

MEDUNARODNI SALON STRIPIA
INTERNATIONAL COMICS SHOWROOM

Urednik / Showroom curator
Miki Pješčić

Koordinator medunarodnog programa / International programme manager
Dejan Nikolaj Kraljačić

Program domaćih autora / Preview of domestic authors
Vladimir Vesović

SKC Beograd, Srećna Galerija, 2006. / SKC Belgrade, Happy Gallery, 2006

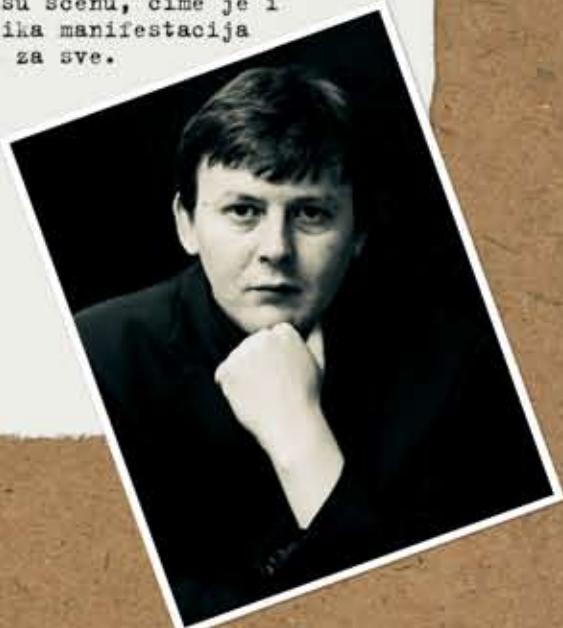
MEĐUNARODNI SALON STRIPIA 2003 - 2006
INTERNATIONAL COMICS SHOWROOM 2003 - 2006

Medunarodni salon stripa

Retko se dešava da jedna manifestacija, kakva je Medunarodni salon stripa, tako brzo preraste u veoma značajnu medunarodnu smotru umetnika i eminentnih gostiju iz celoga sveta. Kada smo na samome početku lansirali ideju, za neke pomalo i pretencioznu, da će domaću likovnu i umetničku scenu „na noge podići“ strip autori, nismo se obazirali ni na nepostojanje infrastrukture kulturnog života niti smo sumnjali u popularnost stripa na našim prostorima. Kvalitet stripa u Srbiji neosporan je, a naši naporci da revalorizujemo njegove vrednosti i okupimo sve relevantne segmente aktualne scene, od malobrojnog izdavaštva, preko pionira srpskog stripa, sve do afirmacije mlađih, moralo je rezultirati uspehom. Za samo tri godine svoga postojanja, vidnom tendencijom galopirajućeg razvoja, Medunarodni salon stripa polako postaje jedan od najznačajnijih programa devete umetnosti u regionu balkanskih zemalja.

Dobro zamišljenom strategijom uspeli smo da animiramo umetnike, publiku i medije. Uspešnim pregovorima dovedemo atraktivne i relevantne goste (Brajan Boland, Žan-Mark Tevne, Edrijan Smit, Olivie Ledroa...), predstavimo najznačajnije domaće autore (Aleksandar Zografi, Zoran Janjetov, Bane Kerac, Željko Pahek...), i svake godine napravimo korak više u organizaciji programa. Za prethodne četiri godine, preko šest stotina umetnika iz dvadeset zemalja sveta slalo je svoje radove na konkurs. A na otvaranju 3. po redu Salona, naš specijalni gost, gospodin Žan-Mark Tevne, direktor najvećeg evropskog festivala stripa – Anguilemskog, pozvao je našeg dobitnika Grand prix-a u Angulem, pa tako naš Salon postaje ne samo značajna prilika za domaće stvarače, već i širom otvara vrata brojnim inostranim autorima na našu scenu, čime je i nova vrednost uspostavljena – jedna velika manifestacija zamišljena kao tradicionalna i otvorena za sve.

Miki Pješčić
urednik



International Comics Showroom

It happens so rarely that an event such as the International Comics Showroom grows so quickly into a very important international survey of artists and prominent guests from all over the world. When we launched the idea at the very beginning that comic book authors would "raise back on their feet" the domestic visual and artistic scene, which was, for the taste of some people somewhat pretentious, we both ignored a total lack of infrastructure in cultural life, and refused to doubt the popularity of comics in our corner of the world.

The quality of comics in Serbia is undisputed, and our efforts to revalorize its values and gather together all relevant segments of the current scene, ranging from small publishing houses via pioneers of Serbian comics, to giving the young their chance for recognition, had to produce results. For only three years of its existence, with an evident tendency of a galloping success, the International Comics Showroom is slowly becoming one of the most significant programmes of the ninth art in the Balkans.

With a well laid out strategy, we managed to prompt artists, audience and media into action. Through successful negotiations, we brought attractive and relevant guests (Brian Bolland, Jean-Marc Thevenet, Adrian Smith, Olivier Ledroit) and present most important domestic authors (Aleksandar Zografi, Zoran Janjetov, Bane Kerac, Željko Pahek...), and each year we made a step further in the organization of the programme. For the past four years, over six hundred artists from twenty countries world-wide submitted their works for our contest. At the opening of the Third Showroom, our special guest Jean-Marc Thevenet, the director of the largest European comics festival in Angouleme, invited the winner of our Grand Prix to Angouleme, and so our Showroom became not only significant for domestic authors, but it also flung its doors wide open for numerous foreign authors to enter our scene, which established a new value, a great public event intent to establishing a traditional and be open for everyone.

Miki Pješčić
Editor

Umetnost koja život znači

Ponekad je zaista jako teško pisati o nečemu što se snažno nosi u sebi i suštinski voli. Kako išta reći, a opet ne biti suviše ličan? A onda, kad pomislim kako ipak nisam usamljen u svojim osećanjima, da i mnogi drugi nose to isto u sebi, zajednički dele ljubav prema stripu, njegovim junacima i svemu onome što strip čini tako opojnim, odmah mi je lakše.

Iskazati zajedničke težnje svih nas koji smo u stripu toliko duboko da želimo učiniti mnogo toga lepog i korisnog, kako za one koji već vole strip, tako i one koji možda nisu imali tu sreću da se susretnu sa njegovim magičnim svetom, ili tek zakoračuju po njegovoј površini, takođe nije nimalo lak posao. Kao i sve njih zainteresovati, uvući u magične svetove mašte, izazovnih priča i crteža koji mogu i život značiti. A još kako da mogu! Posle toliko godina provedenih u svetu imaginarnih, nacrtanih snova, najiskrenije mogu za sebe reći da sam srećan čovek, i da svoju sreću želim da podelim sa svima onima koji dele ista ili slična osećanja. Kao i sa onima koji poželete barem samo na tren da zavire u jedno neslućeno bogastvo ideja.

Godinama, manje ili više uspešno, pokušavam da uvedem što više mlađih u tajne stripa i pokažem im koliko nacrtani svet može biti stvaran. Naravno, onoliko koliko ga oni sami mogu doživeti: kao budući stvaraoci stripa, čitaoci, fanovi, kolezionari ili samo povremeni posmatrači onoga što strip uistinu jeste.

U teškim vremenima za sve nas, putujući najraznolikijim svetovima stripa svih ovih godina, nesebično sam ulagao svoju energiju i trud (uz pomoć i svojih prijatelja i kolega) da na svaki mogući (i nemogući!) način učinim da svet „našeg“ stripa, po svaku cenu, ipak opstane. Strip kao deveta umetnost, ideja je koja me je nosila u pokušajima da kao takav, strip bude prihvaden u našim institucijama kulture i medija, što bi omogućilo svima nama činiti što više za našu strip scenu (izdavaštvo, škole, izložbe...).

Na kraju, mislim da je status stripa kao 9. umetnosti, istina nezvanično, konačno i kod nas prihvaćen.

Tako se i rodila ideja za pokretanje Salona stripa, koji bi mogao biti i vrhunac svega što smo činili do sada. Upravo bi ON mogao postati nosilac novih ideja, i možda putem njega, u nekim boljim vremenima, strip najzad i dobije status jedne institucije što je u svojoj sedamdesetogodišnjoj istoriji, svakako više nego zaslužio! Svi se iskreno nadamo da ćemo se za to izboriti. No, samo uz svesrdnu podršku naše kulturne sredine, dugo nošene ideje mnogobrojnih strip poklonika mogu se ostvariti.

Srećna Galerija Studentskog kulturnog centra je mesto, uz još samo nekoliko sličnih u zemlji, na kojem su se radale raznovrsne ideje i stremilo ka nečem iole ozbiljnijem na polju stripa.

Medunarodni salon stripa već je evo neku godinu sa nama i odmah se izdvojio kao najznačajnija manifestacija koja višestruko afirmiše strip. U ovih par godina, kao jedan od organizatora i kao član prvog žirija, mogao sam da sa svojim kolegama sagledam celu manifestaciju iz raznih uglova.

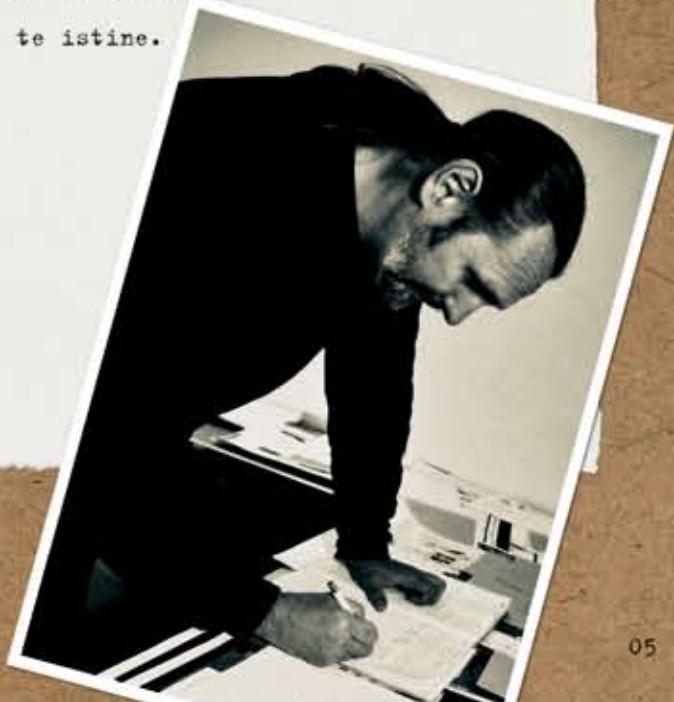
Nailazeći na mnogobrojne probleme, već vidim koji je najbolji koncept da bi se Salon afirmisao i kao jedna od najznačajnijih kulturnih manifestacija ovoga grada. Svesni smo i toga da samo uz snažnu podršku grada i celokupne kulturne sredine možemo učiniti još i više, te dovesti Salon i do evropski značajne manifestacije.

U prilog tome govore i činjenice da je svake godine sve veće interesovanje autora iz celog sveta, pa je članovima žirija i sve teže da donese odluke ko je najbolji i ko sve zасlužuje nagrade (na poslednjem, 3. Salonu bilo je preko 200 radova, dok na 1. preko 100) kao i vidno, sve veće interesovanje naše sredine za ovaj dogadjaj (o uživanju u novim stripovima ljubitelja i fanova nije ni potrebno posebno govoriti).

Zahvaljujući svemu ovome, svakim danom uveravamo se da to što radimo jeste prava stvar, i trudimo se svesrdno da „uvučemo“ sve više ljudi u „našu“ priču, nebi li Salon stripa, jednog dana, u celosti postao veliki zajednički „nacrtani“ san, tj. stvarnost koja zaista život znači. I na kraju, nek nam Salon samo postoji i traje, i kao što rekoh na početku, najvažnija je ljubav i ono što se istinski nosi u srcu.

Sve ostalo, samo je rezultat te istine.

Vladimir Vesović
koordinator programa



A vital form of art

Sometimes it is really difficult to write about something so strong inside us, something so essentially loved. How to say anything about it without being too personal? But on the other hand, when I think that I am, nevertheless, not alone in my feelings, and that many others carry the same thing inside them, too, and how they share their love for the comics, their heroes and everything which makes comics so intoxicating, a burden goes off my chest. Expressing the common longings of all of us who are so deep into comics that it makes us wish to do so many beautiful and useful things, both for those who already love comics and those who might not have had that luck to meet their magic world, or those who are just stepping up onto their territory, is not an easy task at all.

How could we make all of them interested, how to draw their attention to magic worlds of imagination, challenging stories and cartoon drawings that sometimes can save lives? And, yes, they can do that so well sometimes! After so many years spent in imaginary, worlds of dreams drawn on paper, I can most frankly say for myself that I am a happy man, and that I wish to share my happiness with all those who share the same or similar feelings. As with those who wish, if only for a moment, to peek into an unimaginable richness of ideas. Over the years, I have been more or less successfully introducing as many young persons as possible to the secret of comics I have tried to show them to what extent a pictured world could be real. Of course, to the extent to which they could feel it: as future authors of comics, readers, fans, collectors, or merely occasional observers of what comics truly are. In these difficult times for all of us, while traveling the most diverse worlds of comics throughout these years, I have selflessly in every possible (and impossible!) way invested my energy and efforts (with a help of my friends and colleagues) in making the world of „our” comics survive despite the odds. Comics as the ninth art is the idea which I followed in my attempts to make comics recognized as such by our cultural and media institutions, something which would make it possible for all of us to do more for our comics scene (publishing, schools, exhibitions...). Finally, I think that the status of comics as the ninth art, although unofficially, has been accepted in our corner of the world, too.

This is how the idea of setting a comics showroom in motion was born, something that could be the height of everything we have done so far.



Precisely IT could be the carrier of all new ideas, and perhaps, through it, in some better times, comics could finally receive a status of an institution, which they have certainly more than deserved in their seventy-years-long history! We all sincerely hope that we will be able to fight for it. However, only with a wholehearted support of our cultural milieu, long-held ideas of numerous comic book pilgrims could be achieved. Student Cultural Center's Happy Gallery is a place, with only a few similar places in the country, in which various ideas were born and also a place from where longing for any serious dream and project in the field of comics came.

The International Comics Showroom has been with us for some years now, and it immediately set itself apart as the most serious event establishing comics in a variety of ways. During these couple of years, as one of the organizers and the president of its first jury, I had an opportunity - together with my colleagues - to view the whole event from various angles. Following encounters with numerous problems, I can already see the best concept to establish the Showroom as one of the most significant cultural events in the city, too. We are also aware of the fact that we could do more only with a strong support of the city and the whole cultural milieu, and bring the Showroom to a point in which it could gain significance of European proportions. Increasing interest by authors from all over the world proofs this idea, and members of the jury have an increasingly difficult time to pass decisions as to who is the best and who deserves an award (there were over 200 works during the past 3rd Showroom compared to over 100 submitted for the 1st Showroom), as well as an evidently increasing interest of our social environment shown for this event (enjoyment of lovers and fans of comics in new comics needs no particular mention).

Owing to all this, we are assured day in and day out that what we are doing is the right thing, and we are trying to wholeheartedly "draw" as many persons as possible into "our" story, so that the Comics Showroom could one day become a common "drawn" dream as a whole which is truly vital. Finally, let our Showroom exist and last, and, as I said in the beginning, the most important thing is love and also what lies in one's heart. Everything else is merely a result of this truth.

Vladimir Vesović
programme coordinator

Kad 'oće, ono 'oće

Na ono isto mesto („Ovalna“ kancelarija SKC-a) gde je pukovnik Dragutin Dimitrijević-Apis sa svojom „Crnom rukom“, uspešno kovao zavere na najvišem državnom nivou pre gotovo čitavog veka, jednog jesenjeg popodneva 2002., na moje veliko zadovoljstvo, kročile su noge Vladimira Vesovića.

Shodno drevnom ambijentu, u rekordnom roku skovana je nova zavera, ovaj put protiv uspavane nam kulturne scene. Šifra je bila Medunarodni salon stripa, a zaverenici Vladimir Vesović, te Miki Pješić i ja koji smo već delili pomenutu kancelariju. Time je avantura započeta, a prvog Salona već bi u septembru 2003. U više nego skromnim uslovima, od „milošte“ interno prozvan nulto izdanje, Salon kao da se odmah počeo opirati nadenu toj mu preskromnoj brojci.

Na naše veliko iznenadenje, mnogobrojni radovi samo su pristizali iz raznih zemalja sveta, prijatelji sa naše strip scene (Aleksandar Zograf, Alekса Gajić, Zoran Janjetov, Dražen Kovačević, Anica Tucakov, Dragan Apostolović...) i iz susednih zemalja (Tomaž Lavrič, Tihomir Tihulin Tico, Aleksandar Sotirovski, Kostas Aronis) sačinili su, što prestižni žiri, što izložili svoje radove, a publika kao da je sve to samo jedva dočekala.

Nakon otvaranja Salona, sateran u čošak od medija da otkrijem tajnu našeg uspeha (imajući pri tom u vidu brojna loša iskustva po pitanju kulturnih manifestacija u Srbiji danas, pogotovo onih pionirskih), nije mi preostalo ništa drugo do da je ipak obelodanim. Velika tajna glasila je veoma jednostavno: „Kad 'oće, ono 'oće!“.

Ohrabreni uspehom novorodenčeta, ambicije (entuzijazam) odmah su počele rasti. I kako već svaki festival čine pored učesnika gosti, izbor je odmah pao na veliko svetsko ime - Brajana Bolanda, u najširim krugovima verovatno najpoznatijeg po crtežu Betmena u kultnom stripu KILLING JOKE, scenariste Alana Mura.¹ Odlaze u nezaborav: tolerancija i strpljenje Brajana da redovima svojih fanova koji su se prostirali do kasno u noć, uz potpis, nešto i nacrtu (izvinjavam se svim fanovima što sam izgladnjelom Brajanu bezuspešno predlagao da svoje precizne crteže malo „izošljari“, ne bi li se što pre domogao popularnih čevapčića), i Brajanova velika radoznalost za našu zemlju uopšte.

Meni možda ostaje samo žal što na zadnjem sedištu taksija, dok smo se poslednje noći vozili ka splavu jednog udaljenog novobeogradskog bloka, na veliko iznenadenje Mikija Pješića na prednjem sedištu koji se blago znojio preračunavajući preostalo nam od više nego skromnog budžeta, posle zviždukanje muzičke teme iz filma PETPARAČKE PRIČE, u duetu sa Brajanom nisam odzviždukao i NA LEPOM PLAVOM DUNAVU na samom domaku sive Save. Još jednom Brajane, hvala na svemu!

Kako već nema 2 bez i 3, nošeni talasom nove pozitivne energije od 2. Salona, odlučili smo da 3. osvoji sve prostore SKC-a, koje će posetiti i dva gosta iz inostranstva. Zahvaljujući našem čoveku u Francuskoj, Aleksandru Maniću, dobili smo za specijalnog gosta Žan-Mark Tevnea, direktora najprestižnijeg festivala stripa na svetu - Angulemskog. Opet uz svesrdnu pomoć našeg čoveka u Engleskoj, velikog strip scenariste Pat Milsa stiže umetnik Edrijan Smit. Ostaje mi duboko urezan u pamćenje strah: hoćemo li moći na dostojan način ugostiti jednog gosta kakav je gospodin Tevne, pogotovo nakon kafe sa Zoranom Janjetovim u Novom Sadu, kada sam po prvi put video sliku Žan-Mark Tevnea, koju mi je Janja pokazao u jednom francuskom strip-magazinu: Gospodina u odelu, za govornicom sa koje drži predavanje,... kao i porodicu Edrijana Smita, sa četvorogodišnjim sinom Luijem. Nije mi bilo teško da vidim kako u jednom trenutku moje nepažnje, Lui Smit proliva vino po novom odelu gospodina Tevnea u nekom od restorana popularne nam Skadarlije:

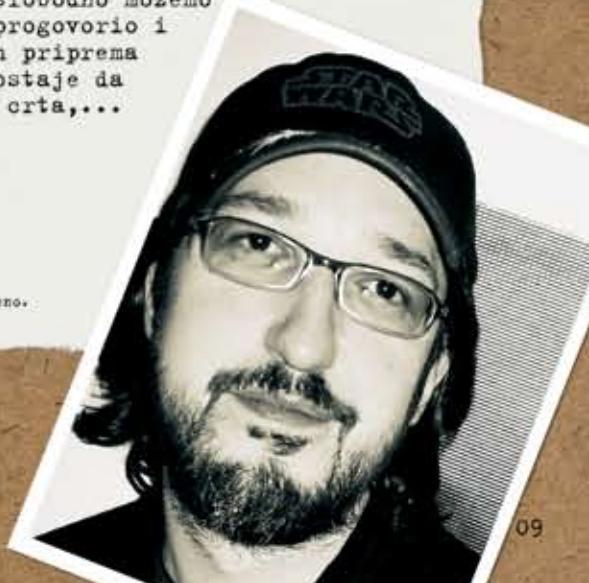
No, kako već rekoh: Kad 'oče, ono 'oče.

