Zupana, „Art 9”, Zagreb, 2018.

20:00, **Velika sala:** „POSLEDNJA AVANTURA KAKTUS BATE“, dokumentarno-animirani film o Veljku Kockaru

subota, 29. septembar 2018.

11:00 – 22:00, **Happy Centar SKC:** BERZA STRIPA

13:00 – 15:00, **Novi prostor/Happy Centar SKC:** Mikica IVANOVIĆ:

potpisivanje svezaka i crtanje junaka LMS i ZS posetiocima Salona

16:00, **Velika sala:** Jovan GVERO: „NS STRIP VIKEND”, promocija festivala

16:30, **Velika sala:** „STRIPOLIS” br.10, promocija strip magazina, Kulturni centar Zrenjanin, Srbija

17:30, **Velika sala:** MODESTY STRIPOVI, promocija izdavača (Prezentacija novih i planiranih knjiga:

Migelančo Prado, Đorđe Lobačev, Nikola Mitrović- Kokan)

18:30, **Velika sala:** Toni FEJZULA (Španija): „STORYTELLING - JERARHIJA I PRINCIP RAZLIKE”, predavanje

19:30, **Velika sala:** 50 GODINA EDICIJA „LUNOV MAGNUS STRIP“ I „ZLATNA SERIJA“.

Govore: Mikica IVANOVIĆ, Slobodan IVKOV, Dušan MLADENOVIĆ, Ilija MIROVIĆ

20:30, **Novi prostor SKC:** Mikica IVANOVIĆ: potpisivanje svezaka i crtanje junaka LMS i ZS posetiocima Salona

nedelja, 30. septembar 2018.

11:00 – 22:00, **Happy Centar SKC:** BERZA STRIPA

16:00, **Velika sala:** PRIZNANJE SALONA ZA NAJBOLJEG IZDAVAČA DOMAĆEG STRIPA 2017/2018:

SYSTEM COMICS, Beograd, promocija izdavača

17:00, **Velika sala:** Zoran ĐUKANOVIĆ, Dušan MLADENOVIĆ: „70 GODINA TEKSA VILERA“, predavanje

18:00, **Velika sala:** Milan MILETIĆ: „KONJANICI”, promocija knjige

19:00, **Velika sala:** PRIZNANJE SALONA ZA NAJBOLJEG IZDAVAČA INOSTRANIH STRIP IZDANJA U SRBIJI

2017/2018: BESNA KOBILA, Beograd, promocija izdavača

20:00, **Velika sala:** Andrijana RUŽIĆ (Italija): MICHAEL DUDOK DE WIT (Holandija) - ANIMIRANI FILMOVI,

predavanje / projekcija filmova (Monah i riba, 1994, 6' 22" / Otac i kći, 2000, 8' 30")

(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 2018

Thursday, September 27th, 2018

15:00 – 22:00, **SKC Happy Center:** COMICS MARKETPLACE

19:00, **OPENING OF THE FESTIVAL EXHIBITIONS 2018:**

Happy Gallery: CONTEST 2018 – EXHIBITION OF THE AWARDED COMICS

Small Hall: CONTEST 2018 – EXHIBITION OF THE COMICS SELECTED BY THE JURY

SKC Gallery: Toni FEJZULA (Spain), retrospective exhibition of the guest of the festival

Main Hall: FROM THE HISTORY OF SERBIAN COMICS – Desimir Žizović BUIN (1920 –1996), retrospective exhibition

New Space: Mikica IVANOVIĆ (Serbia), retrospective exhibition of the guest of the festival.

Author of the exhibition Ilija Mirović

Circus Gallery: Aleksa GAJIĆ – winner of the Award for general contribution to the Serbian comic strip, documentary exhibition

19:30, **Main Hall:** COSPLAY 2018

20:00, **Main Hall:** OPENING AND AWARDS CEREMONY

Friday, September 28th, 2018

11:00 – 22:00, **SKC Happy Center:** COMICS MARKETPLACE

17:00, **Main Hall:** Zoran DJUKANOVIC: “KEN PARKER – A Comics that Changed the Nature of the Westerns and Bonelli Comics”, lecture

18:00, **Main Hall:** Toni FEJZULA (Spain): “DEAD INSIDE”, (System Comics Belgrade 2018), launch of the album

19:00, **SKC Gallery:** Toni FEJZULA (Spain): “DEAD INSIDE”, album signing

19:00, **Main Hall:** Veljko KRULČIĆ (Croatia): “ZDRAVKO ZUPAN: MAUROVIĆ-LOBAČEV-JULES-SULIĆ”, collection of the texts by Zdravko Zupan, Art 9, Zagreb 2018, book launch

20:00, **Main Hall:** “THE FINAL ADVENTURES OF KAKTUS KID”, Feature Documentary-Animated Film about Comics Artist Veljko Kockar

Saturday, September 29th, 2018

11:00 – 22:00, **SKC Happy Center:** COMICS MARKETPLACE

13:00 – 15:00, **New Space/SKC Happy Center:** Mikica IVANOVIĆ: Signing and Drawing of Bonelli comics heroes

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

16:30, **Main Hall:** Comics magazine STRIPOLIS, (Kulturni centar, Zrenjanin, Serbia), launch

17:30, **Main Hall:** MODESTY STRIPOVI, promotion of the publisher

18:30, **Main Hall:** Toni FEJZULA (Spain): “STORYTELLING – HIERARCHY AND THE DIFFERENCE PRINCIPLE”, lecture

19:30, **Main Hall:** 50 YEARS SINCE THE LAUNCH OF “ZLATNA SERIJA” AND “LUNOV MAGNUS STRIP” EDITIONS. Speakers: Mikica IVANOVIĆ, Slobodan IVKOV, Dušan MLADENOVIC, Ilija MIROVIC

20:30, **New Space:** Mikica IVANOVIĆ: Signing and Drawing of Bonelli comics heroes

Sunday, September 30th, 2018

11:00 – 22:00, **SKC Happy Center:** COMICS MARKETPLACE

16:00, **Main Hall:** AWARD OF THE FESTIVAL FOR BEST PUBLISHER DOMESTICALLY ORIGINATED COMICS 2017/18: SYSTEM COMICS, Belgrade, promotion of the publisher

17:00, **Main Hall:** Zoran DJUKANOVIC, Dušan MLADENOVIC: „70 YEARS OF TEX WILLER“, lecture

18:00, **Main Hall:** Milan MILETIĆ: “THE HORSEMEN”, book launch

19:00, **Main Hall:** AWARD OF THE FESTIVAL FOR BEST PUBLISHER OF FOREIGN EDITIONS IN SERBIA 2017/18: BESNA KOBILA, Belgrade, promotion of the publisher

20:00, **Main Hall:** Andrijana RUŽIĆ (Italija): ANIMATED FILMS OF MICHAEL DUDOK DE WIT (Netherlands), lecture / screening (The Monk and the Fish, 1994 (6' 22"); Father and Daughter, 2000 (8' 30"))

(International Comics Festival reserves the right to modify the program)

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Mikica Ivanović, „Čuđoviste sa devojkom“, detalj
/ „The Monster with a Girl“, a detail

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