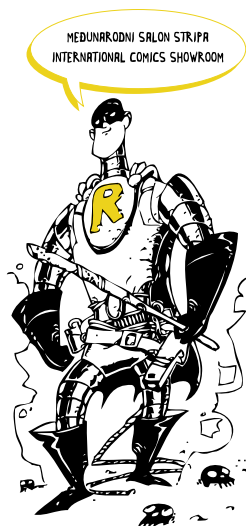


## 5. MEĐUNARODNI SALON STRIPA 2007.

## 5th INTERNATIONAL COMICS SHOWROOM 2007



MEĐUNARODNI SALON STRIPA  
INTERNATIONAL COMICS SHOWROOM

*Urednik  
Showroom curator  
Miki Pješčić*

*Koordinator međunarodnog programa  
International programme manager  
Dejan Nikolaj Kraljačić*

*Program domaćih autora  
Review of domestic authors  
Vladimir Vesović*

SKC Beograd, Srećna Galerija, 2007.  
SKC Belgrade, Happy Gallery, 2007

## Hiljadu cvetova, ocean pupoljaka

**O** bilje ovogodišnjeg odziva pokazuje koliko je Međunarodni salon stripa u Beogradu već formiran internacionalni esnafski fenomen. Od oko 1.000 stripskih strana koje su bile propozicijski legitimne, neka petina bi sigurno mogla činiti izuzetnu zbirku. Ta kolekcija bi pokazala sve svetske stilove, zanatske pristupe i poetike, pa bila i mali vremeplov kroz istoriju većine nacionalnih škola (uključujući tu posredno čak i tradicije Argentine i Japana).

Možemo odahnuti: svetski strip je rasterećen, slobodan i potpuno punoletan, bez ikakvih znakova stvaralačke krize.

Koji god termin da upotrebite — autorski, eksperimentalni, alternativni ili „podzemni strip“ je dokazao svoju zrelost, i u raznim rukavcima već definitivno našao savršenost forme u disciplini minijature, a nekoliko ovogodišnjih radova bi se moglo pojaviti u najelitnijim planetarnim izborima. Međutim, najveći prodor u alternativnom izrazu se nije desio u dvodimenzionalnoj formi (koja je samo likovno potvrdila već viđene škole), već u proširivanju stripske umetnosti van papirnog medijuma —

na instalaciju, prostornu intervenciju i skulpturnu dimenziju.

Ako se za alternativni strip visok nivo i mogao očekivati, ipak je glavni ovogodišnji utisak da sada glavnotokovski strip doživljava renesansu na polju minijatura. To je fenomen koji je žiri sa radošću prihvatio jer u celom svetu postoji prazan prostor po ovom pitanju još od početka 1980-ih.

Glavnotokovske minijature — koje stilski, poetički i zanatski dele nišu sa najvećim stripskim hitovima — ove su godine predstavljale iznenađujuće jaku, a najčešće i superiornu konkurenciju tzv. alternativnom stripu. Pored besprekorne likovnosti, ta konkurencija se pre svega ogleda u jednom novom dramaturškom senzibilitetu glavnotokovskih minijatura. Taj scenaristički uzlet je važno vraćanje ključnim korenima, jedno ponovno sazrevanje stripskog medijuma i umetnosti koja se skorije prečesto odvajala od kompleksne glavnotokovske naracije na malom prostoru.

Naglašavamo i da su oba krila stripske umetnosti pokazala i svoju duboku ugrađenost u sve tokove opšte likovne porodice.

Ishod glasanja je otkrio da su svi članovi prepoznali oba fenomena — i konceptualističke inovacije i sazrevanje glavnotokovske minijature, a smatramo da je taj utisak relevantan i za sve scene bivše Jugoslavije i većeg dela

kontinentalnih evropskih škola.

Mada je prijavljenih autora bilo sa nekoliko meridijana, ipak su autori bivšeg jugoslovenskog prostora i Jugoistočne Evrope bili u nesravnjivoj brojčanoj prednosti. Međutim, svi pokazatelji govore da će i to biti vrlo brzo promenjeno, sa naglim širenjem međunarodnog uticaja ovog već važnog takmičenja.

Pored postojanog i rastućeg nivoa koji su opet pokazale stripske scene Srbije, Hrvatske i Slovenije, očigledni su i drugi lepi trendovi: velika nova zrelost makedonskog stripa; postojano napredovanje bosansko-hercegovačke scene; pojava odličnih bugarskih, slovačkih i čeških autora; omiljenost stripskog izraza kod mađarske i srpske dece u Vojvodini (baš kao i u mnogim drugim osnovnim školama u Srbiji). Takođe je novije uvođenje stripa na umetničke akademije opet dalo najviše rezultate: beogradski Univerzitet umetnosti je definitivno postao rasadnik talasa raznolikih autora koje spaja samo briljantan i zreo izraz.