Gospodin Tevne je odmah po dolasku postao Žan-Mark sa kojim se sa velikim zadovoljstvom priča na svaku temu uz prijatno gustiranje čaše vina i cigaretu, a klan Smitovih je porodica kakva se samo poželeti može. Hvala Žan-Mark na podršci našem Salonu i na velikom gestu da naš dobitnik Grand Prixa bude gost Angulema! Hvala Edrijane što si udostojio naše Otvaranje oblačenjem odela, zamenivši time svoju udobnu garderobu. I izvini Lui što sam onomad varao dok smo se mačevali u restoranu Šaran. Morao sam, jer nikome nije lako prihvatići poraz.

Na kraju, veliko hvala svim našim uspešnim strip autorima i svima drugim (priateljima, izdavačima, sponzorima...) koji su nas podržali od samog početka (i kasnije), novinarima, koji su na putu ka zatvaranju BITEF-a u JDP-u, odlučili da skrenu ranije i zabeleže naše otvaranje, kao i svima onima koji jednostavno ne dozvoljavaju da strip okonča u prošlosti. Zahvaljujući svima vama, mislim da slobodno možemo reći kako je naš Salon već uspešno progovorio i prohodao. I sada, u jeku neposrednih priprema 4. po redu, možda mu još jedino preostaje da nauči (ako već i to nije) da piše i crta,.... stripove, naravno.

Dejan Nikolaj Kraljačić
koordinator međunarodnog programa

* Ovom prilikom ponovo naglašavan pojasnjeni medijima:
Brajan Roland nije tvorac Batmena, iz prostog rasloga
sto je om rodio više od decenije nakon Batmenvog nastanka,
a postojanje vremenске magazine još uvek nije zvanično potvrđeno.



When it wants to go well it goes really well

One autumn afternoon of 2002, in the same place (SKC's Oval office) where Serbian Royal Army's Col Dragutin Dimitrijević a.k.a. Apis, heading his "Black Hand" organization, successfully plotted conspiracies to overthrow the king at the highest state level almost a century ago, footsteps of Vladimir Vesović were heard, much to my great pleasure. In line with the ancient ambiance, a new plot was conspired within a record-breaking period of time. This time it was directed against our sleepy cultural scene. The codename of the operation was the International Comics Showroom, and the conspirators were Vladimir Vesović, Miki Pješčić and myself, the last two having already shared the aforementioned office.

Thus the adventure began, and there it was, the First Showroom, in September 2003. Under highly modest circumstances, named "Zero Edition" out of affection, the Showroom started defying the humble nickname-figure coined for it at the spur of a moment. Much to our surprise, numerous works started and kept arriving from various countries across the world. Our friends from the domestic comics scene (Aleksandar Zografi, Aleksa Gajic, Zoran Janjetov, Drazen Kovačević, Anica Tucakov, Dragan Apostolović?) and those from the neighbouring countries (Tomaž Lavrič, Tihomir Tikulin Tico, Aleksandar Sotirovski, Kostas Aronis) both joined a prestigious jury or exhibited their own works, and the audience looked like it could hardly wait for all this. Following the opening of the Showroom, cornered by the media to reveal the secret of our success (bearing in mind numerous bad experience concerning cultural events in Serbia today, especially the pioneering ones), I have no choice but to reveal it. The great secret was very simple: When it wants to go well, it goes really well!

Encouraged by newborn's success, our ambitions (and enthusiasm) immediately started to grow. And the way it usually goes in each festival, that we should have guests in addition to participants, the choice for it right away fell onto a world's great name, Brian Bolland, probably best known for his Batman cartoons in the cult graphic novel *KILLING JOKE* written by Allan Moore.¹ What followed was memorable: Brian's tolerance and patience to draw and signed his cartoons for long queues of his fans who stood up waiting for their turn until late at night (I apologize to the fans for unsuccessfully suggesting to starving Brian to tone down on his elaborate cartoons so that he could seize popular Serbian kebabs as soon as possible) and Brian's great curiosity for our country in general.

Now, I can perhaps only regret not having whistled to the tune of the *BY THE BEAUTIFUL BLUE DANUBE* together with Brian sitting in the back seat of a taxi, while we were driving to a far away boathouse in New Belgrade just outside the banks of gray River Sava during our last night, after we whistled to the tune of *PULP FICTION*'s soundtrack themes. This was much to the surprise of Miki Pješčić who was in cold sweat in the front seat counting what was left of our modest budget. Thank you for everything, Brian, thank you once again!





As there is no Number Two without a Number Three, we decided, carried away by the wave of the positive new energy, that the Second Showroom should conquer all SKC premises and that we should have two international guests. Thanks to our man in France, Aleksandar Manić, we manage to get a special guest Jean-Marc Thevenet, the director of the world's most prestigious comic book festival, The Angoulême International Comics Festival. Once again, with a wholehearted support of our man in England, the great comic book scriptwriter Pat Mills, artist Adrian Smith arrived to join us for the occasion.

A feeling of fear was left carved deeply in my memory: Will we be able to host, in a proper manner, a guest such as Mr. Thevenet? The feeling was especially strong after a cup of coffee I had with Zoran Janjetov in Novi Sad, when I saw a picture of Jean-Marc Thevenet for the first time, a picture of him in a French comic book magazine which Janja had showed me: There was a gentleman in a suit, lecturing before an audience from a floor... Will we be able to do this, as well as the family of Adrian Smith, with his four-year-old son Louie. For me, it was not difficult to imagine a scene in which, after a brief lapse of my attention, Louie Smith spills wine on Mr. Thevenet's new suit in one of the restaurants of our popular Skadarlija quarter.

But, as I said, when it wants to go well it goes really well. Shortly after his arrival, Mr. Thevenet became just Jean-Marc, with whom we could pleasurabley discuss all sorts of topics with a glass of wine and a cigarette, while the Smith clan was a family one could only wish to have as guests. Our gratitude goes to Jean-Marc for his support to our Showroom and for his great gesture to invite our Grand Prix winner as a guest at Angoulême! Thank you, Adrian for giving us the honour and putting on a suit for our Showroom's opening ceremony, giving up your comfortable outfit. And, Louie, I am sorry for cheating during our swordplay in Šaran Restaurant. I had to, because it is not easy for one to accept defeat.

In the end, a great thanks goes to all our successful comic book authors and all others (friends, publishers, sponsors...) who supported us from the very beginning (and later on), and journalists, who, on their way from the closing night of the Belgrade International Theatre Festival (BITF) in The Yugoslav Drama Theatre (JDP), decided to make reports on our opening night, as well as all those who simply do not allow comic books to end up as a matter of the past. Thanks to all of us, I think that we could now freely say that our baby Showroom already started to speak and walk. These days, in the midst of preparations on the eve of the Number Four, perhaps the only thing left for it to learn (if it had already not done it) is to write and draw... comic books, off course.

Dejan Nikolaj Kraljačić
International programme manager

* I'm using this opportunity to once again emphasize for certain media outlets that Batman is not Brian Holland's creation. The math is simple: Batman started more than 10 years before Brian's birth and, as far as we know, the existence of a successful time machine has not been officially confirmed.



1st INTERNATIONAL
Comics ShowRoom

PRVI MEĐUNARODNI SALON STRIPE

29.09-29.10.2003.





Reč Žirija

Mesto pod suncem

Iako tradicija stripa u našoj zemlji ima svoje korene u proto-stripovima devetnaestog veka, kao i u „beogradskoj Školi“ nastaloj sredinom tridesetih godina dvadesetog veka, čini se da se strip medij još uvek bori za osvajanje nekog svog mesta pod suncem u ovdašnjoj sredini. Možda već i zato što su burne okolnosti življena na ovim prostorima kidale spone medu generacijama, gasile izdanja i zatvarala izdavačke kuće, tako da je svaka generacija crtača imala da započne graditi scenu iz početka.

Medu svega nekoliko manifestacija koje se redovno održavaju poslednjih godina i koje su posvećene „priči u slikama“ spada i Salon stripa. Studentski Kulturni Centar je otvorio svoj prostor kako za već poznata imena, tako i za one koji tek trebaju da steknu afirmaciju na sceni – domaćoj i inostranoj. Rekao bih da je već i razgledanje Šarenog materijala koji je pristizao na Konkurs bilo interesantno iskustvo – otkrijete da ima neverovatan broj novih imena, koja se skoro niotkuda pojave na sceni. Ura! Dakle, čitav napor nije bio uzaludan! I sve se to dešava u zemlji gde je bavljenje stripom stvar samo entuzijazma i tvrdoglavosti, možda inspiracije (nemoj da se lažemo – u današnje vreme, prostor za strip u štampanim medijima u Srbiji je patuljastih razmera, čak i broj ianzina nije kao nekada...). Такode, i paradoksalno, počev od nesrećnih devedesetih, naša je scena (uprkos svim nedostacima!) uspela da ostvari i prilično dobru komunikaciju sa svetom, sa strip crtačima, izdavačima i teoretičarima u Evropi i svetu.

To je doprinelo i međunarodnom karakteru Salona – pošiljke sa radovima iz inostranstva donosile su svežem protoklu ideja, ali pre svega je to bila mogućnost da uporedimo strip storiјe domaćih autora sa onim što kreiraju inostrani crtači. Medu autorima koji su redovno prilagali svoja nova ostvarenja za svako izdanje Salona je i gospoda Lee Kennedy, koja – osim što je jedno od najvažnijih imena na britanskoj „small press“ sceni, pasionirani je ljubitelj i srpskog „crnog“ stripa... Uz sve, rekao bih da je i internet odigrao važnu ulogu u „komuniciranju“ ideje o ovom Salonu stripa, čime se pokazalo da itekako postoji prostori koji se mogu osvojiti, i da postoji još neotvorenih vrata koja čekaju da poslenici stripa bar probaju da u njih zakorače...

Aleksandar Zografi



A place under the Sun

Although the comic book tradition has its roots in our country in the proto-comics of the nineteenth century, as well as in the „Belgrade school” founded in mid-1830s, it seems that comics as a medium is still fighting to win a place of its own under the Sun in the region. Perhaps this is so because of the stormy character of life in this corner of the world which used to tear links between generations, close various editions down, and shut publishing houses, and so each generation of cartoonists had a task of starting the scene from scratch.

International Comics Showroom in Belgrade belongs to only a few public events dedicated to a „story in pictures” which has been regularly held over past years. The Student Cultural Center (SKC) opened its gallery space both for already well-known names and for those who yet have to gain recognition in public, domestic and international. I should say that already the sheer viewing of the diverse material received for the Contest was an interesting experience, you find out that there are an incredible number of new names which, as if out of the blue, crop up at the scene. Hurrah for this!

So the whole effort was not in vain nevertheless! And all this happens in a country in which any serious dealing with comics is a matter of enthusiasm and hard-headedness alone, perhaps inspiration, too (let us not lie to ourselves: these days, the space devoted to comics in printed media is of dwarfing proportions, and even the number of fanzines is not so big as before). Also, paradoxically, since the misfortunate 1990s, our scene has managed to achieve (against all odds!) a considerably good communication with the rest of the world, building links with comic book cartoonists, publishers and theoreticians in Europe and the world.

This contributed to Showroom’s international character, packages containing works from abroad brought fresh circulation of ideas, but this was primarily an opportunity to compare comic book stories by domestic authors with what foreign cartoonists created. Among authors who regularly submitted their new creations for each Showroom is Mrs. Lee Kennedy. In addition to being one of the most important names on Britain’s „small press” scene, she is also a passionate lover of Serbian „dark” comics?

In addition to all this, I would say that the Internet also played an important role in „communicating” the idea about this Comics Showroom, which proved that there was still space to be won, and also, that there are still a great number of unopened doors, waiting for the comics emissaries to at least attempt to make a step through them?

Aleksandar Zografi

A WORD BY JURY

ŽIRI I NAGRADE

PRVI MEĐUNARODNI SALON STRIPA MLADIH

Na konkurs se prijavilo 204 kandidata iz: Srbije i Crne Gore, BiH – Republike Srpske, Italije, Makedonije, Velike Britanije, Slovenije, Grčke, Ukraine, Rusije, Slovačke, Češke Republike i Hrvatske.

ŽIRI/JURY:

predsednik žirija/president of the jury
VLADIMIR VESOVIC, SCG/Serbia and Montenegro
ANICA TUČAKOV, SCG/Serbia and Montenegro
ALEKSANDAR ZOGRAF, SCG/Serbia and Montenegro
ALEKSA GAJIĆ, SCG/Serbia and Montenegro
DEJAN NIKOLAJ KRALJAČIĆ, SCG/Serbia and Montenegro
TOMAŽ LAVRIČ, Slovenia/Slovenia
TIHOMIR TIKULIN TICO, Hrvatska/Croatia
ALEKSANDAR SOTIROVSKI, Makedonija/Macedonia
KOSTAS ARONIS, Grčka/Greece
DRAGAN APOSTOLOVIĆ, SCG/Serbia and Montenegro

GRAND PRIX:

NEBOJŠA CVETKOVIĆ, SCG/Serbia and Montenegro

Najbolji klasični strip

SINIŠA BANOVIĆ, SCG/Serbia and Montenegro

Najbolji alternativni strip

TOMAŠ KUČEROVSKI/TOMAŠ PROKUPEK, Češka Republika/The Czech Republic

Najbolji crtež

ALEKSANDAR OREŠČANIN, SCG/Serbia and Montenegro

Najbolji scenario

ILIAS KIRIAZIS, Grčka/Greece

Specijalna nagrada žirija za najmladeg učesnika

MINA ČIRIĆ, SCG/Serbia and Montenegro

Specijalna nagrada žirija za najbolju ideju

VOJTECH JURIK, Češka Republika/The Czech Republic

Specijalna nagrada žirija za inovaciju

NEBOJŠA PEJIĆ, SCG/Serbia and Montenegro

Specijalna nagrada žirija za zreo i maštovit izraz

ANA MILOJKOVIC, SCG/Serbia and Montenegro

NAGRADA SPONZORA:

NAGRADA MAH MEDIJA CENTRA I DISTRIBUTERSKE KUĆE TUCK:

Marko Serafimović, Mihailo Vitezović, Slobodan Stošić,
Nenad Đorđević, Jovana Mišić, Bojan Prakljačić

NAGRADA IZDAVAČKE KUĆE SYSTEM COMICS, BEOGRAD:

Veljko Pajko, Nebojša Cvetković, Miloš Ničić, Siniša Banović,
Miloš Slavković, Jovan Ukropina/Marko Stojanović

IZLOŽBA RADOVA GOSTIJU I PRIJATELJA SALONA:

Aleksandar Sotirovski(MAC), Tomaž Lavrič(SLO), Iztok Sitar(SLO),
Tihomir Tikulin(HR), Mr Stocca(SCG), Aleksandar Zografi(SCG),
Aleksa Gajić(SICG), Zoran Stojiljković Kiza(SCG), Zoran Janjetov(SCG),
Alex(GB), Suko(GB), Rebeca-Bee(GB), Dražen Kovačević(SCG),
Goran Skrobonja(SCG), Vladimir Vesović(SCG), Darko Perović(SCG).



The JURY AND AWARDS



GRAND PRIX

NEBOJŠA CVETKOVIĆ (Beograd, 1979.) je diplomirao na Fakultetu Primenjenih Umenosti, odsek grafički dizajn. Trenutno na poziciji art direktora agencije CAN advertising. Član kreativne grupe Nova srpska estetika. Nagradivan na festivalima ilustracije, grafičkog dizajna i advertising-a.

www.nebojsacvjetkovic.com

NEBOJSA CVETKOVIC (born in Belgrade, 1979), graduated on Faculty of Applied Arts, graphic design department.

Currently working as an Art director in CAN advertising agency in Belgrade. Member of the "New Serbian Aesthetics" creative group.

Been awarded on illustration, graphic design and advertising festivals.

Love story

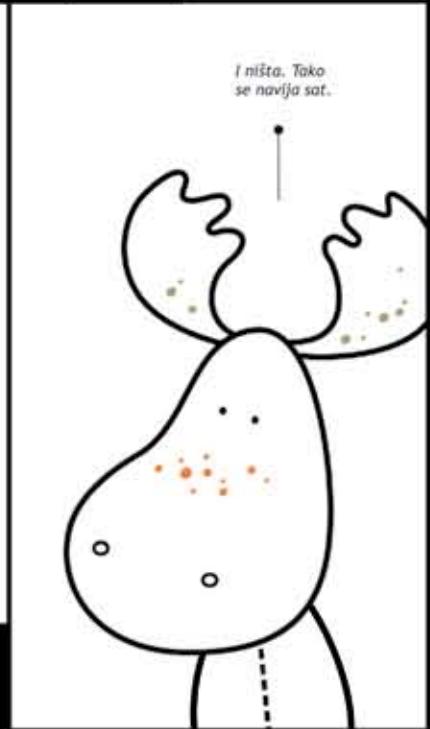
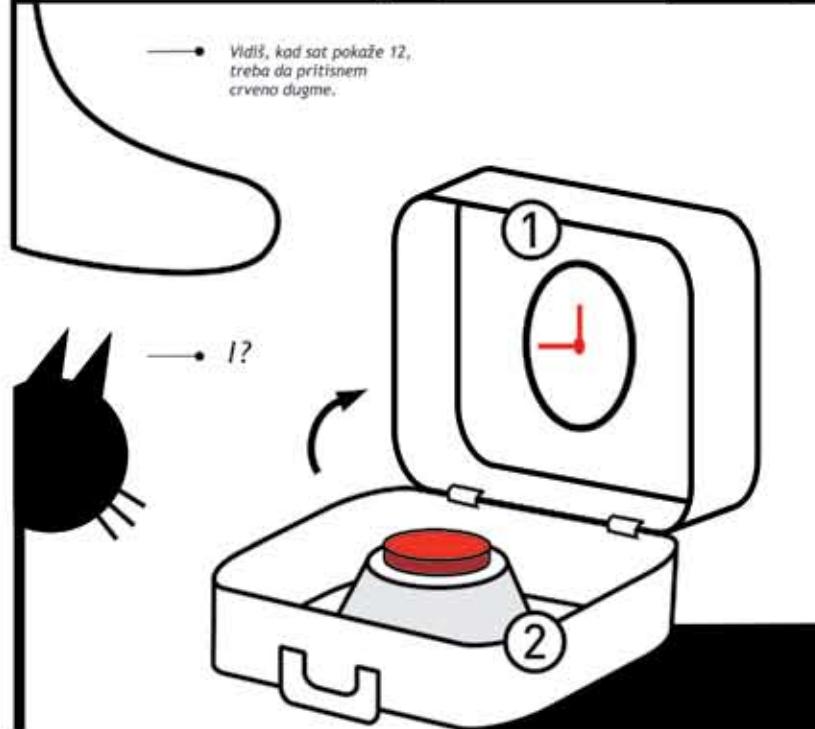
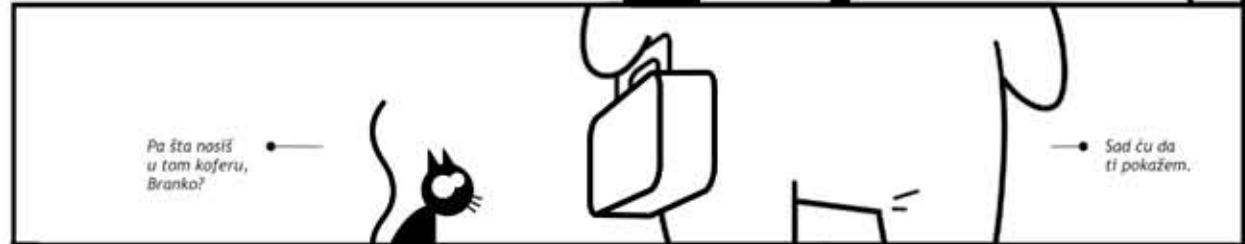
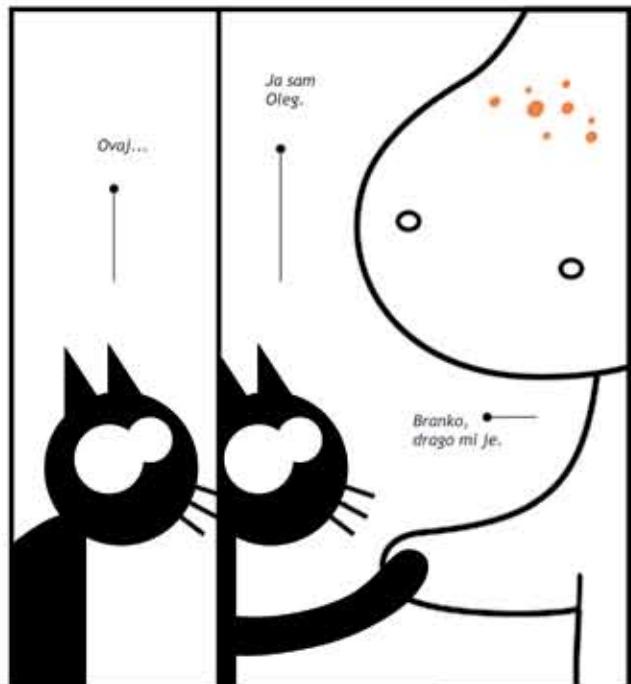
Top nekakog dana kita, na plaži Santa Monika u blizini Napulja, ugledao sam je po prvi put u životu. Bila je u prirodnim zelenim.