Kada se sve navedeno uzme u obzir, članovi žirija su se osećali kao da su hodali kroz čitavu edensku baštu jedne umetnosti i jednog medijuma.

Strip je živ.  
I rascvetava se.

Zoran Stefanović  
Član žirija  
Beograd, 3. septembar 2007.

## Thousands of flowers, an ocean of buds

The abundance of this year's submissions demonstrates the extent to which the comics showroom in Belgrade has already become an international phenomenon within the guild. Of around 1,000 pages of comics deemed to be legitimate in line with requirements, some fifth of this number would surely make up an extraordinary collection of works. In this collection, you would be able to see all existing styles, craftsman's approaches and his poetics, and it would also serve as a small time machine to take you to for a trip to history of the majority of national schools, which indirectly even include Argentine and Japanese traditions.

We can be relieved: world's comics are unburdened, free and fully mature, without any signs of a creative crisis.

Whichever term you should use to label them: author, experimental, alternative or underground, comics have demonstrated their maturity and, in various branches, they have already found perfect forms in miniature. A number of works submitted this year might as well appear in some of the most prestigious selections across the globe. However, the largest breakthrough in alternative expression did not take place in a two-dimensional format (which merely visually confirmed already seen traditions), but also in the expansion of the art outside its usual paper boundaries, taking it to the field of installations, 3D spatial intervention and sculpture.

If a high level performance was already expected for alternative comics, the main impression this year, nevertheless, is that mainstream comics are now undergoing a renaissance in the field of miniature. This is a phenomenon which the jury received with joy, because this field, on the global level, had been left with much vacant space since the beginning of the 1980s.

Mainstream miniatures, which stylistically, poetically and in terms of the craft share their niche with biggest comics hits, have this year made a surprisingly tough and most often even superior competition to the so-called alternative comics. In addition to spotless visual expression, this competition is primarily reflected in a new sensibility for drama of mainstream miniatures. This scriptwriting upswing is an important return to vital roots, a repeated maturing of the art of comics and its medium, which has recently too often been separated from complex mainstream narratives executed in small space.

We also stress that both branches of the art of comics have demonstrated that they are in-built in all currents of the general family of visual arts.

The outcome of the voting process has shown that all jury members recognized two ongoing phenomena - a conceptual innovation and the maturing of mainstream miniatures. We, as jury believe that this impression is relevant to all art scenes in ex-Yugoslav countries as well as for a large number

of continental European schools.

Although authors coming from several longitudes have applied to the contest, those authors from former Yugoslavia and southeastern Europe have had an inequitable numeric advantage. However, all indicators show that this situation will be altered very soon with the rapid growth of this competition's international influence.

In addition to the existing and ever upgraded level of performance demonstrated by comics scenes in Serbia, Croatia and Slovenia, have also become apparent: a great and new maturity of Macedonian comics; steady improvement of the Bosnia and Herzegovina scene; the appearance of excellent Bulgarian, Slovak and Czech authors; fondness for comics among ethnic Hungarian and Serbian children in Serbia's Vojvodina province (just like in many other elementary schools throughout the rest of Serbia). Also, the introduction of comics to higher education art institutions, has once again produced only the best results: the Belgrade University of Arts has definitely become a seminary of diverse authors linked together by brilliant and mature expression alone.

All of the above taken into consideration, members of the jury felt like they were walking through the whole of the Garden of Eden of an art and its medium.

Comics are alive.  
And they are in full blossom.

*Zoran Stefanović*  
*jury member*  
*Belgrade, September 3rd 2007*

# Žiriji Nagrade

## jury and awards

KONKURS 5. MEĐUNARODNOG SALONA STRIPA  
5th INTERNATIONAL COMICS SHOWROOM CONTEST

Broj pristiglih radova na konkurs / Total number of works submitted to the contest: 256

Broj zemalja iz koje su radovi stigli / Total number of countries: 19

Zemlje učesnice / Countries: Belgija (Belgium), BiH (Bosnia and Herzegovina), Brazil, Bugarska (Bulgaria), Crna Gora (Montenegro), Češka (Czech Republic), Finska (Finland), Holandija (Netherlands), Hrvatska (Croatia), Japan, Mađarska (Hungary), Makedonija (Macedonia), Nemačka (Germany), Poljska (Poland), SAD (USA), Slovačka (Slovakia), Slovenija (Slovenia), Srbija (Serbia), Ukrajina (Ukraine).