Danas nema sasvim, prima je posao mame - recalcitrantni hotel, a ja nemam zemljišta te novac.

U međuvremenu sam sa Unico gledao

O nekim važnim stvarima

Neboja Cvetković



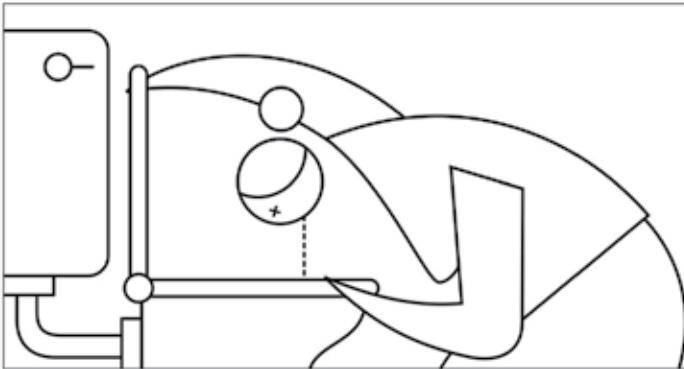
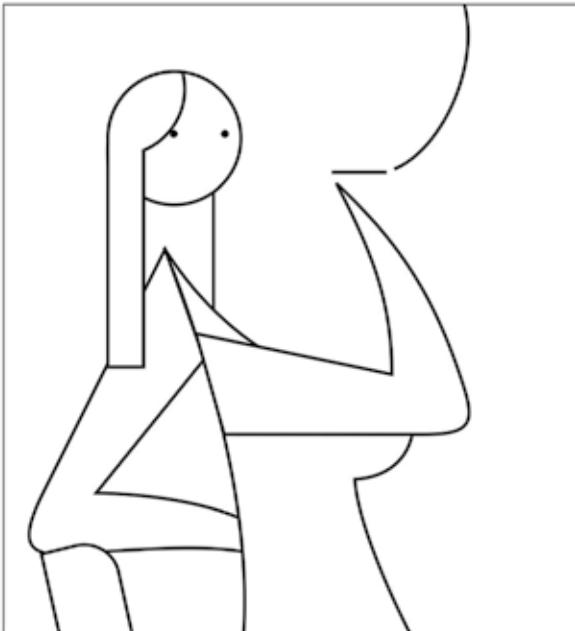
:BRUXELLES, Belgium

I was in the middle of typing one very important report to our London office, when, for no particular reason, I stopped to notice my general manager's new assistant.



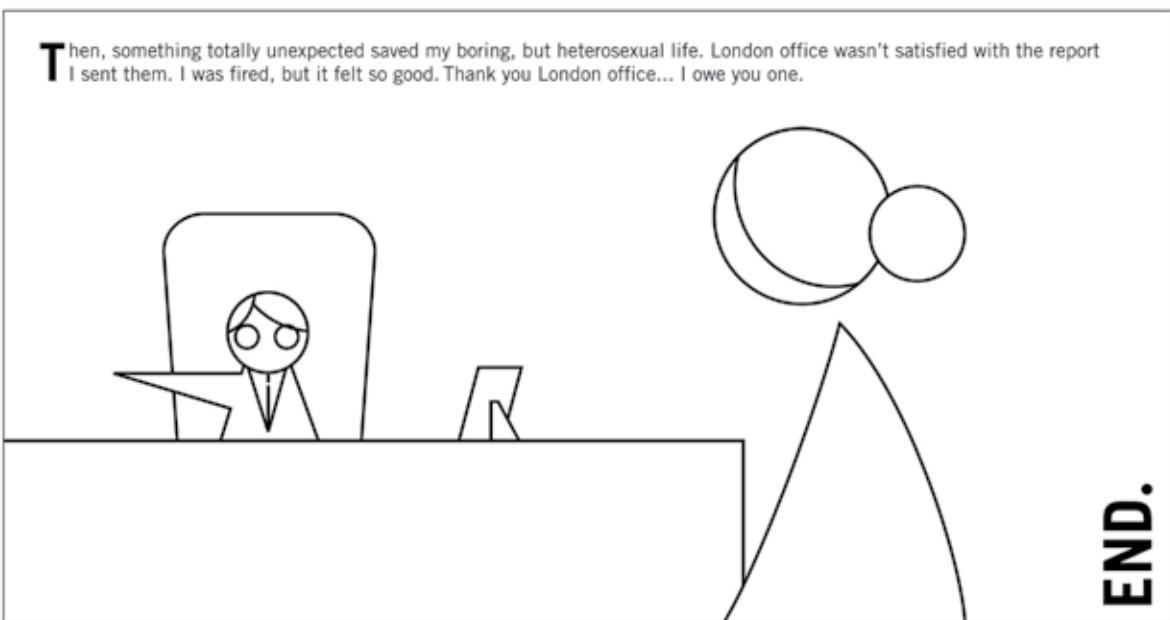
I stared for a moment.





For days, I couldn't cope with the idea of being sexually aroused by another woman. My life became a working day nightmare.

Then, something totally unexpected saved my boring, but heterosexual life. London office wasn't satisfied with the report I sent them. I was fired, but it felt so good. Thank you London office... I owe you one.



END.

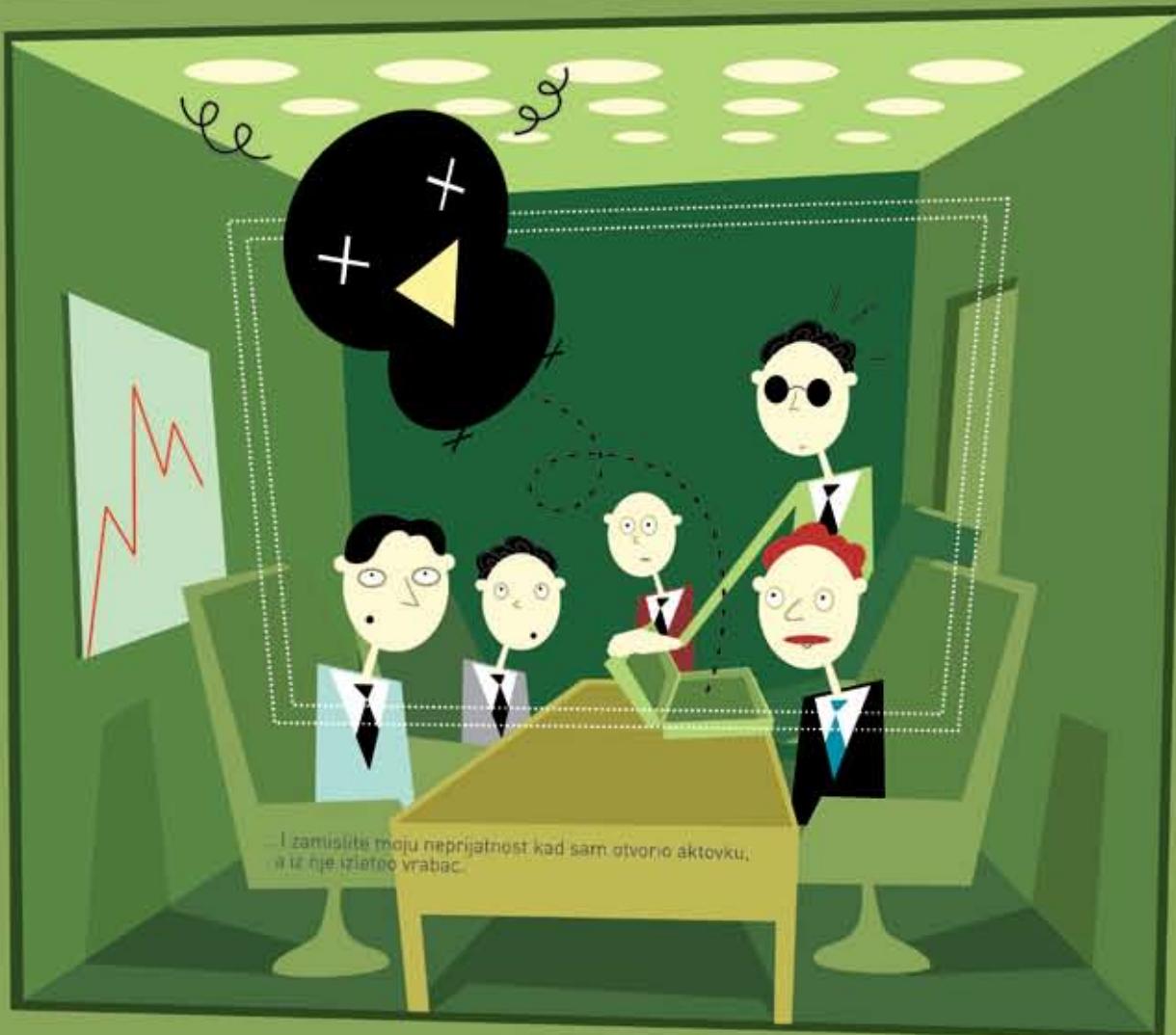


Japi u epizodi:
Važan sastanak u firmi
by Nebojša Ćetković



Pazljivo sam ga spustio u aktovku, i krenuo na posao.

Usput sam popio nekoliko tableteta,
kako bih se bar malo opustio,
i ne mislio na važan sastanak u firmi.





MADE IN GIBRALTAR
LONDON

Drugi međunarodni Salon Stripa

23.09-10.10.2004.

2nd International
Comics
Showroom



svečano otvaranje i dodjela nagrada 23. 9. u 20 h

MEDU-NARODNI SALON STRIPA

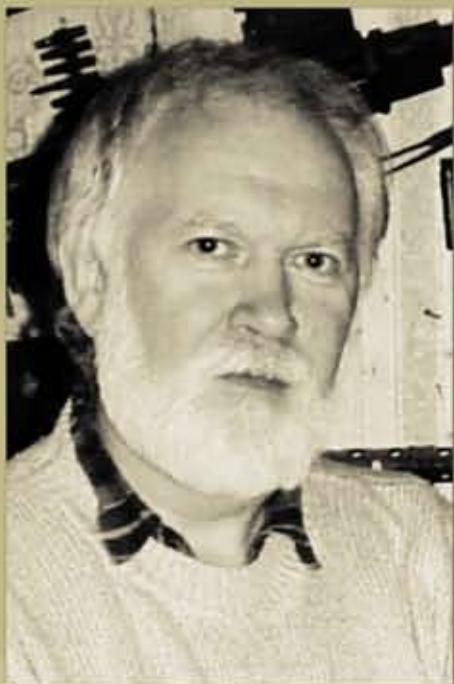
izložba nagrodenih radova:
23. 9. - 10. 10. 04.

proteže izložbe:
Brian Bolland
Aleksandar Zografi
Zoran Janjetov

BRIAN BOLLAND specijalni gost

Reč žirija

Bolji iz godine u godinu



U proteklih desetak godina bilo je nekoliko pokušaja okupljanja stvaralaca i ljubitelja stripa. U Gornjem Milanovcu su polovinom devedesetih održavani Dani stripa, u okviru Zaječarske gitarijade Salon stripa, a, koliko se sećam, nešto slično organizованo je i u Kragujevcu. Međutim, čini mi se da su tek pančevački internacionalni festival autorskog stripa Grrr! i beogradski Medunarodni salon stripa uspeli da zažive i zadobiju najveću medijsku pažnju. Bio sam redovni posetilac dosadašnjih Salona u SKC-u, a na drugom i član žirija. Tako sam imao priliku da sa strane, ali i „iznutra“ sagledam ovu manifestaciju. Moj je utisak da, zahvaljujući naporima organizatora, Salon iz godine u godinu postaje sve bolji, a samim tim i atmosfera u kojoj se odvija. Nadam se da će interesovanje koje za Salon, pored autora, pokazuju i izdavači, kolezionari i ljubitelji stripa, doprineti daljem popularisanju devete umetnosti, ali i pridobijanju novih čitalaca.

Zdravko Zupan

A word by jury

Getting better each year

There have been attempts to gather authors and lovers of comics over the past dozen years. In mid-1990s, Days of Comic Books were held in Gornji Milanovac, and there was the Comics Showroom organized within the Zaječar Guitar Festival. Also, as far as I can remember, something similar was staged in Kragujevac, too. However, it seems to me that only the Grrr! Pančevo International Festival of Author Comics and Belgrade International Comics Showroom managed to survive and thrive and win large media attention.

I was a regular visitor of all the Showrooms held in the SKC so far, and I was a member of the jury during the Second Showroom. This way, I had an opportunity to get an insight into this cultural event both as an insider and outsider. It is my impression that the Showroom, owing to organizers' efforts, is getting better each year, and therefore, with this, the very atmosphere in which it takes place continues to improve. I hope that the interest which publishers, collectors and comic book lover, in addition to authors, show for the Showroom will contribute to a further popularization of the ninth art but also to winning new readers.



Žiri i NaGrade

Na konkurs se prijavilo 204 kandidata iz: Grčke, Kanade, Francuske, Portugalije, Veliike Britanije, Nemačke, Hrvatske, Slovenije, Bugarske, Bosne i Hercegovine, Srbije i Crne Gore.

ŽIRI/JURY:

predsednik žirija/president of the jury:

RASTKO ĆIRIĆ, SCG/Serbia and Montenegro

(strip autor, ilustrator, profesor na FPU/comic artist, illustrator, professor at the Faculty of Applied Arts)

ZDRAVKO ZUPAN, SCG/Serbia and Montenegro

(istoričar stripa, strip autor/comic historian, comic artist)

DARKO MACAN, Hrvatska/Croatia

(pisac, strip autor, izdavač/writer, comic artist, publisher)

GORAN SKROBONJA, SCG/Serbia and Montenegro

(pisac, strip autor/writer, comic artist)

VUK RŠUMOVIĆ, SCG/Serbia and Montenegro

(dramaturg/dramaturge)

GRAND PRIX

MAJA VESELINOVIC, SCG/Serbia and Montenegro

Najbolje ostvarenje u domenu

KLASICNOG strip jezika

DRAGAN BOSNIĆ, SCG/Serbia and Montenegro

Najbolje ostvarenje u domenu ALTERNATIVNOG strip jezika

RICHARD SUICIDE, Kanada/Canada

Nagrada za najbolji SCENARIO

TASSOS PAPAIOANNOU, Grčka/Greece

Nagrada za najbolji CRTEŽ

EVELINA DANEVA, Bugarska/Bulgaria

Specijalna nagrada žirija za INOVACIJU u domenu strip umetnosti:

MAJA VESELINOVIC, SCG/Serbia and Montenegro

NAGRADA U KATEGORIJI TAKMIČARA DO 15 GODINA

NAJBOLJI RAD u kategoriji takmičara do 15 godina

MINA ĆIRIĆ, SCG/Serbia and Montenegro

Specijalna nagrada žirija za najbolju IDEJU

MINA ĆIRIĆ, SCG/Serbia and Montenegro

Specijalna nagrada žirija za ZREO I MAŠTOVIT izraz

SLOBODAN STOŠIĆ, SCG/Serbia and Montenegro

Specijalne nagrade žirija za najmlađe učesnike:

BOGDAN BOGDANOVIĆ, SCG/Serbia and Montenegro

DUŠAN RADUJKO, SCG/Serbia and Montenegro

MARKO KNEŽEVIĆ, SCG/Serbia and Montenegro

MARKO ILIĆ, SCG/Serbia and Montenegro

SPECIJALNO PRIZNANJE SALONA ZA DOPRINOS SRPSKOM STRIPU

ALEKSANDAR ZOGRAF I ZORAN JANJETOV

The jury
and awards





Grand
Prix



maja veseliNović

MAJA VESELINOVIC (rodena u Trsteniku) živi u Beogradu, gde studira grafički dizajn na Fakultetu za dizajn. Bavi se stripom, ilustracijom i dizajnom. Svoje radove objavljuje u časopisima i specijalizovanim strip revijama u zemlji i inostranstvu: Vreme(SCG), Pančevac(SCG), Internazionale(IT), Stripburger(SI), Hardcomics(RO), InguineMah!gazine(IT), Komikaze(HR), Kuhinja(SCG), Šlic(SCG), Lavirint(SCG)...

Članica je redakcije strip magazina ŠLIC (Happy Gallery, Studentski Kulturni Centar, Beograd) i aktivno učestvuje u radu istoimene strip radionice.

Autorka je velikog broja idejnih rešenja za plakate i druge promotivne materijale različitih kulturno zabavnih manifestacija. Urednica je zbirke stripova CELULIT – zbirka stripova autora sa područja jugoistočne Evrope (izdaje CENALIS – Centar za alternativna istraživanja, Beograd).

Samostalno i grupno izlagala je u zemlji i inostranstvu. Dobitnica je nekoliko domaćih i međunarodnih nagrada.

www.m-a-j-a.com



MAJA VESELINOVIC (born in Trstenik) lives in Belgrade, Serbia, where she graduated from College of Fine and Applied Arts. Currently, Maja is finishing studies in Graphic Design at Faculty of Design, Belgrade, and works as freelance illustrator, designer and comic artist, mostly for illustrated magazines and comic anthologies: "Vreme"(SCG), "Pančevac"(SCG), "Internazionale"(IT), "Stripburger"(SI), "Madburger"(SI), "Hardcomics"(RO), "InguineMah!gazine"(IT), "Komikaze"(CRO), "Kuhinja"(SCG), "Šlitz"(SCG), "Lavirint"(SCG)...

She likes to draw cats mostly, but rabbits are also one of her favorites. Until now, she won a lot of awards (mostly for cats) and had a number of exhibitions in Serbia and abroad. On Friday, she's at Šlitz comics workshop. The rest of the week - at pilates and yoga classes. She also grows cactuses very successfully.



Prijatelji živi briš to od mene očekivali

crea i piše: Masa Veselinović

Jako je dan bio kao stvoren za izmišljanje, izmisliti novu igru nije bilo nimalo lako... A Prijatelji su baš to od mene očekivali...

čudno!
svetlo u po-
ejeno, a ne
nemo

ma, tu je
negde...
samo se
sakrila



... Y ma koliko
se trudila.
Nista mi nije
predalo na
pamet, sem
stvari mnogo
preta odigratih
nih igara.

mhhh, seo su
zini kolaciji su
zase ih je lepo
izmisilala



... Upak, nesto se moralo odigrati...

Vidi!
zaspa-
ea...

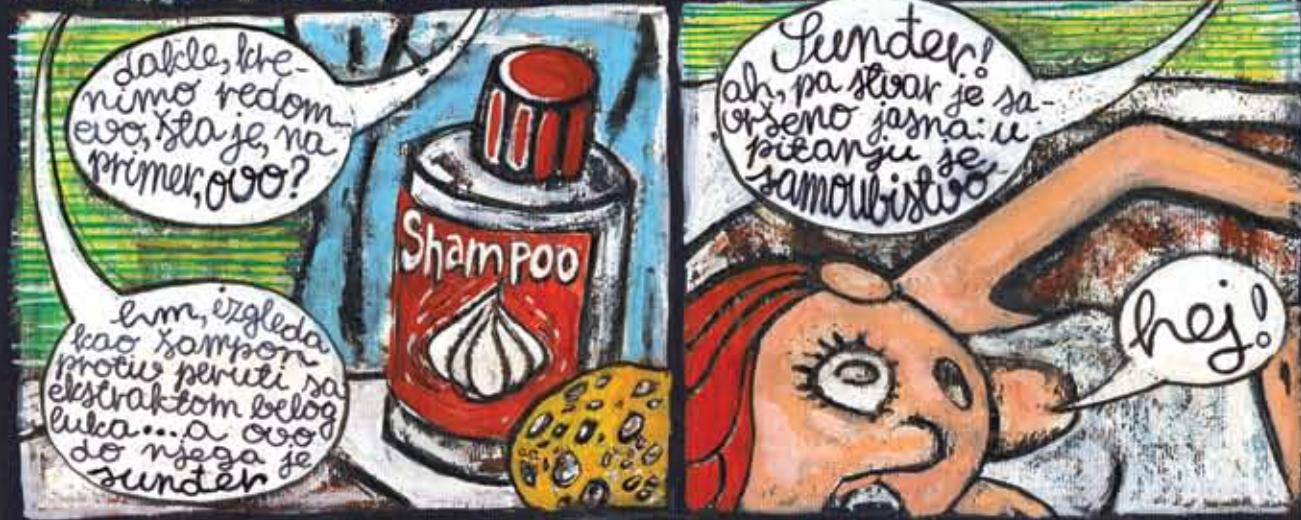
Zaspala,
pre ce bude
da je...
mreza!

na
maikav
lilo i staro

mr
eva?

100%





...da...
šta mogu kad
nista novi nisam
umela da
izmislim

kako
nesi? a
Moláčí?

daaa!
u kuhinji...
če avo erdo!
Baš si ih lepo
izmisliš!

a?! kakov
zaista ne
znam o čemu
stíčaten...

ali, Prijatelji su zna-
li... i jasno im je-
bilo da to nisu
čista podla

Nisu imali
vremena za
grubljenje... Mo-
rali su hitno
da ispitaju
stvar...





Zoran Janjetov

Specijalno Prižnjenje za doprinos srpskom stripu

ZORAN JANJETOV (Subotica, 1961.) je počeo crtati od malena, uz snažnu podršku svojih roditelja koji su mu dozvoljavali da puno gleda TV, filmove, čita knjige, stripove,... i crta do mile volje. Mali Zoran je tako pod jakim uticajem Volta Diznija, već sa sedam godina nacrtao svoj prvi kratki strip.

Pohađao je uobičajene škole, završno sa Akademijom umetnosti u Novom Sadu na kojoj i diplomira. Sa 18 godina, Zoran objavljuje svoje prve kratke priče u: Studentu, Vidicima, Mladosti, Nevenu, Malom nevenu, Omladinskim novinama, NONu, Džuboksu, Maslačku, Yu stripu, Cepelinu i Uj Symposiumu. Počinje da objavljuje ilustracije i stripove 1979. Bavio se (i još uvek se bavi) najrazličitijim formama dizajna i ilustrovanja, poput naslovnica za knjige i ploče (CD-eve), dizajna magazina, scenografija dečijih TV serija, reklama...

Pevao je u pop grupi Heroina početkom 80-ih, prvi i jedini LP koji je produciraо Suba. Smatra se ekspertom za klasične američke TV serije, žanrovski film, a pod uticajem Sube, postaje i muzički znalac.

Nakon što je izlagao na izložbi Jugoslovenskog stripa u Parizu 1986., Zoran upoznaje Webijusa, kojem koloriše 2 albuma serijala INKAL. Takođe, rad na kultnom BERNARDU PANASONIKU, doveo je do poziva legendarnog francuskog izdavača Les Humanoides Associes, i ponude da nasledi Webijusa na prednastavcima INKAL serije - MLADOST DŽONA DIFULA.

Od 1988. do 1994. Zoran je sa scenaristom Aleandom Žodorovskim objavio 6 albuma, a uspešnu saradnju nastavljaju serijalom TEHNOOCI, od 1997.





went to the usual series of schools, finishing at Academy of Arts in Novi Sad, where he also graduated.

Zoran published his first short stories at the age of eighteen in magazines like "Student", "Vidici", "Mladost", "Neven", "Mali never", "Omladinske novine", "NON", "Džuboks", "Maslačak", "Yu strip", "Cepelin", and "Uj Symposium". Started publishing illustrations and comics in 1979.

Did (and still does) book and record covers, magazine design, children's TV series production design, TV show generics, advertising...

Sang in the pop group Heroina in the early 80's, first and only LP produced by Suba. Considers himself an expert on classic American TV series, genre movies, and was trained by Suba to become a music connoisseur.

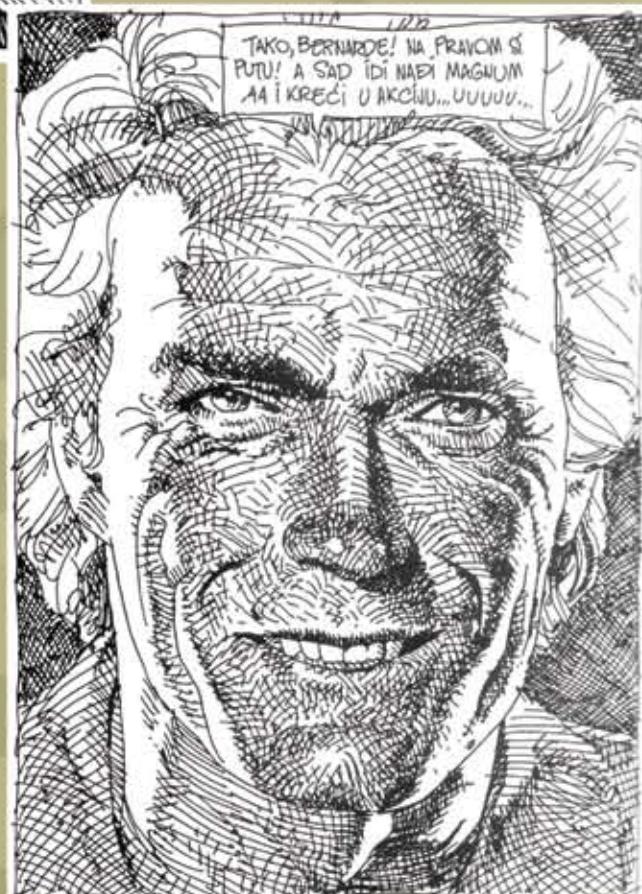
After taking part in an exhibition of Yugoslavian comics in Paris, 1986, Zoran met Moebius, for whom he did the coloring of two volumes of L'INCAL.

Also, his work on the cult comic BERNARD PANASONIK led to an invitation in 1987 by "Les Humanoides Associes", the legendary French comics publisher, to succeed Moebius on the series LA JEUNESSE DE JOHN DIFOOL (the prequel to Jodorowsky/Moebius INCAL series),

SpEcIAL Award FOR General Contribution to Serbian Comics

ZORAN JANJETOV (born in Subotica, 1961) started to draw at very early age with a strong support of his parents, which let him watch a lot of TV, movies, read a lot of books and comics, and draw as much as he wanted to.

Young Zoran influenced by works of Walt Disney, already made his first short comic at age seven.

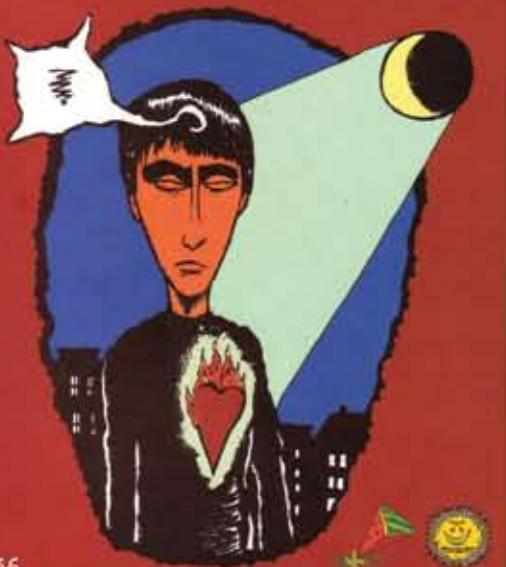


of which Zoran made six episodes with scriptwriter Alexandre Jodorowski (from 1988 to 1994). With the same writer, LES TECHNOPERES series followed 1997.



Aleksandar ZograF SpEcijalno PriZnAnje zA dopriNoS sRpskoM StripU

ALEKSANDAR ZOGRAF
MESEC I OGNJENO SRCE



SASA RAKEZIC (ALEKSANDAR ZOGRAF, Pančevo, 1963.) počeo je da objavljuje svoje stripove u različitim srpskim magazinima 1986. Do početka 90-ih, većina radova su mu objavljivana u inostranstvu, u magazinima poput: Weirdo, The Comics Journal, Zero Zero, Rare Bit Fiends, Buzzard, The Stranger, New City, Cow (SAD), Lapin (Francuska), Mano, Il Manifesto, Limus, Kerosene, Mondo Naii, Black, Nonzi (Italija), Babel, Galera (Grčka), Galago (Švedska), Stripburger (Slovenija), Das Magazin, Zur Zeit, Strapazin (Švajcarska), Fidus (Norveška), Hostros somos los muertos (Španija), Zone 5300 (Holandija), Sturgeon White Moss (Velika Britanija), Quadrado (Portugalija), itd.

Za vreme NATO bombardovanja Srbije, Saša je putem interneta slao poruke e-mailom u mnoge zemlje, i posle ih sabrao u knjigu, u Velikoj Britaniji (BILTENI IZ SRBIJE, Slab-O-Concerete, 1999.), Italiji (PISMA IZ SRBIJE, Punto Zero, 1999.) i Francuskoj (E-MAILLOVI IZ PANČEVA, L'Association, 1999.).

TheComicStore.com iz Kalifornije, od 1999. do 2001. je redovno objavljivao Sašin nedeljni strip POZDRAVI IZ SRBIJE (kasnije preimenovan u DNEVNIK ALEKSANDRA ZOGRAFA). Od 2003. nedeljni Vreme mu redovno objavljuje stripove. Takođe, ovaj strip preveden je i na Italijanski i svake nedelje se postavlja na italijanskom www.osservatoriobalconi.org

Mnogobrojni Sašini stripovi objavljeni su u: SAD, Velikoj Britaniji, Italiji, Francuskoj, Španiji, Nemačkoj, Finskoj, Mađarskoj? Učestvovao je na velikom broju strip konvencija, festivala i radionica, i izlagao širom celog sveta.

Saša je dobitnik mnogobrojnih nagrada i priznanja kod nas i u inostranstvu.

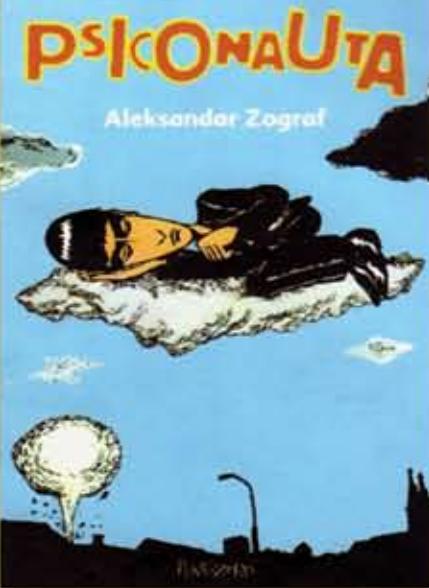
Od 2002. Saša je umetnički direktor tradicionalnog festivala stripa GRRR!, koji se odigrava u Galeriji savremene umetnosti Pančevo.

SASA RAKEZIC (aka Aleksandar Zograf, born in Pancevo, 1963) started publishing his comics in various Serbian magazines in 1986. Since the early 90's, most of his works have been published abroad, in magazines like: "Weirdo", "The Comics Journal", "Zero Zero", "Rare Bit Fiends", "Buzzard", "The Stranger", "New City", "Cow" (USA), "Lapin" (France), "Mano", "Il Manifesto", "Linus", "Kerosene", "Mondo Naif", "Black", "Nonzi" (Italy), "Babel", "Galera" (Greece), "Galago" (Sweden), "Stripburger" (Slovenia), "Das Magazin", "Zur Zeit", "Strapazin" (Switzerland), "Fidus" (Norway), "Nostros somos los muertos" (Spain), "Zone 5300" (Holland), "Sturgeon White Moss" (UK), "Quadrado" (Portugal), etc.

During the NATO bombing campaign on Serbia, Sasa wrote E-Mail messages that were posted on the internet in many countries, and later collected in a book, in UK (BULLETINS FROM SERBIA, "Slab-Q-Concrete", 1999), Italy (LETTERE DALLA SERBIA, "Punto Zero", 1999) and France (E-MAILS DE PANCHOV, "L'Association", 1999).



SpEcIAL AwARD FOR General ConTRIButION TO Serbian COMICS

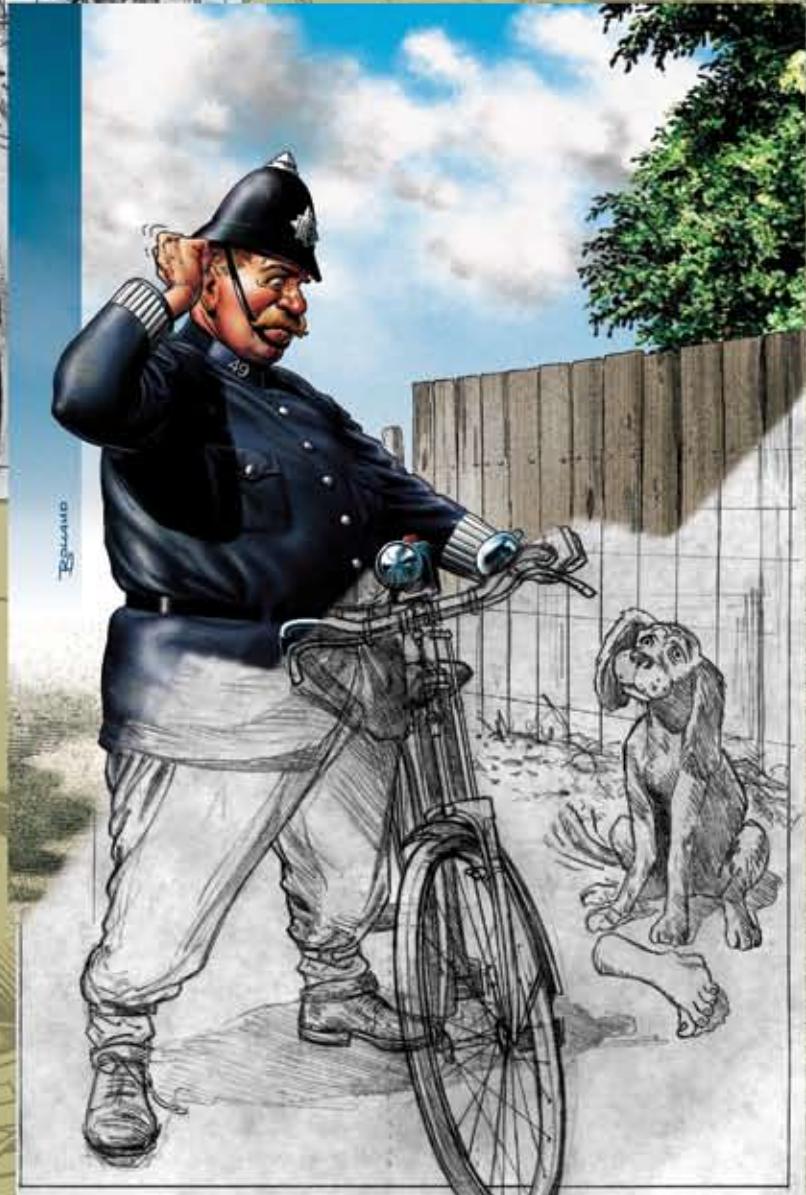


California-based web site TheComicStore.com was regularly (from 1999 to 2001) posting Sasa's weekly strip titled REGARDS FROM SERBIA (later re-titled into ALEKSANDAR ZOGRAF'S DIARY). Starting from 2003, his weekly strip is regularly published in the most important political weekly in Serbia, "Vreme". Also, this strip is translated into Italian and posted every week on Italian web site: www.osservatoriobalcani.org

Numerous Sasa's comic books are published in: USA, UK, Italy, France, Spain, Germany, Finland, Hungary? He participated in a number of comics conventions, festivals and workshops, and had the exhibitions all around the world.

Sasa is the winner of many international and local awards and prizes.

Since 2002, Sasa is the art director of the annual comics festival called GRRR!, which takes place in Pancevo Gallery of Contemporary Art.



ROLLAND



GoSt SaLoNa

BRIAN BOLAND (Prieston, 1951.) pohada različite umetničke šcole u Britaniji od 1969. - 1974. Prvi stajani posao na stripu bio mu je POWERMAN (1975 - 1977), o crncu superheroju. Strip se proizvodio u Britaniji a distribuirao u Nigeriji. U okviru nedeljnika 2000 AD, Brian se proslavlja likom Sudije Dreda. Britanska je predvodnica u američkoj strip industriji (najavivši predstojeći britanski novotalasni "strip udar") serijalom CAMELOT 3000 , u 12 nastavaka za DC Comics, da bi 1988. godine nacrtao jednu od najpoznatijih strip priča o Batmenu (tj. Džokeru) ikad - kulturni THE KILLING JOKE scenariističke ikone modernog stripa Alana Mura. Od tada, Brian se uglavnom bavi samo crtanjem naslovnica za poznate DC serijale kao što su: ANIMAL MAN, WONDER WOMAN, BATMAN: GOTHAM KNIGHTS, SUPERMAN, FLASH, GREEN LANTERN, JLA, THE SWAMP THING,... te DC-evu ediciju Vertigo: THE INVISIBLES, TANK GIRL, VAMPS, itd. Autor je i niza naslovnica za najrazličitije fanzine i magazine, od specijalizovanih pa do npr. "Time Out"-a. Tvorac je stripa MR. MAMOULIAN. Živi i radi u Suffolku, u Engleskoj, okružen svojom porodicom, a omiljeni filmski autor mu je Andrej Tarkovski, muzički bend The Residents, strip crtač Alex Toth.

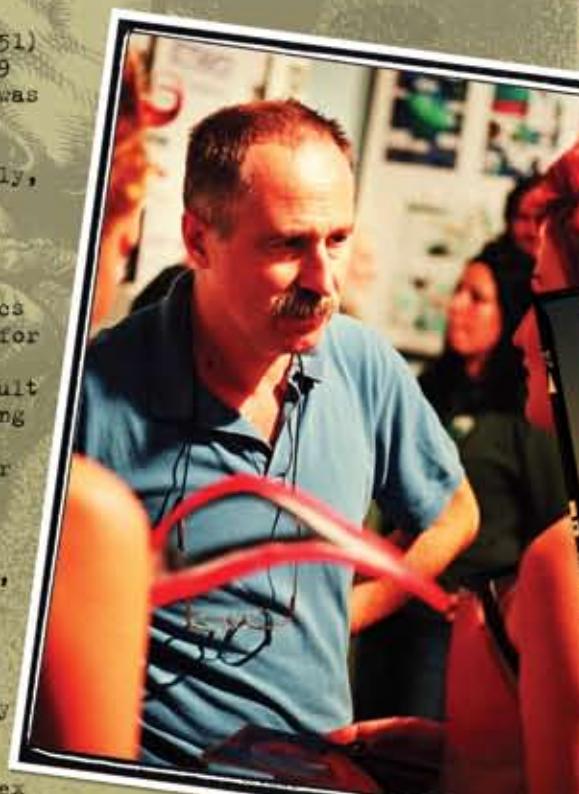
Guest of the 2nd Showroom

BRIAN BOLAND (born in Prieston, Lincolnshire, 1951) attended various arts schools in Britain from 1969 to 1974. His first full time job on a comic book was POWERMAN (1975-1977), a comic book about a Black superhero. The comic was produced in Britain and distributed in Nigeria. As a part of 2000 AD weekly, Brian gained world recognition with Judge Dredd character.