ŽIRI / JURY:  
ŽIKA BOGDANOVIĆ, publicista (publisher, predsednik / chairman)  
MOMČILO RAJIN, pop kritičar (pop critic)  
MILAN JOVANOVIĆ, strip autor (comic artist)  
ZORAN STEFANOVIĆ, pisac i scenarista (writer and scriptwriter)  
MILAN KONJEVIĆ, režiser i scenarista (director and scriptwriter)

NAGRADE / AWARDS & PRIZES

GRAND PRIX  
DEJAN VUJIĆ (scenario / script) / SINIŠA BANOVIĆ (crtež / art): NASLEĐE / HERITAGE (Beograd, Srbija / Belgrade, Serbia)

Najbolje ostvarenje u domenu klasičnog strip jezika / Award for the best traditional style comic  
DEJAN VUJIĆ (scenario / script) / SINIŠA BANOVIĆ (crtež / art): NASLEĐE / HERITAGE (Beograd, Srbija / Belgrade, Serbia)

Najbolje ostvarenje u domenu alternativnog strip jezika / Award for the best alternative comic  
SLOBODAN STOŠIĆ: SKOK / BOUND (Novi Sad, Srbija / Serbia)

Najbolji scenario / Award for the best script  
DEJAN VUJIĆ: NASLEĐE / HERITAGE (Beograd, Srbija / Belgrade, Serbia)

Najbolji crtež / Award for the best graphics  
SINIŠA BANOVIĆ: NASLEĐE / HERITAGE (Beograd, Srbija / Belgrade, Serbia)

Specijalna nagrada žirija za inovaciju /

Special jury award for inventiveness  
ALEKSANDAR ČURIĆ: prostorni strip: PRIČA O PONOSITOM ČOVEKU, instalacija / 3D Spatial Comics: A STORY ABOUT A PROUD MAN, installation (Čuprija, Srbija / Serbia)

Nagrade žirija u kategoriji takmičara do 15 godina  
Awards for the authors up to 15 years old

MLADI LAV / Young Lion special award  
MARKO STANIMIROVIĆ / LJUBO LJUBIŠIĆ: SLUČAJEVI (inspirisano DANIL HARMSOM) / INCIDENCES (inspired by Daniil Kharms), Subotica, Srbija / Serbia

Specijalna nagrada žirija za najbolju ideju / Special jury award for the best idea  
MICHAEL MAKIVIC: THE GODFATHER, PINOCCHIO, TORTOISE AND HARE / KUM, PINOKIO, KORNJAČA I ZEC (Carlisle, USA)

Specijalna nagrada žirija za zreost i maštovitost izraz / Special jury award for maturity and imagination  
DEJANA ŠKIPINA: TAJNA BELOGRADSKÉ NESANICE / THE SECRET OF WHITECITY'S INSOMNIA (Višegrad, BiH / Bosnia and Herzegovina)

Specijalna nagrada žirija za najmlađeg učesnika / Special jury award for the youngest contestant  
ANJA TANOVIĆ (1999.): SANJAJMO DOK SMO MALE / LET US DREAM WHILE WE ARE LITTLE (Novi Sad, Srbija / Serbia)

Specijalna nagrada 5. međunarodnog salona stripa  
NAGRAĐA GREG KOKS  
biće dodeljena na svečanoj ceremoniji otvaranja  
5th International Comics Showroom Special Prize  
The GREGG COX PRIZE  
will be awarded during the opening ceremony

Nagrade sponzora i prijatelja salona  
Sponsors and friends of the Showroom special awards & prizes

Nagrada Politikinog zabavnika / Politikin Zabavnik Magazine Prize  
DUŠAN BOŽIĆ: NASTAVIĆE SE... / TO BE CONTINUED... (Beograd, Srbija / Belgrade, Serbia)

Nagrada Stripoteke / Stripoteka Comics Magazine Award  
DEJAN VUJIĆ (scenario / script) / SINIŠA BANOVIĆ (crtež / art): NASLEĐE / HERITAGE (Beograd, Srbija / Belgrade, Serbia)

Nagrada izdavačke kuće System Comics, Beograd / System Comics Publishing





#### House Award

1. ĐORĐE MILOSAVLJEVIĆ (scenario / script) / DRAGAN MAKSIMOVIĆ (crtež / art) DRUŠTVO 11 NEŽENJA / 11 BACHELORS' SOCIETY (Beograd, Srbija / Belgrade, Serbia)
2. VLADIMIR VELJAŠEVIĆ: (bez naslova / untitled), Beograd, Srbija / Belgrade, Serbia)
3. TIJANA AMBRIŠAK: THE PUPPET MASTER / GOSPODAR LUTKE (Novi Sad, Srbija / Serbia)

Nagrade izdavačke kuće Beli Put / The White Road Publishing House Award tri ravnopravne nagrade / three equal awards:

- BOJANA DIMITROVSKI: DOK SANJAŠ / WHILE YOU ARE DREAMING (Beograd, Srbija / Belgrade, Serbia)  
 NEBOJŠA ĐUMIĆ: POSLEDNJA VREMENA / HIGH TIMES (Banja Luka, BIH / Bosnia and Herzegovina)  
 SAŠA ARSENIĆ (scenario / script) / DARKO PAJČIN (crtež / art): GOSPODARSKA PITA / THE LORD'S PIE (Beograd, Srbija / Belgrade, Serbia)

Nagrada magazina Strip Pressing / Strip Pressing Magazine Award tri ravnopravne nagrade / three equal

#### awards:

- MILAN UVRTAČEV: SILVER BULLETS IN MY GUN / SREBRNI MECI U MOM PIŠTOLJU (Kikinda, Srbija / Serbia)  
 TIJANA AMBRIŠAK: THE PUPPET MASTER / GOSPODAR LUTKE (Novi Sad, Srbija / Serbia)  
 DEJAN VUJIĆ (scenario / script) / SINIŠA BANOVIĆ (crtež / art): NASLEĐE / HERITAGE (Beograd, Srbija / Belgrade, Serbia)

Nagrada magazina Munja strip / Munja Comic Magazine Award  
 TAMARA LAZIĆ: DONA (Beograd, Srbija / Belgrade, Serbia)

- Nagrade firme Computerland / Computerland Company Award  
 1. MILAN JOVANOVIĆ: PUZZLE (Kragujevac, Srbija / Serbia)  
 2. SAŠA ARSENIĆ (scenario / script) / DARKO PAJČIN (crtež / art): GOSPODARSKA PITA / THE LORD'S PIE (Beograd, Srbija / Belgrade, Serbia)  
 3. MILOŠ NICIĆ: TEHNIČARI / TECHNICIANS (Beograd, Srbija / Belgrade, Serbia)

Nagrade magazina Pop Kult / Pop Cult Magazine Award tri ravnopravne nagrade / three equal

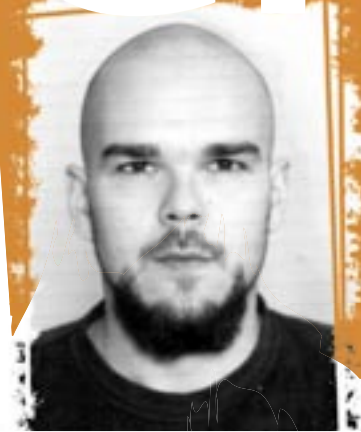
#### awards

- ĐAVOR DRAMIĆANIN (scenario / script) / IGOR JOVČEVSKI (crtež / art): AJVAR MEN: PIPERKI VS DOMATI / AJVARMEN VS TOMATON (Skoplje, Makedonija / Skopje, Macedonia)  
 MARIJAN FERENC (scenario / script) / FRANJO ANŽLOVAR (crtež / art): NEGDA / ONCE UPON A TIME (Zagreb, Hrvatska / Croatia)  
 DRAGAN PAUNOVIĆ: (bez naslova / untitled) (Majdanpek, Srbija / Serbia)

Nagrada knjižare Plato / Plato Bookstore Award :

- MARKO STOJANOVIĆ (scenario / script, Leskovac, Srbija / Serbia) / MILORAD VICANOVIĆ – MAZA, (crtež / art, Laktaši, BIH / Bosnia and Herzegovina): SENSE AND SENSIBILITY / RAZUM I OSEĆAJNOST  
 ALEKSANDRA VIDAKOVIĆ: SUNCE / SUN (Beograd, Srbija / Belgrade, Serbia)  
 MARKO STOJANOVIĆ (scenario / script, Leskovac, Srbija / Serbia) / DENIS DUPANOVIĆ (crtež / art, Bihać, BIH / Bosnia and Herzegovina): ZA ŠAKU ŽIVOTA / A HANDFUL OF LIFE

# GRAND



## Dejan Vujić

Dejan Vujić (Beograd, 1979.), živi i radi u Beogradu.