He was the British helm of US comics industry (heralding the forthcoming British new wave "comics coup") with "CAMELOT 3000" series, in 12 issues for DC Comics, so that he could in 1988 do one of the best known Batman story ever (i.e. Joker) - the cult THE KILLING JOKE written by a comics scriptwriting icon of our time, Allan Moore.

Since then, Brian has by and large done covers for well-known DC series such as ANIMAL MAN, WONDER WOMAN, BATMAN: GOTHAM KNIGHTS, SUPERMAN, FLASH, GREEN LANTERN, JLA, THE SWAMP THING,... and DC's Vertigo edition: THE INVISIBLES, TANK GIRL, VAMPS, etc. He authored a whole series of covers for various fanzines and magazines, ranging from specialized ones to, for instance, "Time Out".

He is the author of MR. MAMOULIAN comic book. He lives and works in Suffolk, England, surrounded by his family. His favourite author is Russian filmmaker Andrej Tarkovsky, his favourite music band is The Residents, and he holds cartoonist Alex Toth's comics in high esteem.



Brian
Bolland





TREĆI MEĐUNARODNI SALON STRIPIA 29.09-10.10.2005.

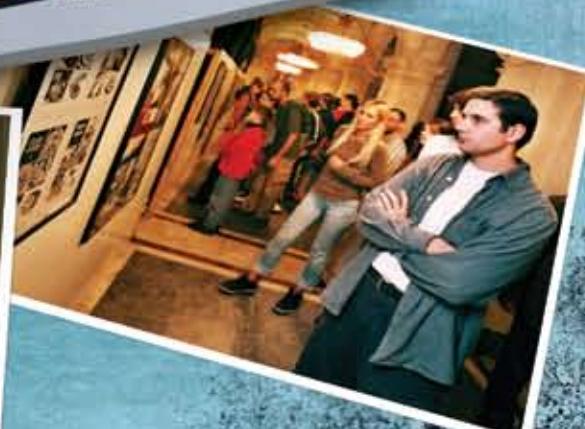


3RD INTERNATIONAL COMICS SHOWROOM

29. september - 10. oktober 2005.
3. MEĐUNARODNI SALON STRIPE



3. MEĐUNARODNI
SALON
STRIPE



REČ ŽIRIJA

Težak zadatak

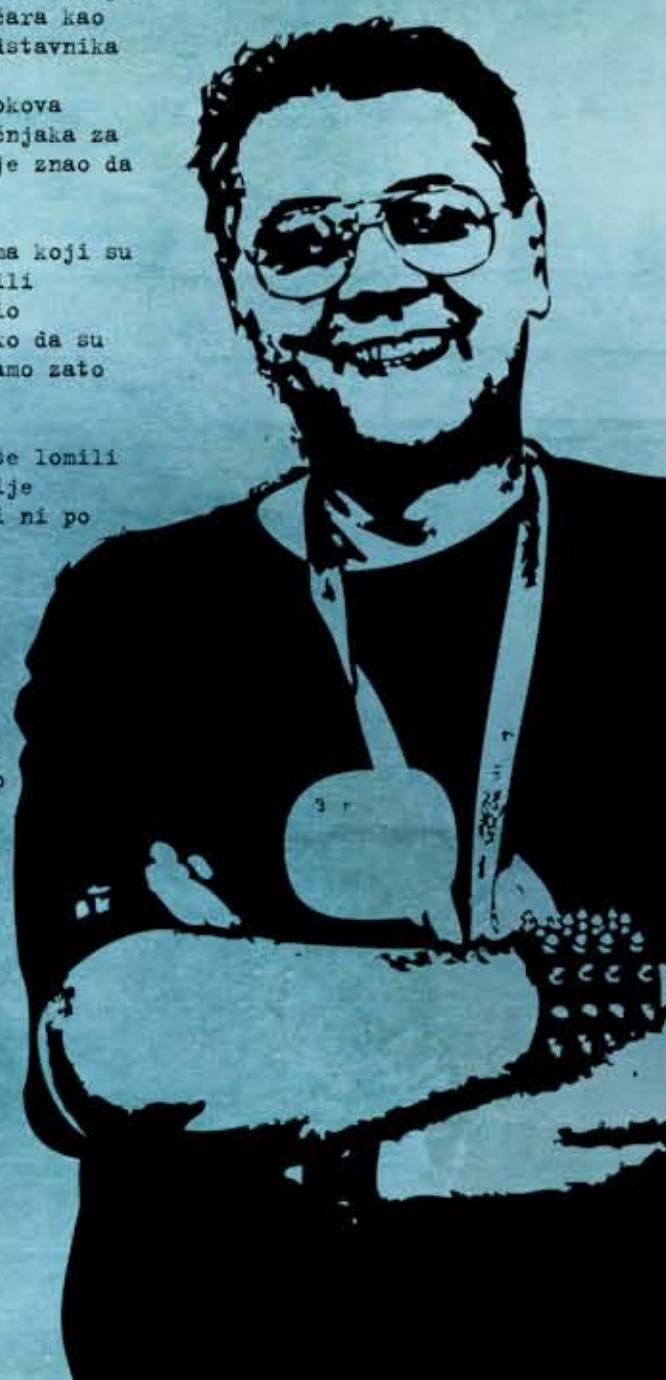
...Smatram da je broj pristiglih radova (preko dve stotine) svakako signal svima kojih se to tiče da ova zemlja gaji veliki potencijal, a posebno zadovoljstvo su radovi mlađih autora od devet do petnaest godina koji su većinom pokazivali veću zrelost od one koju bismo očekivali za taj uzrast. Kao i svaki žiri, i ovaj je, naravno, imao težak zadatak, tim pre što je sastav žirija bio vrlo šarenolik: od klasičara kao što sam ja, preko Zeke (Dejan Zečević)-predstavnika savremene drčne generacije, Gorana (Goran Sudžuka)-izuzetnog poznavaca savremenih tokova svetskog stripa i Boba (Bob Živković)-stručnjaka za likovnost do Teofila (Teofil Pančić) koji je znao da sve to kanališe i svede na pravu meru.

U startu smo imali problem sa nekim radovima koji su bili čak i za Grand prix ali nisu zadovoljili propozicije konkursa. Sledeći problem je bio razvrstavanje stripova po kategorijama, tako da su neke nagrade otišle u "krivu" kategoriju samo zato što nisu mogli da dobiju dva priznanja.

Srećom, oko Grand prix nagrade nismo previše lomili koplja. Strip gospodina Mijatovića možda nije najbolje načrtan, a verovatno nije najbolji ni po scenariju ni po ideji, ali je u sva tri kriterijuma dostigao zavidnu visinu pa je zato i ostavio najjači utisak. Radovi sa boljim crtežom su imali lošiji scenario i obrnuto, tako da je „ja mislim da...“ trajalo vrlo kratko.

Lično sam zadovoljan kako je sve teklo. Neke male nepravde nisu mogle biti izbegnute zbog proste matematike - bili smo u minusu sa brojem nagrada i kategorija. Ali, ako se složimo da je najvažnije učestvovati i biti deo dogdaja koji svake godine postaje sve veći, onda osećaj zadovoljstva ostaje neugrožen od pesimističke slike uobičajene za ove prostore...

Bane Kerac



A WORD BY JURY

A difficult task

I think that the number of received works (over two hundred of them) is certainly a signal for all those concerned that this country has a huge potential. The works of younger authors (from nine to fifteen years of age) gave us a special pleasure, and they have, by and large, shown greater maturity than that expected of their age.

Like any other jury, this one, too, has had a difficult task, all the more so given the diversity of jury's composition. It ranged from classics-lovers like myself to Zeka (Dejan Žečević), a representative of the current arrogant generation, then Goran (Goran Sudžuka), with an excellent knowledge of modern trends in world comics, and Bob (Bob Živković), an expert for visuals, and Teofil (Teofil Pančić) who knew how to harness all this and reduce it to a right measure.

From the very beginning we have had problems with some works which were good enough for the Grand Prix, but they did not meet the requirements of the contest. Next problem we faced was to classify the comics according to their categories, so that some awards went to a „wrong” category simply because they could not get all the recognition they deserved.

Luckily, we did not wrestle our arms too much over the Grand Prix. Mr. Mijatović's comic book is perhaps not drawn in the best possible manner, and probably its script and idea are not the best, but it, on the whole, reached enviable heights in all the three criteria we set out, and therefore it left the strongest impression. Works with better drawings had worse scripts and vice versa, and so the „I think that?” process was rather short.

I am personally satisfied how it all went. Some minor injustices could not be avoided due to simple mathematics: we were short of awards and categories. However, if we agree that participation is the most important thing that counts, as well as being a part of the event which grows bigger every year, then the feeling of satisfaction remains unthreatened by a pessimistic picture typical for these regions?

Bane Kerac



ŽIRI I NAGRade



Dejan Žečević
i Bob Živković



Goran Sudžuka
i Bane Kerac

predsednik žirija/president of the jury:
BANE KERAC

(strip autor/comic artist)

DEJAN ŽEČEVIĆ

(filmski režiser/film director)

TEOFIL PANČIĆ

(novinar/journalist)

BOB ŽIVKOVIĆ

(ilustrator/illustrator)

GORAN SUDŽUKA

(strip autor, Republika Hrvatska
comic artist, Croatia)

GRAND PRIX

MIJAT MIJATOVIĆ,

SCG/Serbia and Montenegro

Najbolje ostvarenje u domenu

KLASIČNOG strip jezika

NENAD GUCUNJA,

SCG/Serbia and Montenegro

Najbolje ostvarenje u domenu

ALTERNATIVNOG strip jezika

VLADAN NIKOLIĆ,

SCG/Serbia and Montenegro

Najbolji SCENARIO

PASQUALE TODISCO,

ITALIJA/ITALY

Najbolji CRTEŽ

VLADIMIR KUZMANOV,

SCG/Serbia and Montenegro

Specijalna nagrada žirija za

INOVACIJU u domenu strip umetnosti

SILWIA RESTECKA & JOANNA SANIECKA,

POLJSKA/POLAND

NAGRADA U KATEGORIJI TAKMIČARA DO 15 GODINA:

MLADI LAV - NAJBOLJI RAD u kategoriji takmičara do 15 godina starosti
BOGDAN BOGDANOVIĆ, SCG/Serbia and Montenegro

Specijalna nagrada žirija za ZREO I MAŠTOVIT IZRAZ
VASILIJE MESAROVIĆ, SCG/Serbia and Montenegro

Specijalna nagrada žirija za najbolju IDEJU
MARKO GAMSER & UROŠ VLAJKOVIĆ, SCG/Serbia and Montenegro

NAGRADA SPONZORA:

NAGRADA IZDAVAČKE KUĆE MARKETPRINT, Novi Sad:
Mijat Mijatović

NAGRADA POLITIKINOG ZABAVNIKA
Jovan Uhropina & Marko Stojanović

NAGRADA IZDAVAČKE KUĆE SYSTEM COMICS, Beograd:
Bojana Dimitrovski & Sofija Vuković
Bojan Otašević & Đorđe Milosavljević
Vladimir Obradović

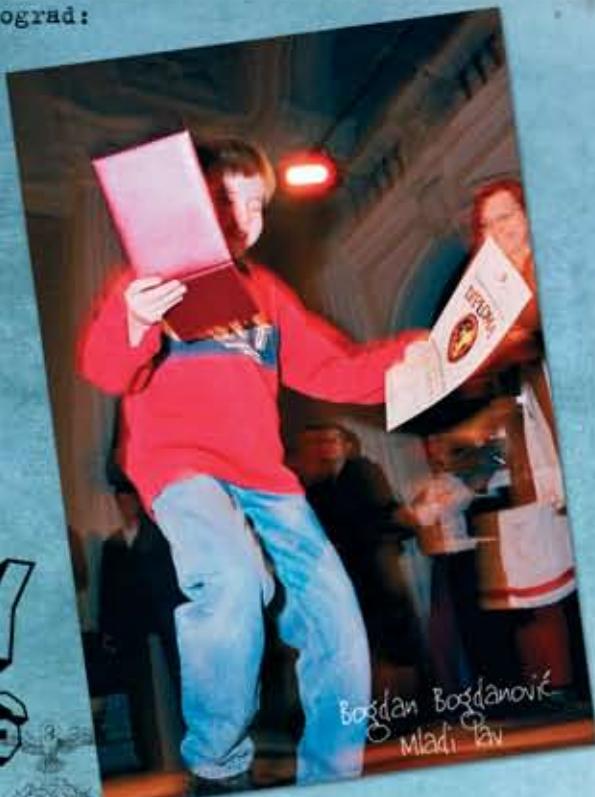
NAGRADA FIRME COMPUTER LAND, Beograd:
Miroslav Marić
Radivoj Kalorin
Vladimir Obradović

NAGRADA IZDAVAČKE KUĆE BELI PUT, Beograd:
Bojana Dimitrovski & Sofija Vuković

NAGRADA ČASOPISA
MUNJA STRIP, Beograd
Vladimir Taskov

NAGRADA EUnet-a, Beograd
Jovan Uhropina
Nikola Vithković
Bojana Dimitrovski

SPECIJALNO PRIZNANJE ZA DOPRINOS
SRPSKOM STRIPU
(EMINENCIJI SRPSKOG STRIPA):
BANE KERAC



THE JURY AND AWARDS

GRA PRI



MIJAT
MIJATOVIĆ

ND X

MIJAT MIJATOVIĆ (Gornji Milanovac, 1970.) je osim crtanja na časovima likovnog vaspitanja crtao i na ostalim časovima s obzirom na vrlo inspirativne osobe oho sebe koje je imao u likovima školskih drugova i nastavnika, kasnije profesora. Prvi radovi koji su dobijali javne pohvale bili su crteži nastali u srednjoj školi za vreme nastave iz novinarstva u kome se karikatura izučava kao poseban oblik. Sa grafitnom olovkom i papirom za crtanje jedino se ne druži u vreme studiranja prava u Beogradu. Prvi radovi objavljeni u časopisima bile su ilustracije u dečjem časopisu „Zmaj“ i karikature poznatih ličnosti u „Dečjim novinama“. Zatim sledi saradnja sa „Enigmom“, „Super timom“, „Politikom ekspres“ koja mu početkom devedesetih prva objavljuje nedeljni kaiš stripa naziva PLEJBEK koji je bio parodija estradnih dešavanja u Srbiji. Ilustracije i kratke stripove redovno, do svog gašenja, objavljaju mu „Veliko i malo dvorište“ beogradskog Draganića. Uporedno ilustruje gornjomilanovački „Tik tak“ i „Zeku“, sa kojima je ove godine napunio 5 godina saradnje. Prva knjiga koju ilustruje je zbirka pesama MIRJANA POJMA NEMA pesnika Boška Lomovića, a potom je likovno obradio još nekoliko pesmarica. Niška izdavačka kuća „Bajka“ poverava mu rad na nekoliko svojih izdanja, među kojima i na RIZNICI BAJKI. Gornjomilanovačke „Takovske novine“ objavljaju BUBICE, strip-kaiševe koji se kasnije štampaju u zbirci, a nedeljne novine „GM Press“ objavljaju karikature na temu aktuelnih gradskih dogadanja. Dobitnik je niza nagrada, među kojima i „Politikinog zabavnika“ za ilustraciju i „Stripoteku“ za autorski strip.

MIJAT MIJATOVIĆ (born in Gornji Milanovac, 1970) started drawing in his primary school art classes, but continued to draw during other classes too, because he found his school characters highly inspiring: friends and teachers, and, later on, his professors. His first works to received public recognition were the cartoon drawings made in his high school during journalism classes in which caricature was studied as a special art form. He did not kept friends with his pencil and his drawing paper only during his Law School years in Belgrade.

Mijatović's first published works in magazines were illustrations for „Zmaj“ children's magazine and caricatures of famous persons in „Dečje novine“. Cooperation with „Enigma“, „Super tim“, „Politika ekspres“ followed, and the latter published in early 1990s his PLAYBACK short comic, a parody of the current show-biz scene in Serbia. The Belgrade-based Draganić Publishing's „Veliko i malo dvorište“ regularly published his illustrations and short comics until the whole project closed down due to lack of funds. At the same time, he worked with Gornji Milanovac-based „Tik tak“ and „Zeka“, with which he celebrated fifth anniversary of cooperation this year.

The first book he illustrated was MIRJANA HAS NO CLUE collection of poems by poet Boško Lomović, after which he did several other collections of poems. The Niš-based „Bajka“ publishing house hired him to do its several editions, including A TREASURE OF FAIRY TALES. The Gornji Milanovac-based „Takovske novine“ published BEATLES, short comics which were later on published in a collected book, while „GM Press weekly“ published his caricatures based on current town topics. He received numerous awards, including that of „Politikin zabavnik“ for the best illustration, and „Stripoteka“ as the best author of a comic.



SVET
PLAĆA I
MAĆA,
SVET
STRAHA
I UZDAHA
...



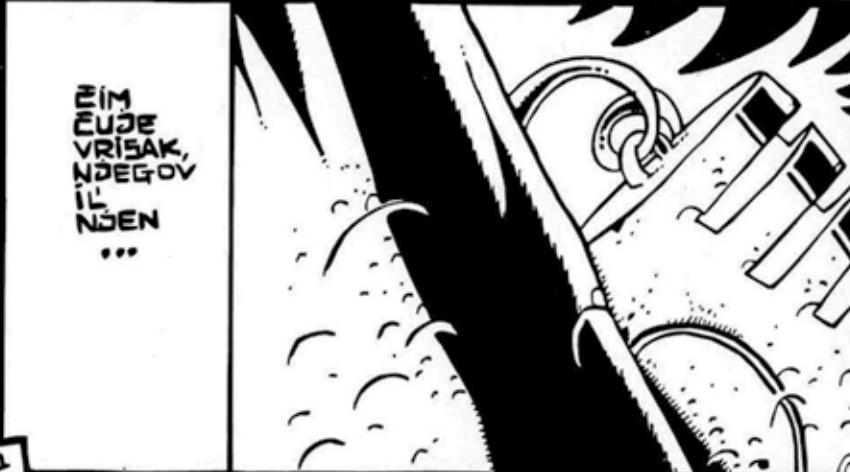
SVET SMRTI,
KOJI SE VRTI,
TRAŽIO JE
NEKOG HRABROG
ISNAŽNOG,
MUDROG I
VAZNOG,
...



NEKOGA KO ĆE
DA KRĒNE ODMAH...



ŠIM
ĆUJE
VRISAK,
NDEGOV
IL
NDEN
...

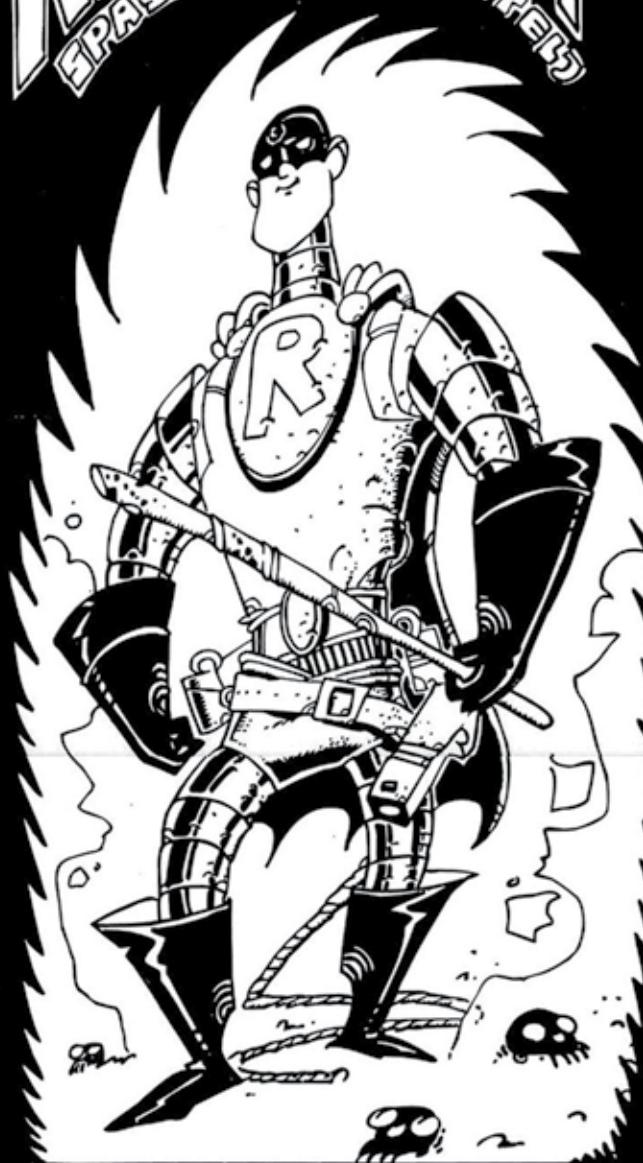


NEKOGA KO JE...