Apsolvent je na Pravoslavnom Bogoslovskom fakultetu Univerziteta u Beogradu. Stripom se bavi od 1994. godine. Konsultant je i saradnik beogradske strip škole Đorđe Lobačev, čiji je bio učenik. Autor je serijala Pali anđeo.

Prvi strip je objavio 2001. godine u magazinu za 9. umetnost Vilajet. Kasnije je svoje radove objavljivao u niškom strip magazinu Strip Pressing što je u saradnji sa drugim autorima kulminiralo specijalnim izdanjem Postelja od gloga 2004. godine.

Izlagao je u više navrata u Beogradu, Šapcu, Leskovcu...

Do sada je objavio: Noćni krstaš (1997), Petrovdan u Pragu (1998. godine u saradnji sa Markom Stojanovićem), Hajduk i kolac (2001), Koreni (1999), Trakalica (2003), Jesenji ljudi (2003. godine, scenario Marko Stojanović), Ceo život (2003. godine u saradnji sa Markom Stojanovićem)

Strip Nasleđe prvenac je njegove saradnje sa crtačem Sinišom Banovićem.

Dobitnik je prve nagrade za scenario na smotri škola stripa Srbije u Leskovcu 2002. godine.

**Dejan Vujić** (Belgrade, 1979.), works and lives in Belgrade. He is a senior at Orthodox Theological Seminary at the University of Belgrade. Vujić has worked with comics since 1994. He is also a consultant and associate of the Belgrade-based Đorđe Lobačev School of Comics, which he attended as a student. He is the author of Fallen Angel series.

Vujić published his first work in 2001 in the Province magazine for the Ninth Art. He later published his works in the Niš-based Strip Pressing magazine, which - in cooperation with other authors - culminated in the publication of a special edition: A Bed Made of Hawthorn (2004).

On numerous occasions, Vujić also exhibited in Belgrade, Šabac, Leskovac...

So far he published: Night Crusader (1997), St Peter's Day in Prague (1998, together with Marko Stojanović), Highwayman and Stick (2001), Roots (1999), Trakalica (2003), Autumn's People (2003, script by Marko Stojanović), Whole Life (2003, together with Marko Stojanović).

Heritage is the first-born child of Vujić's fruitful cooperation with graphic artist Siniša Banović.

In 2002, Vujić won a prize for the best script at the Balkans Reviews of Young Comics Authors in Leskovac.

# PRIX



## Siniša Banović

Siniša Banović (Sarajevo, 1979.). živi u Beogradu od 1992. Od 1993. je član škole stripa Đorđe Lobačev. 1998. je završio Školu za dizajn u Beogradu, a 2006. je diplomirao na Fakultetu primenjene umetnosti (FPU, Beograd) na odseku primenjena grafika – ilustracija, u klasi kod profesora Rastka Ćirića.

Objavljeni radovi: naslovna strana za prvo izdanje leskovačkog magazina Strip pressing, kratke strip forme (kaiš, tabla) u dnevnom listu Nacional, u katalogu VII međunarodnog salona karikature u Zemunu, u katalozima balkanskih smotri mladih strip autora u Leskovcu, novinske ilustracije za časopis Digital, ilustracije za časopis Zrnice, kratke forme stripa u časopisu Znak sagite, ilustracije za izdavača Evro-giunti (12 knjiga-slikovnica iz serije najlepše bajke), ilustracija za Vekovnike sa temom o Marku Kraljeviću po pričama Marka Stojanovića.

Dobitnik je nagrade za najbolji klasičan strip na 1. međunarodnom salonu stripa u Beogradu 2003., i nagrade Nikola Mitrović-Kokan na VII balkanskoj smotri mladih strip autora leskovački strip susreti 2005. u domenu najbolje ilustracije.

**Siniša Banović** (Sarajevo, 1979) has lived in Belgrade since 1992. Since 1993, Banović has been a member of the Đorđe Lobačev School of Comics. In 1998, he graduated from the Belgrade School of Design and obtained a degree in graphics/illustrations under the mentorship of Prof. Rastko Ćirić.

He published numerous works: the cover page for the first edition of the Leskovac-based Strip Pressing magazine, short forms of comics (bands, pages) in the Nacional tabloid, those in the catalogue of VII International Caricature Showroom in Zemun, as well as in catalogues of Balkans Reviews of Young Comics Authors in Leskovac. Banović made newspaper illustrations for Digital magazine, illustrations for Pip magazine, short forms of comics in Sign of Sagittarius magazine.

He illustrated for publishers Evro-giunti (12 illustrated books in a selected series of most beautiful fairy tales), and Century chronicles focusing on the theme of Prince - Marko based on stories by Marko Stojanović.

In 2003, Banović won the award for best classic comics at the 1st International Comics Showroom in Belgrade. He also won the Nikola Mitrović-Kokan Award at VII Balkans Reviews of Young Comics Authors in Leskovac 2005 - in the field of best illustration.



СЦЕНАРИО: ДЕЈАН ВУЗИЋ  
 ЦРТЕЖ: СИНИША БАНОВИЋ



ОДУВЕК МЕ ЈЕ ПРИВЛАЧИЛА ПОХЛЕПНА  
 ЉУДИ КОЈИ ИМАЈУ ВЛАСТ. ЊИХОВА  
 ЗЛОБА, СЕБИЧНОСТ И ЛОХОТНА ЖЕЉА  
 ДА ЈЕ ПО СВАКУ ЦЕНУ ЗАДРЖЕ.  
 ОВАЈ ОРОНОЛИ СТАРАЦ НИЈЕ ИЗУЗЕТАК.

СВЕ БИХ ЗА ЊЕГА УЧИНИО...



ЗА НЕМАМ ИМЕНА...  
 НЕ СТАЛО ЈЕ НЕГДЕ  
 У МАГЛИ ВРЕМЕНА,  
 КОГУБИЛО СЕ ИС-  
 ПОД МНОГИХ КОЈЕ  
 САМ КОРИСТИО.  
 ЗА МЕНЕ ЈЕ СПЕ-  
 ЦИФИЧНО ЈЕДИНО  
 ТО, ШТО СЕ УВЕК  
 ОДА ЗОВЕМ КАДА  
 НЕКА УКЛЕТА  
 ДУША ЗАВАЛИ У  
 ПОМОЋ...

... ПОМОЋ У  
 НИТКОВЛУКУ...



ВАШЕ ВИСОЧАШТВО МЕ  
 ЈЕ ТРАЖИЛО, И ЕВО...

... ЗА  
 ДОБРО...



ЕНЕ, ДЕ...  
 ЗА НИСАМ ЗВАО  
 НИКАКВОГ...



ТЕБЕ СВАКАКО  
 НИСАМ ЗВАО ЗЛИ ДУШЕ,  
 АЛИ МОГАО САМ ТИ СЕ  
 НАДАТИ У МОЈ  
 ОЧАЈАЊУ!





1815...

...ТЕБЕ, КОЛИ СИ ОД  
ВАЖИДА БИО ДЛА  
КОБ МОДЕ ЛОЗЕ...

ДОШАО САМ НОСЕТИ  
КУЋУ ГЛАД И СМРТ,  
ЗАВНО ЗЕМЉУ У ЦРНИНУ

... И ЗА ТВОЈА СТРА-  
ЦА УГУБИО КАДИ-  
-ПРОДАНОВУ БЛУД,  
КАДА МУ ЈЕ СЛАТКА  
ВЛАСТ НАЗВАШЕ ИЗ-  
МБИЦА...



1859.

УГУБИО САМ И ТОМУ ДЕЧКА,  
КАД СМО ВЕЋ КОД ТОГА,  
ЧИМ СЕ ЧИНА МИЛОШ ВЛА-  
ТИО НА ВЛАСТ, И ЗА МАЛО  
ДА ЈЕ ОПЕТ ИЗГУБИ.



1867.

НАРОД МЕ ЈЕ ОСТАВИО У  
НАСЛЕЂЕ НОВОМ КИЈЕУ  
СЕРБИЈИ, МИХАЈЛУ...

КАД ЈЕ КИЈЕВИНА  
ЛОПКА КУНАДИ  
ВАЦИТА ОКО НА  
КИЈЕВОГ ГРОФА СА  
БЕЛКОГ ДВОРА, И  
НЕМУ САМ ИЗНА-  
КАО ТРО ПОД  
НОГАМА...

...И ГРАД ЈЕ У ТИ-  
КУ ВАЦЕР...