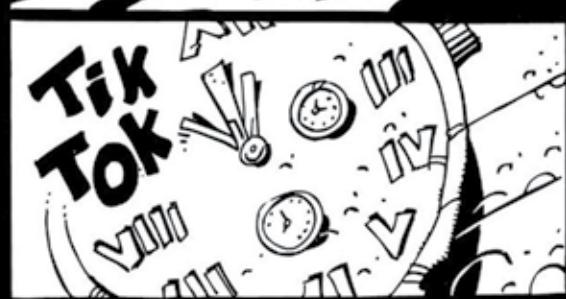


REFKJUMEN

SPASITELJ, EZBAVITELJ



IZBAVI, SPASI, ŽIVOTE ŠTITI
BILI SU NJEGOVI APETITI.



NJEGOVA BEĆE I SNAGA I MOĆ. I NIJE VAŽNO DA L' SIJA DAN, IL' PADA NOĆ ...



U VODU SKAČI, U VATRI
SE PRŽI, DA NEEJÍ ŽIVOT
SPASEŠ
IZDRŽI,
IZDRŽI!

A TAD PRED NJEGA KROČIŠE OCI...

DA
SVET SPASEŠ, TO
LI HOCES?

ŽELJA
TVODA DAKLE TO
JE! SPASITELEM SE
ZOVES, A NE ZNAS PRAVÍ
SPASITELA STA JE
NI-KO
JE!

ODMAH
DA STANES!
OD PLANOVA
SVODIH I ZELJA
DA ODUSTANES!

NEVAŽNI MU
BEHU I HRANA
I PIĆE SPRAM
ZELJE DA SPASE
ČOVEKA I LI NEKO
DRUGO ŽIVO BIĆE.

ČUVŠI ZA DVE OTACA RECI NJEGOVO SRCE POČE
DA JECI. JAVI SE TADA I SAVESTI GRIZA I
TERET NJEN TEZAK, OKAMENJEN.

U
SLUCAJU
DRUGOM SUDNDEGA
SATA, TVODA ĆE
BITI OD PAKLA
VRATA!

DO
TADA
ČOVEK BEZ
MANE I
STRAHA
DOĐENA
KORAK OD
SVOGA
KRAHA.

ZAR
TOL'KO GRESIH
SVE DVO
VREME?

PITANJE TO JE ŠTO POSTA MU BREME I NIŠTA VIŠE U PRVI MAH...

A ONDA
KRETE ZEBRA
PA STRAH!

DNAJ ŠTO DRUGIM A RUKU FRUŽA,
SPASITI SEBE MOGAD NIJE.

SMRTONOSAN
KO OTROV DVE GUJE,
ZMIDE!

KRAJ

SPECIJALNO PRIZNANJE ZA DOPRINOS SRPSKOM STRIPU

BRANISLAV BANE KERAC (Novi Sad, 1952) još uvek ima sačuvane sveske po kojima je Škrabao kada je imao četiri godine. I to su zaista Škrabotine. Ponegde može da se prepozna nešto smisleno (kao npr. tramvaj) ali sve zajedno nije ništa izuzetno k' o što bi neko možda očekivao.

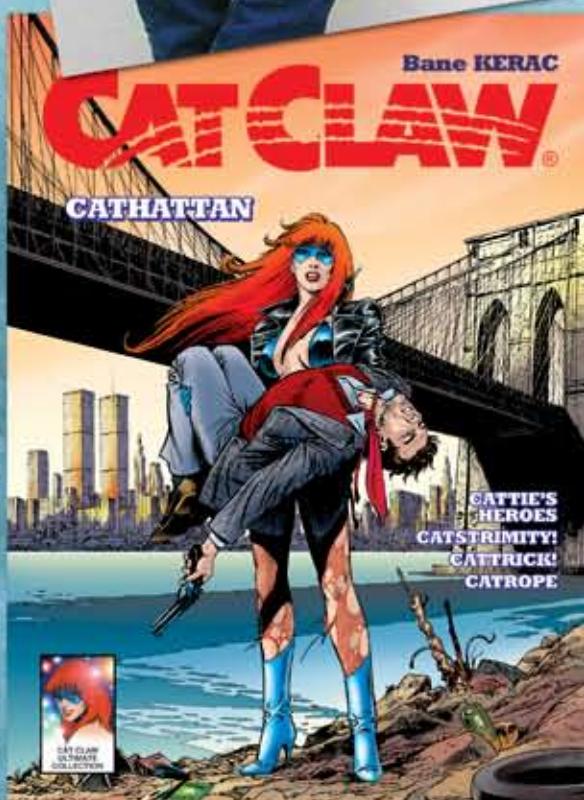
Ono pravo, za ozbiljno, počelo je 1975, kada se Bane slučajno u gradu sreо sa Tozom (prilike su ih bile razdvojile desetak godina) i kada su posle dužeg razgovora na pešačkom prelazu odlučili da naprave strip PORUČNIK TARA i uspešno ga ponudili izdavačkoj kući Dnevnik. Od 1975. godine, nacrtao je preko 1800 tabli za TARZAN-a, da bi potom započeo svoja autorska dela CAT CLAW i KOBRU.

Ono još ozbiljnije počelo je 1989. godine kada je čuveni svetski producent Ervin Rustemagić preuzeo distribuciju Banetovih autorskih stripova. Pod okriljem Ervinove firme Strip Art Features CAT CLAW je naprećac osvojila Skandinavske zemlje (tri godine uvezastopno, CAT CLAW je proglašavana najpopularnijim likom Švedskog magazina Magnum), i pojavila se u još deuetak zemalja širom sveta.

Neprijatni dogadaji 1991. su sprečili uspešniji pohod na Ameriku (izdavačka kuća Malibu iz L.A. izdala je svega 9 brojeva) ali je već tada Kerac stekao status uspešnog autora stripa. Kao priznanje tog statusa, Banetu je stigla ponuda od Andreasa Knigea, vlasnika firme Carlsen Verlag da uradi kratak strip u boji za album DURCHBRUCH, izdat povodom rušenja Berlinskog zida i istovremeno objavljenog na 14 jedinica. Ako spomenemo da su ostali učesnici projekta bili Mebius, Enki Bilal, Dejv Gibons, Dejv McKie, Milo Manara,... može se reći da se Bane nađao u lepom društvu.

Trenutno, Bane se bavi nezavisnim izdavaštvom i izdao je 4 albuma CAT CLAW.

Bubnjar je hard rock benda GEROMETAL.



BANE KERAC

SPECIAL AWARD FOR GENERAL CONTRIBUTION TO SERBIAN COMICS

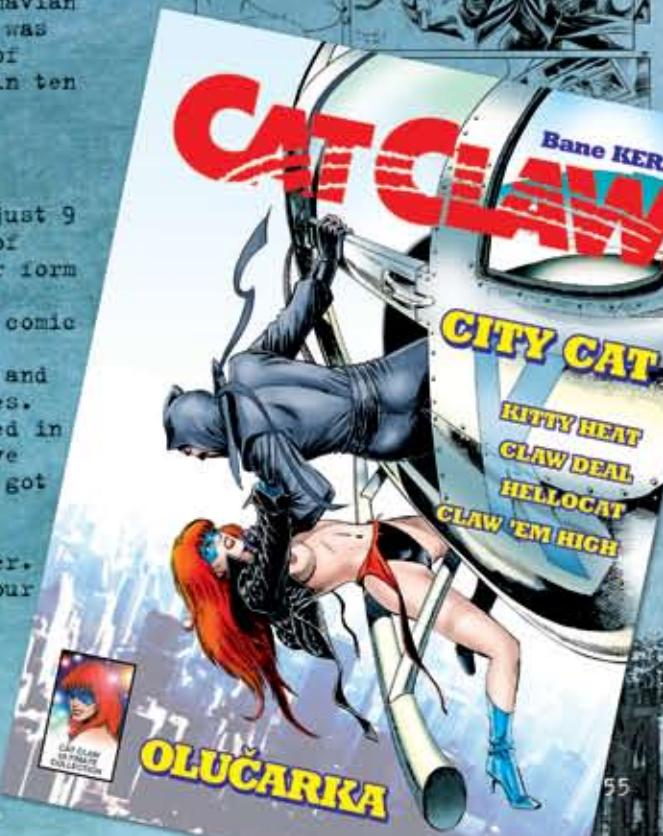
BRANISLAV BANE KERAC (born in Novi Sad, 1952) still keeps his notebooks from the age of four, filled with his first scribbles. Somebody could recognize something sensible (like a streetcar), but it does not look like anything significant, as somebody could expect. The real "seriously" started in 1975, when Bane accidentally met Toza (they were separated for 10 years). After a long talk on the zebra crossing, they decided to make a comic LIEUTENANT TARA and offer it to the "Dnevnik" publishing company. Since 1975, he had drawn over 1800 pages for licensed series such as TARZAN before he created his own works CAT CLAW and COBRA.

Even more serious "serious work" started in 1989, when world famous producer Ervin Rustemagic took over the distribution of Bane's authorized comics. With Ervin's company "Strip Art Features" CAT CLAW "conquered" Scandinavian countries (three years in a row, CAT CLAW was mentioned for the most popular character of Swedish magazine "Magnum"), and appeared in ten more countries all over the world.

But, the situation in 1991 stopped the successful campaign in America ("Malibu" publishing company from LA had published just 9 titles), but anyway, Bane got the status of recognized comic author. Bane got an offer from Andreas Knige, the owner of the company "Carlsen Verlag" to make a short colored comic for the album DURCHBRUCH (BREAKTHROUGH), published for the ruining of Berlin wall, and simultaneously translated into 14 languages. If we say that the other artists who worked in this project were Moebius, Enki Bilal, Dave Gibbons, Dave McKean, Milo Manara... Bane got himself a good company.

Currently, Bane is an independent publisher. In the last few years, he has published four CAT CLAW albums.

Bane is the drummer of the Hard Rock band CHROMETAL.

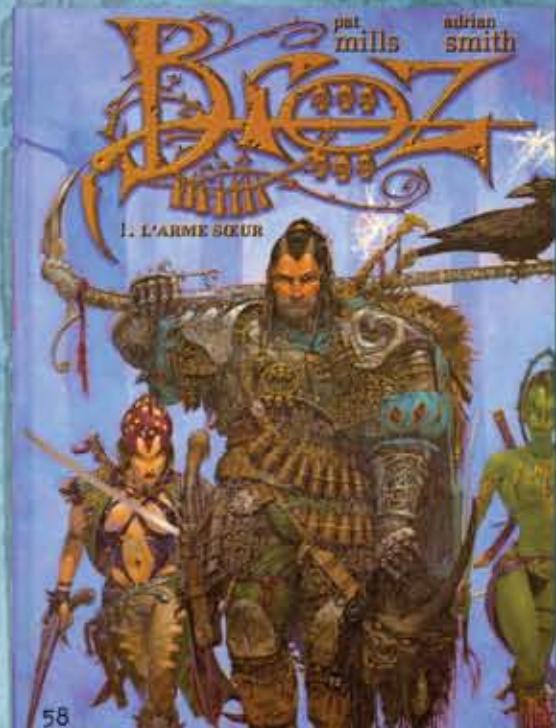








GOST SALONA



EDRIJAN SMIT (Saseks, Engleska, 1969.) Ortač, ilustrator, koncept dizajner. Jedan od vodećih svetskih umetnika na polju veoma popularnog „Games Workshop“-a. Profesionalnu karijeru započeo je sa 18 godina.

Iz oblasti „Games Workshop“-a prelazi na polje stripa, sahvaljujući pre svega svetski poznatim strip scenaristi Pat Millsu, sa kojim objavljuje svoj debitantski strip-album, prvi u serijalu BROZ (2005.), za francuskog izdavača „Nickel“. BROZ pripada lanu epske fantastike, što je stilski i najpričližnije radovima kojima se Smit proslavio na polju „Games Workshop“-a.

Za nas je serijal posebno interesantan jer se u njemu našlo niz motiva proisteklih iz srpske istorije, inače veoma privlačne i ranom piscu Millsu (album započinje omazem „Boju na Kosovo“) u kojem „Crna ptica“ recituje nekoliko stihova iz naše čuvene epske pesme, dok na mapi zamišljenog sveta u kojem se radnja stripa odvija, na unutrašnjim stranama korica, kao nazivi lokacija svoje mesto su našli: Avala, Kuku meni, Zetina, Princip, Goleč, Zmaj, Mrak, Bara, Skadar...).

Posle zavidnog uspeha prvog albuma BROZA, na zahtevnom francuskom tržištu izlaze i naredna dva.

GUEST OF THE 3RD SHOWROOM **ADRIAN SMITH**



ADRIAN SMITH (born in Sussex, England, 1969) is a graphic artist, illustrator, concept designer. One of world's leading artists in the field of popular "Games Workshop". He started his professional career at the age of 18. From "Games Workshop" he moved onto comics, primarily owing to world's renowned comic book writer, Pat Mills, with whom he made his debut comic album, the first one in BROZ series (2005), for a French publisher, "Niche".

BROZ belongs to a genre of epic fantasy, which is stylistically closest to works that celebrated Smith in the field of "Games Workshop". For us, the series is of a very special interest because a whole series of motives from Serbian history, otherwise very attractive for Ivo Andrić and Mills (the album begins with an homage to the Battle of Kosovo in which Black Bird recites several stanzas from our famous epic poem, while names of locations such as: Avala, Kukavica, Zetina, Princip, Golec, Zmaj, Ljubin, Šabac, Skadar... found their way on a map of an imagined world in which the story takes place painted on inner flaps).

After initial success of BROZ's first album, the next two albums followed on the demanding French market.



ŽAN-MARK TEVNE rođen je 1955. godine, kada i neprevazideni francuski proizvod Citroenova „velika“ Ajskula DC. Dugi niz godina uspešno se bavio novinarstvom, kao i producentskim poslovima na televiziji (F2). Osamdesetih je bio glavni urednik čuvenog strip magazina „Pilote“, a zatim direktor kolekcije u izdavačkoj kući „Futuropolis“.

GOST SALONA

Autor je više knjiga o automobilima 60-ih godina, muzici, muškoj modi, teoriji strip-a, Enkiju Bilal-u... Zajedno sa Baruom, scenarista je strip-a PUT ZA AMERIKU (1998) koji biva nagrađen prestižnom nagradom Harvey za najbolji inostrani strip. Od 1998. do 2006. bio je generalni direktor najprestižnijeg međunarodnog festivala stripa na svetu – Angulemskog.



GUEST OF THE 3RD SHOWROOM

JEAN-MARC THEVENET

JEAN-MARC THEVENET was born 1955, the same year when unsurpassed French Citroen's grand "Shark" (DC 1955 model) was launched. He spent a long series of successful years in journalism and TV production business (Channel France 2).

During the 1980s, he was the editor in chief of the famous "Pilote" comic magazine, and a director of "Futuropolis" publishing house. Thevenet is the author of a number of books on 1960s model cars, music, men's fashion, theory of comic books, Enki Bilal...

Together with Baru, he is the co-writer of ROAD TO AMERICA (LE CHEMIN DE L'AMERIQUE, 1998), awarded with the prestigious Harvey Award for the best foreign comic book. From 1998 to 2006 he was the general director of the world's most prestigious comic festival in Angouleme.





ČETVRTI
MEĐUNARODNI
SALON
STRIPA

4TH INTERNATIONAL
COMICS SHOWROOM

IV

28.09-05.10.2006.

REĆ ŽIRIJA

KRUPNIM KORACIMA NAPRED

Na osnovu radova žiriranih na konkursu 4. međunarodnog salona stripa, stiže se utisak da razvoj stripa, možda i očekivano, ide u dva dosta različita pravca. To upravo pokazuju dela, oko 200 autora pristiglih iz 11 zemalja sveta, koja se, u sagledavanju strategije samih autora, mogu grubo podeliti u dve kategorije. Jedna je put vrednih i marljivih umetnika, koji zbog svoje inovativnosti i sklonosti istraživanju uspevaju zaokupiti pažnju članova žirija i samim tim dobiti nagrade. Drugoj kategoriji pripadaju autori koji objavljaju u časopisima i albumima i koji, zbog svog klasičnijeg postupka, bivaju manje pogodni za izlaganje i zahtevaju drugačiji pristup sagledavanja i isčitavanja tabli. Stoga im, razumljivo, često izmaknu vredna i zaslужena priznanja.

Kao što smo i pretpostavljali, bilo je dosta tabli koje su svojom scenarističkom ozbiljnošću, svežinom crteža i boje, i ličnim pečatom, zaslužile da ponesu epitet nagradenog stripa u nekoj od kategorija.

Prijatnih iznenadenja bilo je i u kategoriji mlađih autora do 15 godina. Upravo su ti takmičari pokazali neočekivanu maštovitost i umeće u stvaranju stripa, u svim mogućim formama i tehnikama.

I ovo žiriranje pokazuje da se mora priznati da je strip krupnim koracima iskoračio napred, i ipak se ne treba plašiti za budućnost ovog, ne tako davno nastalog medija, koji s pravom nosi naziv deveta umetnost.

ŽELJKO PAHEK
predsednik žirija



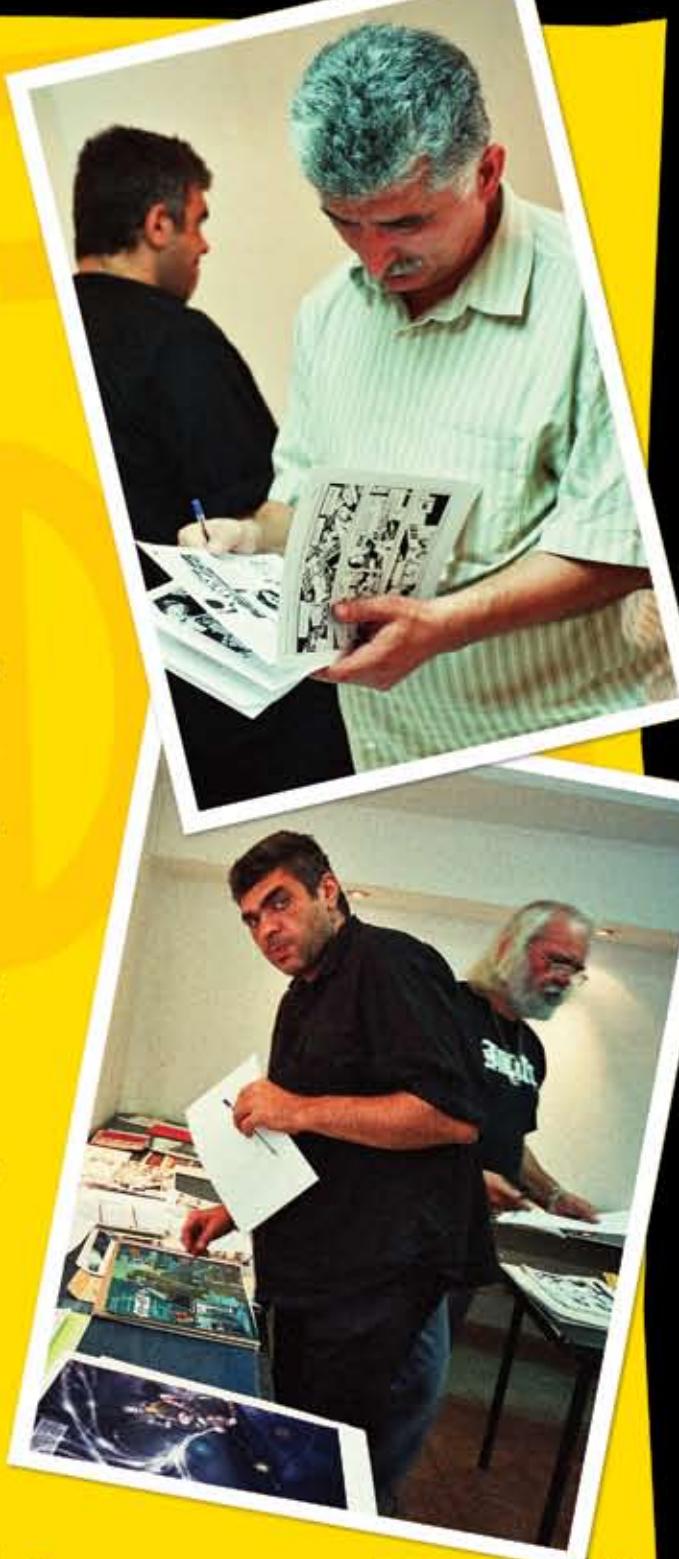
HUGE STEPS FORWARD

Based on the works reviewed by the jury at the contest of the 4th International Comics Showroom, one gets an impression that the development of comics, perhaps unexpectedly, moves in two very different directions. The reviewing of the strategy applied by the very authors, around 200 of them from 11 countries across the world, has shown that their work which could be roughly divided into two categories. The first one is the path of diligent and hardworking artists who, because of their innovation and tendency to explore, manage to draw the attention of members of jury and therefore get the awards. The second category is that of those authors who publish in magazines and albums, and who are, due to their more classical approach, less suitable for exhibitions and who demand a different approach for viewing and reading their pages. Understandingly enough, valuable and deserved awards often evade them.