А КАДА ЈЕ МИХАЈЛ КИЈАЗ ДИГАО  
НОГЕ СОПСТВЕНОЈ СИМОВИЦИ  
КАТАРНИ, ЈА САМ ЧОВЈАК ТИЈИ  
ДОК ЈА УТРОЖЕНА СРБИЈА НЕ У-  
ТРЕЉИ КАО ПСА У КОШУТКАРУ!









a onda sam primetio  
 Te ljude u zgradi  
 njihove male  
 zivote  
 njihove priče  
 samo nisam video  
 lica



### Žena

Živi sa detetom  
 nema posao  
 želela je da postane  
 pevačica  
 ponekad stoji na  
 prozoru i plače  
 voli miris kiše



### Čovek

Živi sam  
 želi da se ubije  
 ali on je kukavica  
 ili sam to ja  
 voli čokoladu



### Deje

Živi sa ženom  
 stalno se smeje  
 voli svoj mali  
 avion



### Starac

Živi sa mačkom  
 srećan je  
 nakon svih godina  
 još uvek ne želi  
 umreti  
 voli ukus trešnje





Vernik  
 Živi sam  
 voli da hoda go  
 po stanu



Ludak  
 Živi sa majkom  
 njemu ništa nije  
 bitno  
 on se samo dere

Majka  
 Živi sa ludakom  
 ona je gluva  
 voli svoje čvece



Brat  
 Živi sa devojkom  
 pati od sušeterka  
 svešti  
 voli da seže  
 nokte



Devojka  
 Živi sa bratom  
 ona je kleptomanka  
 voli svoju kosu



sve te price  
 u macoť  
 izradi



pod  
 nebom  
 koje se  
 izrušnjava

da li je  
život između  
ovih zidova  
u ovim  
ciglama

malu život  
od  
noktiju  
i trešnji



možda  
je bolje  
da sam  
ostao  
još malo



sačekati  
kraj  
TIHO

Ja  
volim  
oblake

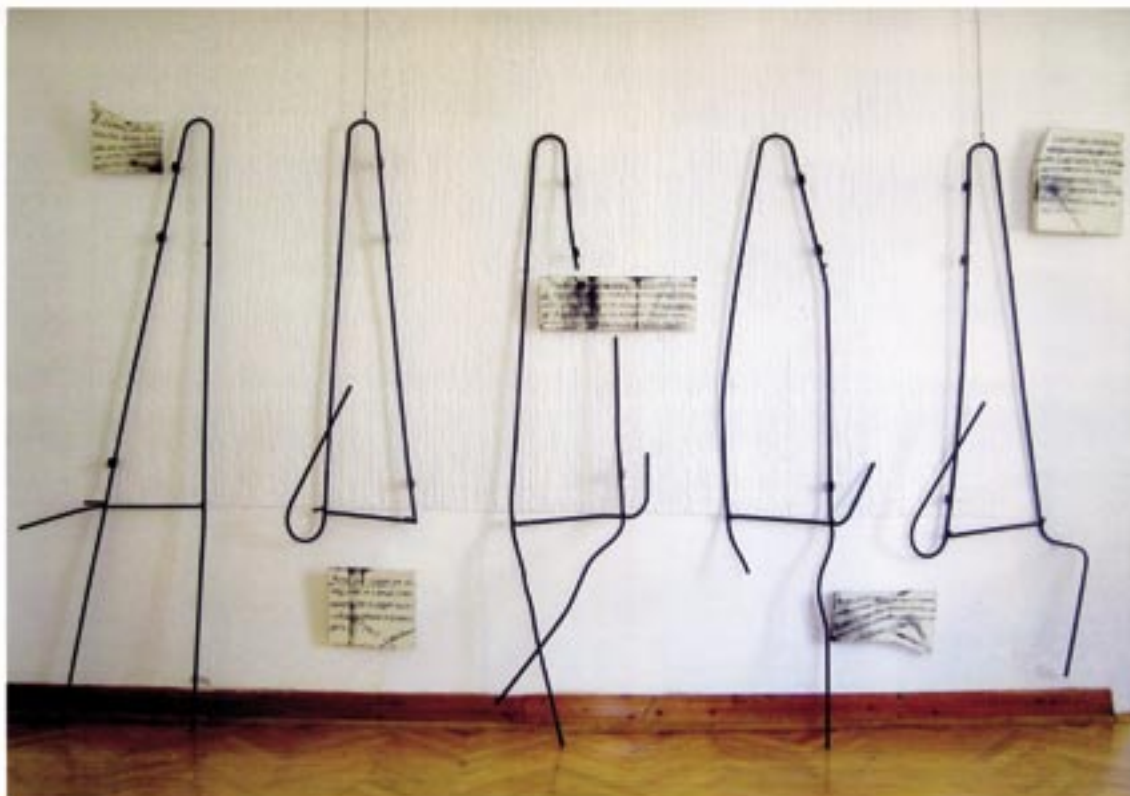


više  
nemam  
godina u  
džepovi-  
ma

nista



samo  
kraj



ПРОСТОРНИ СТРИП: ПРИЧА О ПОНОСИТОМ ЧОВЕКУ











## ТАЈНА БЕЛОГРАДСКЕ НЕСАНИЦЕ

АУТОР:  
Шиплина Дејана

Кад падне ноћ у великом Белом  
Граду људи спавају и сањају.  
Тихо је...