Just as we had guessed, there were many pages which deserved, with their scriptwriting seriousness, freshness of graphics and colour, and personal stamp, to be awarded in one of the categories. There were pleasant surprises in the category of young authors up to 15 years of age. Precisely those contestants have shown unexpected imagination and skill in creating comics, in all possible forms and techniques.

The reviewing of this jury has shown that one must admit that comics have made huge steps forward, and that one should not - despite everything - fear for the future of this medium, created not so long ago, the one which deservedly bears the name of the ninth art.

Zeljko Pahek
President of the jury



A WORD BY THE JURY

ŽIRI I NAGRADA

ŽIRI / JURY:

predsednik žirija / president of the jury

ZELJKO PAHEK

(strip autor / comic artist)

SIBIN SLAVKOVIĆ

(urednik „Stripoteke“ / „Stripoteka“ comic magazine editor)

RANKO MUNITIĆ

(filmski kritičar / film critic)

VLADIMIR JANKOVIĆ DŽET

(rok muzičar / rock musician)

KOJA

(DISCIPLIN A KITSCHME)

GRAND PRIX

MIROSLAV MARIĆ

Najbolje ostvarenje u domenu KLASIČNOG strip jezika

Award for the best traditional style comic

KOSTA VOJVODIĆ

Najbolje ostvarenje u domenu ALTERNATIVNOG strip jezika

Award for the best alternative comic

IVAN RANKOVIĆ

Najbolji SCENARIO

Award for the best script

SLOBODAN STOŠIĆ

Najbolji CRTEŽ

Award for the best graphics

BORIS BAKLIŽA

Specijalna nagrada žirija za INOVACIJU u domenu strip umetnosti

Special jury prize for inventiveness

BRATISLAV MILENKOVIC

NAGRADA U KATEGORIJI TAKMIČARA DO 15 GODINA

AWARDS AND PRIZES FOR AUTHORS UP TO 15 YEARS OLD

MLADI LAV - NAJBOLJI RAD u kategoriji takmičara do 15 godina starosti:

YOUNG LION special award

TAMARA LAZIĆ

Specijalna nagrada žirija za najbolju IDEJU

Special jury prize for the BEST IDEA

MIHAJLO VITEZOVIĆ

Specijalna nagrada žirija za ZREO I MAŠTOVIT IZRAZ

Special jury prize for maturity and imagination

JELENA NIKOLIC



NAGRADA SPONZORA
SPONSORS' PRIZES

NAGRADA STRIPOTEKE, Novi Sad
STRIPOTEKA MAGAZINE PRIZE
DUŠAN BOŽIĆ

NAGRADA POLITIKINOG ZABAVNIKA
POLITIKIN ZABAVNIK MAGAZINE PRIZE
TOMAŠ PROKUPEK / TOMAŠ CHLUD, ČEŠKA REPUBLIKA/Czech Republic

NAGRADA IZDAVAČKE KUĆE SYSTEM COMICS, Beograd
SYSTEM COMICS PUBLISHING HOUSE PRIZE

1. MILAN ANTANASIJEVIĆ / MARKO STOJANOVIĆ
2. VESSELIN ANKOV / ALEXANDER KRUSTEV, Bugarska/Bulgaria
3. JOHANNA MARCADE, Francuska/France

NAGRADA FIRME COMPUTER LAND, Beograd
COMPUTER LAND COMPANY PRIZE
1. VLADIMIR ALEKSIĆ / MARKO STOJANOVIĆ
2. SAŠA MIHAJLOVIĆ
3. DRAGAN PAUNOVIĆ / LJUBIŠA TRIFUNOVIĆ

NAGRADA IZDAVAČKE KUĆE BELI PUT, Beograd
WHITE ROAD PUBLISHING HOUSE PRIZE
MIROSLAV MARIĆ
DEJAN ŠIJUK, BIH/Bosnia and Herzegovina

NAGRADA MAGAZINA STRIP PRESSING
STRIP PRESSING MAGAZINE PRIZE
UROŠ BEGOVIĆ

NAGRADA ČASOPISA MUNJA STRIP, Beograd (najmladem takmičaru Salona)
MUNJA COMIC MAGAZINE PRIZE (youngest participant prize):
MILOŠ DENIĆ

NAGRADA EUnet-a, Beograd
EUnet Prize:
1. DEJAN MANDIĆ
2. TIHOMIR ČELANOVIĆ / MARKO STOJANOVIĆ
3. NIKOLA KORAC

THE JURY AND AWARDS



GRAND PRIX

MIROSLAV MARIĆ

MIROSLAV MARIĆ (Čačak, 1957) je završio Gradevinski fakultet u Beogradu, a od 1995. godine se profesionalno bavi grafičkim dizajnom. Svoje radove objavljivao je u časopisima: "Student", "Vidici", "Profil", "Tron", "Zapis", "Lavirint", a teorijske tekstove u oblasti stripa u: "Yu Strip Magazinu", "Stripoteci", "Momentu", "Tronu", "Eterni", "Megatronu". Kao scenarista, Miroslav je saradivao sa M. Milutinovićem-Bradom i V. Radovanovićem - strip serijal ČUVARI ZABORAVLJENOG VREMENA.

Miroslav je priredivač tematskih brojeva časopisa "Gradac" posvećenih Mebiusu, Hugo Pratu, Enki Bilalu. U više navrata, vodio je strip radionoce u kojima su edukovani polaznici iz oblasti stripa i ilustracije. Jedan je od osnivača i urednika izložbe STRIPARTI koje je prateća manifestacija Festivala animiranog filma u Čačku. Miroslav je dobitnik nekolicine nagrada i priznanja za strip i stvaralaštvo u oblasti primenjene umetnosti i dizajna (plaketa "Zlatno pero Beograda", nagrada za primenu novih tehnologija u stvaralaštvu na 3. međunarodnom salonu stripa u Beogradu, nagrade listova "Student" i "Mladost"...). Izlagao je na više kolektivnih izložbi.

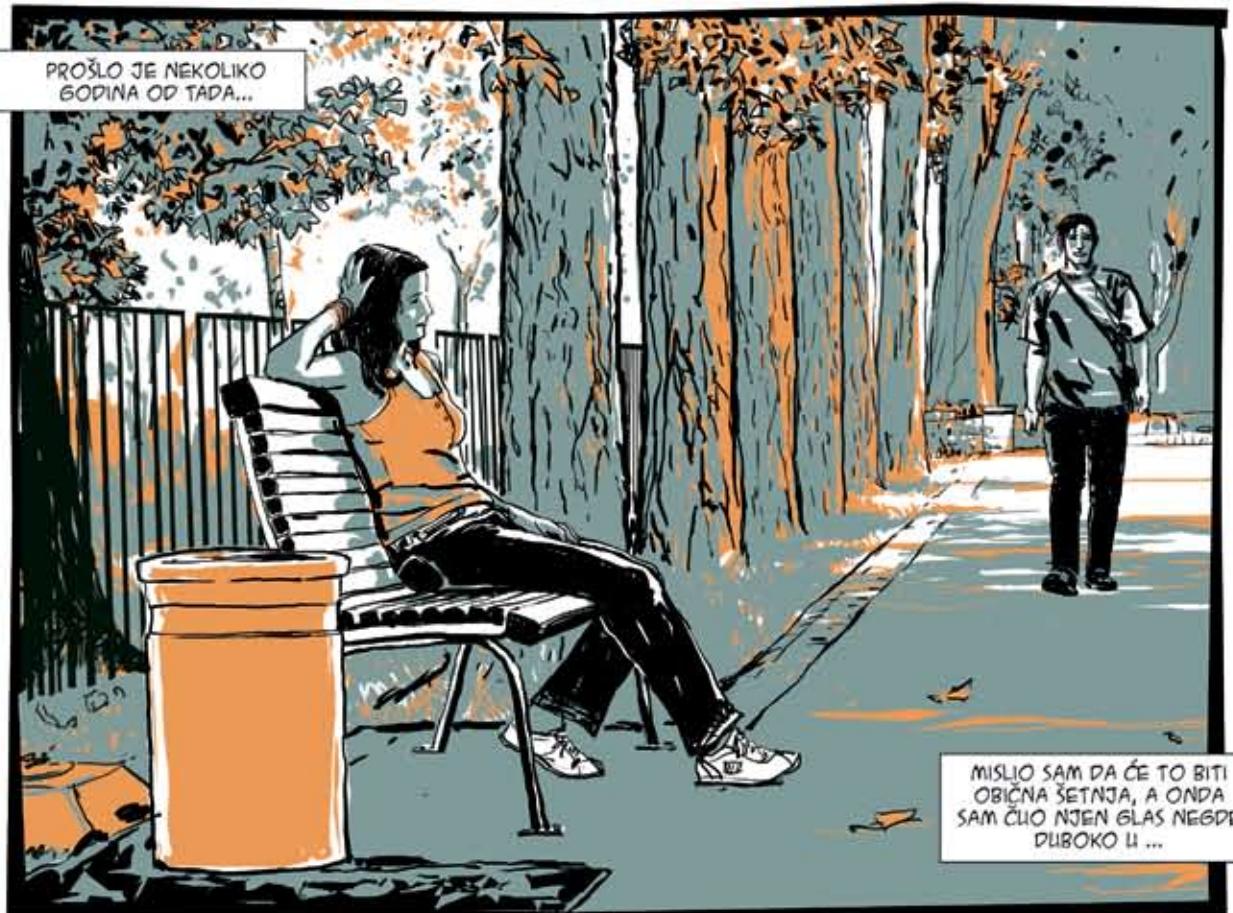
E-mail mmmaric@yul.net



MIROSLAV MARIĆ (Čačak, 1957) completed a degree at the Faculty of Civil Engineering in Belgrade, and since 1995 he has been professionally dealing with graphic design. He published his art work in magazines such as "Student", "Vidici", "Profil", "Tron", "Zapis", and "Lavirint", and his theoretical pieces appeared in "Yu Strip Magazin", "Stripoteka", "Moment", "Tron", "Eterna", and "Megatron". As a scriptwriter, Miroslav cooperated with M. Milutinović - Brada and V. Radovanović on a comic series GUARDIANS OF LOST TIME.

Miroslav was the editor of "Gradac" magazine's thematic issues dedicated to Moebius, Hugo Pratt, and Enki Bilal. On several occasions, he led comic book and illustration workshops, and he is also one of the co-founders and editors of STRIPARTI exhibition, which accompanies Animation Film Festival in Čačak. Miroslav received several awards and recognitions for his comics and creative work in the area of applied arts and poster design (The Golden Quill of Belgrade Plaque, Award for the Implementation of New Technologies at the 3rd International Comics Showroom, and also awards by "Student" and "Mladost" magazines...). He has exhibited his work at a number of collective exhibitions.

PROŠLO JE NEKOLIKO
GODINA OD TADA...



MISLIO SAM DA ĆE TO BITI
OBIČNA ŠETNJA, A ONDA
SAM ČUO NJEN GLAS NEGDE
DUBOKO U ...

BUT AIR FLIES

SETI SE!

UHHH!

SETI SE!

ČEGA SE
TREBA SETITI?



JEDNOM
DAVNO ...



SI IH VEĆ
VIDEO!

BILI SU
POSLEPNE
...



JEDNOM
DAVNO ...



ONI BEHU
ZNAMENJE,

TA DVA
MALA...

ONI!

TA DVA...

JA SAM TU DA
TE PODSETIM,

A TI DA NE
ZABORAVISI!

ZBOGOM!

ZBOGOM...

PROŠLO JE DOSTA VREMENA.
BILO JE TO HILJADAMA
KILOMETARA DALEKO.

KADA SE SETIM TOG DANA
UVEK ME OBIZUME DRHTAJ
PRI SAMOJ POMISLI DA BIH
MOGAO OPET SUSRESTI...



TA DVA
MALA...



SPECIJALNO PRIZNANJE za DOPRINOS SRPSKOM STRIPU



ŽELJKO PAHEK (Županja, Hrvatska, 1954) je zavoleo strip i naučnu fantastiku još od malih nogu. U Beograd dolazi 1978. godine, a profesionalnu karijeru započinje 1979. kada mu se objavljuje prva strip tabla u časopisu „Vidici“. Najzaslužnijim za svoj „pravilan razvoj“, Željko smatra strip magazin „YU Strip“. Realizam u crtežu i boji glavna su mu orijentacija, ali se rado okušava i u crnohumornoj grotesci (uspešno se bavi i karikaturom). Bogatu uporednu karijeru ilustratora, Željko započinje u „Politikinom zabavniku“ (1979-1984), a danas najviše ilustruje naslovnice za knjige i to pretežno svog najomiljenijeg žanra - SF.

Kompletan je strip autor (crtač i scenarista) mnogobrojnih stripova koje su mu objavljivali svi domaći strip magazini („YU Strip“, „Naš strip“, „Spunk novosti“, „Stripoteka“...), kao i mnogobrojni inostrani („Zona 84“ - Španija, „Eternaute“ - Italija, „Schwer Metall“ - Nemačka, „Fluide Glacial“ - Francuska, „Tin Tin“ - Belgija, „Eleftherotipia“ - Grčka,...), uključujući i onaj od najprestižnijih - američki „Heavy Metal“ (1989-2004).

Strip album ONCE UPON A TIME IN THE FUTURE (1991) objavljuje u saradnji sa izdavačem „Strip Art Features“, da bi album objavili: „Platinum“ (SAD), „Arboris“ (Holandija), te „Carlsen Verlag“ (Nemačka), koji izdaje i album DURCHBRUCH (1990), strip-kolekciju objavljenu u 13 zemalja sveta, u kojoj je zastupljen Željko zajedno sa 27 najeminentnijih svetskih strip autora. Alume MOBY DICK 1 i 2 (scenarista Jean-Pierre Pecau) objavljaju mu „Delcourt“ (Francuska, 2005), i „Glenat“ (Španija, 2006).

Kod nas su mu objavljeni albumi: ASTRO-IDANI: OŽIVLJENI METUZALEM („Profil“, 1986), LEGIJA NEPROMOČIVIH („PPK“, 1997), BADI KUKAVICA I DRUGE PRICE („System Comics“, 2001).

Voli elegantno da preskače podatke o nagradama, dok prikupljanje biografskih podataka Željko najradije prepušta drugima.

ŽELJKO PAHEK



SPECIAL AWARD FOR GENERAL



CONTRIBUTION TO SERBIAN COMICS

ŽELJKO PAHEK (born in Županja, Croatia, 1954) has had the love for the comics and science fiction since he was a little boy. He came to Belgrade in 1978, starting his professional career in 1979 with the publication of first comic book page in "Vidici" magazine. Željko holds "YU Strip" magazine as most responsible for his "right development". In his drawings and colouring, he is oriented towards realism, but he gladly tries his skills in the black humour grotesque (he successfully deals with caricature). At the same time, Željko began his rich career as an illustrator in "Politikin zabavnik" magazine from 1979 to 1984. Nowadays he mainly illustrates book covers, chiefly those in his favourite genre - SF.

He is a full well-rounded comic book author (artist and writer) of numerous comics published by all domestic comic magazines ("YU Strip", "Naš strip", "Spunk novosti", "Stripoteka", etc.), as well as by many foreign ones (Spanish "Zona 84", Italian "Eternaute", German "Schwer Metall", French "Fluide Glacial", Belgian "Tin Tin", Greek "Eleftherotipia", etc.), including one of the most prestigious ones - US "Heavy Metal" (1989-2004).

With a help of the "Strip Art Features" publisher, his album ONCE UPON A TIME IN THE FUTURE (1991) get published by "Platinum" (USA), "Arboris" (Netherlands), and "Carlsen Verlag" (Germany) which also published the DURCHBRUCH (BREAKTHROUGH) album (1990), a comics collection published in 13 countries, featuring Željko together with the world's 27 most prominent comic book authors. His MOBY DICK 1 and MOBY DICK 2 albums (writer Jean-Pierre Pecau) was published by "Delcourt" (France, 2005), and "Glenat" (Spain, 2006).

In Yugoslavia and Serbia, he published the following albums: ASTRO-IDJANI: RESURRECTED METUSALEM ("Profil", 1986), A LEGION OF THE WATERPROOF ("PPK", 1997), BUDDY THE COWARD AND OTHER STORIES ("System Comics", 2001).

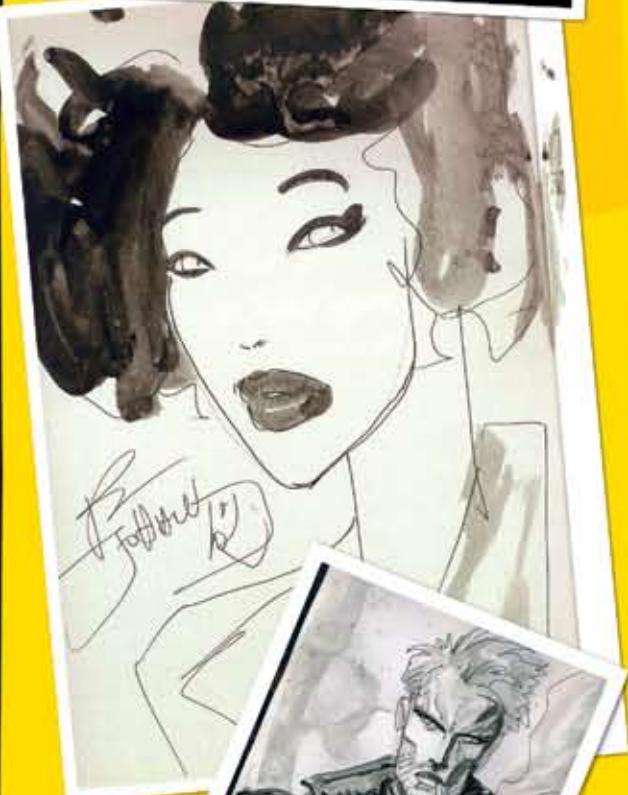
While liking to elegantly skip over information about his awards, Željko prefers to leave the collection of his biographical data to others.







GOST SALONA



OLIVIE LEDRUA (Meaux, Francuska, 1969.) je još kao dete voleo da crta superheroje. Kao tinejdžer, želeo je da ilustruje dečije knjige u stilu Brajan Frouda, ali nije pronašao izdavača. Sa 18 godina, na festivalu „Dungeons and Dragon”, dobija svoj prvi posao – dizajn jedne „fantasy” igre. Na Festivalu sreće i scenaristu Fransoa Frojdevala, te zajedno kreiraju HRONIKE CRNOG MESECA (CHRONIQUES DE LA LUNE NOIRE, 1989.) za ediciju „Zenda”. Kako je krajem 80-ih u Francuskoj postojala samo nekolicina stripova žanra epske fantastike, HRONIKE su zapravo bile veliki uspeh tadašnjeg andergronda pokreta. Nakon 5 albuma, Olivie napušta serijal, da bi sa scenaristom Tomason Mosdijem, u „film noir” stilu, stvorio XOCO (1994.) za „Vents D’Ouest”, strip u dva dela sa junakom indijanskim šamanom, pod uticajem knjiga Karlosa Kastanede i vizuelnog stila Orsona Velsa i ekspresionističkih filmskih režisera.

Potom, sreće čuvenog britanskog scenarista Pat Milsa, sa kojim stvara serijal od 3 albuma SHA (1996.-1998.) za „Soleil”, u stilu filma BLADE RUNNER, smešten u Nju Jork budućnosti. Serijal predstavlja opoziciju „američkom snu”, priča se vrti oko reinkarnacije i okultizma, a vizuelno su kombinovani elementi kiča sa „film noir” stilom. Sledеći projekat, postapokaliptičnu, SF priču inspirisanu delom Filipa K. Dika – SKARLETNA VRATA (LA PORTE ECARLATE, 1998.) Olivie crta i piše ponovo za „Soleil”.

Posle serijala SHA, Olivie i Pat prave REKVIJEM, VITEZ VAMPIR (REQUIEM, CHEVALIER VAMPIRE, 2000. – do sada 6 albuma objavljeno), gotsku epsko-fantastičnu priču smeštenu u paklu. Vešto kombinujući crnu komediju i horor, vizija jednog dekadentnog sveta prikazana je na barokni način, a veliki uspeh serijala je i izuzetno uspešno lansirao tadašnju novonastalu kompaniju „Nickel” (bivša „Zenda”).

Trenutno, Olivie pravi knjigu o vilama kombinujući svoje mnogobrojne „fantasy” radove iz proteklih 15 godina sa novim. Takođe, art direktor je i veoma poznate kompjuterske igre HEROES OF MIGHT AND MAGIC. Živi u Bretanji, sa suprugom Anom i dvoje dece, i planira novi serijal sa Patom smešten u „fantasy” pank svet.

GUEST OF THE 4TH SHOWROOM

OLIVIER LEDROIT (born in Meaux, France in 1969) loved drawing superheroes as a child. As a teenager, his ambition was to illustrate children's books in the style of Brian Froud, but there was no publisher interested at that time. When he was 18, at a "Dungeons and Dragon" festival, he received his first commission, to design a fantasy game. He also met writer Francois Froideval and together they created BLACK MOON CHRONICLES (CHRONIQUES DE LA LUNE NOIRE, 1989) for Editions "Zenda". At that time, there were few heroic fantasy comics in France, it was an underground movement, and BLACK MOON CHRONICLES was the first success. After illustrating five books in the series, he left to create XOCO (1994) for Editions "Vents D'Ouest" with writer Thomas Mosdi. This was a two volume film noir style mystery with an Indian shaman hero, influenced by the books of Carlos Castaneda and the visuals of Orson Welles and expressionist directors.

Then he met famous British writer Pat Mills and they produced SHA (1996 - 1998) for Editions "Soleil". This was a three volume story set in a BLADE RUNNER-style future New York. Visually, the book was a negative interpretation of the American Dream with kitsch images combined with film noir, e.g. Happy Days meets Philip K. Dick. The story's themes revolved around reincarnation and occult possession. Olivier then wrote and drew THE SCARLET DOOR (LA PORTE ECARLATE, 1998) for Editions "Soleil", a post-apocalypse, science fiction story inspired by Philip K. Dick.

Following SHA, Olivier and Pat created REQUIEM, VAMPIRE KNIGHT (REQUIEM, CHEVALIER VAMPIRE, 2000, an ongoing series, 6 books are published until now), a Gothic Heroic Fantasy set in Hell. Its world is very decadent and baroque and combines black comedy with horror. This series was designed to launch a new company, Editions "Nickel" (previously Editions "Zenda").

Now Olivier is making a book of fairies which combines many fantasy drawings over fifteen years with new images. He is also art director of HEROES OF MIGHT AND MAGIC computer game. He is currently planning a new series with Pat set in a fantasy steam punk world. He lives in Brittany with his wife Anne and two children.

OLIVIER LEDROIT



JUBILEJ: „MIKA MIŠ”

70 GODINA OD OBJAVLJIVANJA PRVOG STRIPA U SRBIJI

„Mika Miš” i nastanak pravog i samosvojnog srpskog stripa

Ove godine navršilo se sedam decenija od izlaska prvog broja najznačajnijeg meduratnog strip-izdanja „Mike Miš”. Pokrenuo ga je Aleksandar J. Ivković u Beogradu 21. marta 1936. godine. Ivković je držao između dva rata Izdavačko knjižarsko preduzeće i fotocinkografiju „Rus”, a godine 1937. sa L. Lustigom osnovao je preduzeće „Universum Press” koje se bavilo izdavanjem, izradom i distribucijom stripa. Iako najavljen i koncipiran kao dečiji list (pored stripova, u početku donosi i humor, pesmice, ukrštenice, zagonetke i slične priloge), „Mika Miš” će ubrzo biti pretvoren u pravi strip zabavnik.

Pod uredničkim vodstvom Milutina S. Ignjačevića, za relativno kratko vreme, „Mika Miš” preuzima vodeću ulogu u ovoj oblasti izdavaštva i zadržava čelnu poziciju sve do 4. aprila 1941. kada je sa 504. brojem prestao da izlazi.

Sasvim neočekivano, 8. oktobra 1941. pojavio se u prodaji 505. broj, ali je odmah bio obustavljen od strane okupacionih vlasti. Svoj visoki renome „Mika Miš” umnogome duguje Princu Valijantu (Prince Valiant), Fantomu (Phantom), Mandraku (Mandrake the Magician), Flašu Gordonu i drugim popularnim junacima američkog stripa. Međutim, ugledu Ivkovićeve revije isto toliko doprineli su i stripovi grupe domaćih crtača. U prvo vreme, prisutni su Nikola Navojev i Đorđe Lobačev, ali već 1937. pridružiće im se i ostali majstori beogradskog stripa. Okupljanje većeg broja kvalitetnih autora predstavlja je do tada jedinstven primer u istoriji srpskog stripa. Do početka Drugog svetskog rata, na tlu Srbije ovdašnji su autori ostvarili impozantne opuse od po dvadesetak i tridesetak kompletnih storijskih učinivši od Beograda tridesetih godina, bez preterivanja može se reći, jednu od prestonica evropskog stripa.

Ne poričući izvesne uticaje, strip u Srbiji više nikada neće dostići takav stepen samosvojnosti i autentičnosti dajući svoj doprinos i u pripovedačkom i u grafičkom pogledu riznicama evropskog i svetskog stripa.

Gotovo da nema žanra u kome se srpski strip iz tog perioda nije oprobao (istorijski, pustolovni, vestern, naučno-fantastični, melodramski, kriminalistički). Naravno, ne uvek sa podjednakim uspehom. Što se tiče likovnih i stilskih odlika pobrojanih ostvarenja, ona svojom raznolikošću i izvornošću nimalo ne zaostaju za svojim tematskim i žanrovskim bogatstvom. Uglavnom je reč o realističkim avanturističkim stripovima uz nekoliko sporadičnih izleta u karikaturalnu stilizaciju.

Najvažniji crtači tridesetih godina u srpskom stripu bili su: Đorđe Lobačev, Sergej Solovjev, Konstantin Kuznjecov, Nikola Navojev, Ivan Šenšin, Aleksije Ranigner, Đuka Janković, te Momčilo Moma Marković i Sebastijan Lehner. Neophodno je, takođe, pomenuti i Marijana Ebnera i Đorda Maloga. Svi su bili obrazovani i uneli su puno duha u svoje stripove. I svi su, sa izuzetkom Mome Markovića i Sebastijana Lehnera, bili saradnici „Mike Miš”.

МИКАМИШ

ЗАБАВНИ ЛИСТ У СТРИПУ

ПРЕПОДУЧИЋЕ
СВИМА
НАШЕ
ЧУВЕЊЕ
РОМАНЕ

254



Autori su uživali potpunu kreativnu slobodu. Nisu postojala nikakva ograničenja pri komponovanju tabele ili određivanju broja slika na njoj. Preovladavala je praksa da se stripovi rade od broja do broja, odnosno po nekoliko tabli unapred, pošto su objavljivani u nastavcima (u svakom broju po jedna tabla), a samo izuzetno se dešavalo da se predaju kompletni kao, na primer, za ediciju „Mali zabavnik“ A. J. Ivkovića, koja je donosila celovite i to uglavnom premijerne stripove mlađih i talentovanih, ali i nedovoljno afirmisanih autora. Usled takvog načina rada, dešavalo se da nastavak nekog stripa izostane iz jednog ili više brojeva.

To je uglavnom proticalo bez ikakvog komentara, kada je objašnjavano „tehničkim razlozima“, a ponekad pravdano zdravstvenim stanjem autora.



Sa izuzetkom Dorda Lobačeva, Sebastijana Lehnera i donekle Konstantina Kuznjecova, vodeći beogradski majstori su gotovo u potpunosti bili oslonjeni na tekstove svojih saradnika, a veoma često su, kao predložke, koristili književna dela, srpske epske narodne pesme i priповетke. U izboru književnih predložaka nije bilo posebnih pravila. Podjednako su obradivani strani i domaći pisci. Potreba za dobrim scenarijima bila je, barem kada je reč o „Miki Mišu“, izgleda veća nego za crtačima. Tako je uredništvo ovog lista polovinom juna 1937. raspisalo veliki nagradni konkurs „za nekoliko originalnih libreta“ za strip. Tom prilikom istaknute su „obiasti“ iz kojih treba da bude libreto: „fantastične, egzotične, kriminalno detektivske, u žanru stripova Detektiva X-9“. Takođe se od učesnika zahtevalo da „razvoj radnje u stripu bude živ, sa brzim tempom i snažnim zapletom“.

Scenarija za većinu dela tadašnjih beogradskih majstora stripa napisao je Branko Vidić, jedan od najčitanijih i najpopularnijih pisaca istorijsko-romantičarskog štiva između dva rata.

Crtači i scenaristi su se veoma retko potpisivali, ili su to činili koristeći pseudonime koji su, kao po pravilu, imali amerikanizirani prizvuk. To je verovatno bilo zbog toga što je američki strip u to vreme bio najpopularniji, a i čitaoci su uvek više vrednovali ono što dolazi iz inostranstva. Dorde Lobačev je, na primer, dugo među kolegama i prijateljima bio poznat kao D'ord Strip, jer se tako potpisao u svojim prvim stripovima. Nikola Navojev je koristio razne pseudonime od kojih je najpoznatiji Nick Woodly. I Konstantin Kuznjecov je u par navrata pribegao ovoj praksi potpisavši se kao K. Kulidž i Steav Doop.

U godinama pred rat, u Srbiji je film bio glavna narodna zabava ali su bioskope posećivali i članovi najuglednijih srpskih porodica.

Izdavači i urednici su bili pasionirani filmski gledaoci. Neki su se, kao na primer Vojin M. Bordević i Milutin S. Ignjačević, i sami bavili filmom. A koliko se usadilo mišljenje da je strip po svom izrazu veoma blizak filmu svedoče i nujave za stripove ili filmove u beogradskoj štampi.

Stoga nije čudno što su na autore okupljene oko tadašnjih strip izdanja, osim već pomenutih književnih predložaka, veoma inspirativno delovala i brojna filmska ostvarenja.

Tome je verovatno doprinelo i to što je film takođe pribegavao obradi proznih dela pa je ponekad teško razlučiti da li je podsticaj za neki strip potekao sa velikog ekrana ili pročitane knjige.



Odomaćila se i praksa da se popularni roto-romani domaćih pisaca obrade i u stripu. To se obično događalo po objavljuvanju pisane verzije („Tajne Abisinskih gudura“, „Carev Štitonoša“). Bilo je, međutim, primera da roto-roman i strip izlaze istovremeno, kao što je to bio slučaj sa romanom „Crna maska ili lord Varvik“. Ili, da se u roto-romanu kao prilog donosi ukratko prepričan sadržaj u formi stripa („Grešnica“).

Aleksandar J. Ivković plasirao je mnoge stripove u inostranstvo putem svoje agencije „Univesum Press“. Teško je danas utvrditi šta je sve od autora iz Srbije plasirano van granica zemlje, ali je poznato da su neki njihovi radovi štampani u više francuskih listova.

JUBILEE: „MIKE THE MOUSE”

70 YEARS SINCE THE PUBLICATION OF THE FIRST COMICS IN SERBIA

„Mike the Mouse” and the creation of a real and distinct Serbian comic

In this year, seven decades have elapsed since the first edition of inter-war period's most important comic magazine „Mike the Mouse”. Aleksandar J. Ivković started it on March 21st 1936 in Belgrade. Between the WWI and WWII, Ivković ran the „Rus” publishing company, bookshop and photozincography workshop. In 1937, he set up „Universum Press” company together with L. Lustig, dealing with the publication, drawing and distribution of comic magazines. Although announced and envisaged as a children's paper (in the beginning, it had humorous pieces, short poems, crossword puzzle and similar items), „Mike the Mouse” would soon turn into a real comic magazine.

Under the editorial leadership of Milutin S. Ignjačević, „Mike the Mouse” took the leading role in this sector of publishing industry and it maintained a position at its helm until April 4th 1941 when the publication stopped after issue 504. Totally unexpectedly, on October 8th 1941, issue 505 appeared on newsstands but it was immediately stopped by the current occupation authorities. „Mike the Mouse” owed much to Prince Valiant, Phantom, Mandrake the Magician, Flash Gordon and other popular US comic book heroes. However, comics by a group of domestic authors contributed as much to the reputation of Ivković's review magazine.

In the beginning, there were Nikola Navojev and Đorđe Lobačev, but as early as 1937 they were joined by other masters of Belgrade comics. The gathering of a large number of quality authors was a hitherto unique case in the history of Serbian comics. Until the outbreak of World War II, domestic authors here in Serbia achieved remarkable oeuvres of some twenty or thirty complete stories, making Belgrade of the 1930s, it could be said without exaggeration, one of the European comic book capitals. Without denying certain influences, comics in Serbia would never achieve such a level of distinction and authenticity, giving their contribution European and world's treasury of comics in both its storytelling and its graphics.

There was almost no genre in which the Serbian comics of the period did not try (historical, adventure, western, science fiction, melodrama, crime novel). Naturally, this was not done with equal success. As far as graphic and stylistic characteristics of listed achievements are concerned, they in their diversity and originality do not at all lag behind in thematic and genre-oriented richness. This largely concerned adventure comics with a few sporadic excursions into caricature stylization. Most important graphic artists of the 1930s Serbian comics were Đorđe Lobačev, Sergej Solovjev, Konstantin Kuznječev, Nikola Navojev, Ivan Sensin, Aleksije Ranher, Duka Janković, Momčilo Moma Marković and Sebastijan Lehner. It is also necessary to mention Marijan Ebner and Đorđe Mali. All of them were educated and they brought a great deal of spirit and humour to their comics. All of them, too, with an exception of Moma Marković and Sebastijan Lehner, contributed to „Mike the Mouse”.

BUFFALO BILL

4

VJEDOJ DA SE NEĆE
MOĆI DUGO
OZUČATI KOLONISTI
ODLUDUJU DA SE
JEDAN OD NJIH
PROBAVE KROZ
OBRAZ INDIJANACA
I ODE DO
TVRDJAVE FOR I
DOVEDE POMOS
JEDAN OVAKAZAN
MLADIĆ
SE BACA NAL
MONJA IIZLEĆE
IZ OSREDNUTOG
KRUGA...



ZBOGOM... MUDAR ZAD PUSTI GA MERCI U
BACODA... ISIGURNI SU GOVIM SLEKAMA
TE JE SMETRIJE
KODA...



GLASNIK JE
POMUSAO DA SE
PROBIDE...

MEĐUTIM GLASNIK
JE SHOUJU SMELOST PRA-
TILO ZINOTOM NA ŠVEGA
STO METARA OD LOGORA...



POD ZAŠTITOM PU-
SCANE VETRE BILL
POMUSAVA DA SE PRO-
BIDE KROZ PUNI OBRIĆ
CRVENOMOZACA...



NEPO-
HISEM
JEDNO
KODA
PREI

Даљије хоћеју филм



СУТРАШЊИ МАЛИ ЗАБАВНИК „МИКА МИ“

2-1

ДА САМ ГОДОРИ
ДА СУ МОЈ БРДНИЦИ БУДУ



У ПРИПРЕМИ НАЈЛЕПШИ РОМАН ИЗ ЦИКЛУСА „ЮПИ НОЋ“ — „БАГЛАДСКИ ЛОПОВ“!

Authors enjoyed their full creative freedom. There were no restrictions as far as composition of the table or determining the number of pictures on it were concerned. A practice prevailed that comics should be done from issue to issue, that is, by several tables in advance, given that they were published in serials (one table per issue), while only in special cases it happened that they were submitted in full, like, for example, for A. J. Ivković's „Mali zabavnik” edition which had completed and mainly premier-edition comics by young and talented but not sufficiently recognized authors. Because of such a manner of working, it so happened that a sequel of a comic would not show up for one or a number of subsequent issues. This by and large used to pass without any comments. Sometimes it was explained away with „technical reasons”, and sometimes excused on the grounds of author's health condition.

HARI DŽADŽ

GRANDIOZAN ROMAN O AVANTURAMA U PANKONTINENTU

86



Artists and writers seldomly signed their work or they did it using pseudonyms, which, as if by a rule, sounded American. This was probably because US comics at the time were most popular, and readers always valued more what came from abroad. Borde Lobačev, for example, was long known among his colleagues as D'ord' Strip because this is how he used to sign his first comics. Nikola Navojev used various pseudonyms of which the most famous was Nick Woodly. Konstantin Kuznjecov, too, resorted to this practice few times and signed his work as C. Coolidge and Steve Doop.

In the years ahead of the war, film was the biggest popular form of entertainment in Serbia, but cinema theatres were also visited by members of most prominent Serbian families. Some cartoon people, like Vojin M. Bordević and Milutin S. Ignjacićević, even worked in film industry. Advertisements for comics or for films in the Belgrade press testify to the extent to which the opinion that comics, by their manner of expression, were very close to film was spread out. This is why it is no wonder that numerous cinematic achievements, in addition to aforementioned literature pieces, had such an inspiring effect on authors gathered around current comics editions. The fact that film also used literature prose works also contributed to this influence, and something is difficult to tell whether the incentive to do a comic came from the large screen or from a book.

A practice also took roots that popular pulp novels by domestic authors also get done in comic books. This usually happened after the publication of the written version (THE SECRETS OF ABBYSINIAN GORGES, TZAR'S SHIELD BEARER). However, there were also situations in which the pulp novels and its comic book were released at the same time, such as was an example of BLACK MASK or LORD VARVIK. Or, a pulp novel would have a summary of its contents in a form of a comic (like in THE SINNER).

Alexander J. Ivković placed many comics for publication abroad via his „Universum Press“ agency. Today, it is difficult to establish as to which exact Serbian authors were published outside the borders of Yugoslavia, but we know that some of them were printed in several French papers.

With an exception of Borde Lobačev, Sebastian Lehner and to some extent Konstantin Kuznjecov, leading Belgrade masters almost fully relied on stories written by their associates, and they very often, as proposals, used literature pieces, popular Serbian epic poems and short stories. There were no rules in the choice of literature-oriented proposals. Both foreign and domestic writers were used. It seems that the need for good scripts was greater than that for good cartoonists, at least as far as „Mike the Mouse“ was concerned. Thus the editorial board of the paper in mid-June 1937 published a big contest for the award of „several original librettos“ for comics. „Areas“ which libretto should deal with were specified on this occasion: „fantasy, exotic, crime/detective, and also in the genre of Detective X-9“. Also, participants were required that „the development of the story be vivid, with a fast pace and a thick plot“. Branko Vidić wrote scripts for the majority of Belgrade comics masters of the time. He was one of the most read and most popular writers of historical/romance works between the wars.

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S A L O N A**

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F R I E N D S O F T H E
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