Једино наша другарица  
Сања већ ноћима не може да  
спав и сања...



Не знам шта се дешава,  
таман кад треба да  
склопим очи зачује  
се неки звук...









КРАЈ ЕПИЗОДЕ

**SPECIJALNA NAGRADA ŽIRIJA ZA NAJMLAĐEG UČESNIKA**

**SPECIAL JURY AWARD FOR THE YOUNGEST CONTESTANT**



Specijalna nagrada 5. međunarodnog salona stripa  
NAGRADA GREG KOKS  
u domenu crteža  
za nagradu od 1000 \$  
za objavljivanje albuma od 46 strana u Evropi  
i svetu na zadatu temu

5th International Comics Showroom Special  
Prize  
The GREGG COX PRIZE  
In the category of drawings  
on a given topic  
a \$1000 award  
to publish an album of 46-pages in Europe  
and elsewhere.

Nominovani su / the nominees are:

MILAN UVRTAČEV: SILVER BULLETS IN MY GUN / SREBRNI MECI U MOM PIŠTOLJU (Kikinda, Srbija / Serbia)  
DUŠAN BOŽIĆ: NASTAVIĆE SE... / TO BE CONTINUED... (Beograd, Srbija / Belgrade, Serbia)  
VLADIMIR VELJAŠEVIĆ: (untitled / bez naslova), Beograd, Srbija / Belgrade, Serbia  
JOVAN UKROPINA: SECRET OF STEEL / TAJNA ČELIKA (Beograd, Srbija / Belgrade, Serbia)  
BOJANA DIMITROVSKI: DOK SANJAŠ / WHILE YOU ARE DREAMING (Beograd, Srbija / Belgrade, Serbia)  
DRAGAN MAKSIMOVIĆ: DRUŠTVO 11 NEŽENJA / 11 BACHELORS' SOCIETY (Beograd, Srbija / Belgrade, Serbia)  
MILORAD VICANOVIĆ – MAZA: SENSE AND SENSIBILITY / RAZUM I OSEĆAJNOST (Laktaši, BiH / Bosnia and Herzegovina)  
SINIŠA BANOVIĆ: NASLEĐE / HERITAGE (Beograd, Srbija / Belgrade, Serbia)

Tročlana komisija u sastavu: Greg Koks (Gregg Cox, SAD, predsednik komisije, producent multidisciplinarnih animiranih projekata), Aleksandar Sotirovski (Makedonija, strip autor i animator), Dejan Nikolaj Kraljačić (Srbija, režiser i scenarista) odlučuje porednika.  
Ime porednika koji zadovoljava propozicije nagrade biće objavljeno na dan svečanog otvaranja.

A three-members prize committee made up of Gregg Cox (US; committee chairman, producer of multidisciplinary animation projects), Aleksandar Sotirovski (Macedonia; comics author and animator), and Dejan Nikolaj Kraljačić (Serbia, director and scriptwriter) decides about the winner. The name of the winner who has met all the necessary requirements of particular prize will be revealed during the opening ceremony.

# Specijalno priznanje

Za doprinos  
srpskom  
stripu



Žika Bogdanović

special  
award  
for general  
contribution  
to serbian  
comics



**Z**ika Bogdanović je publicista, istoričar umetnosti, filolog i novinar. Tokom svoje više nego plodne karijere duge preko 50 godina, bavio se uspešno filmom (kao filmski kritičar Borbe – dobitnik nagrade za filmsku kritiku, Beograd film 1962., direktor Jugoslovenske kinoteke,...), televizijom (kritičar NIN-a), politikom (reporter TANJUG-a), džezom (urednik i voditelj serijala Svet džeza na Radio Beogradu), uredništvom (urednik kulture NIN-a, direktor i glavni urednik IZ Jugoslavija, glavni urednik mesečnika Liberal, osnivač i glavni urednik izdavačke zadužbine Ateneum, osnivač i urednik brojnih književnih edicija: Kentaur, Plava ptica, Zenit, Polaris...) i naravno stripom, na posebno temeljit način, za šta biva i nagrađivan priznanjima Andrija Maurović (1983.) i Maksim (1992.) - nagradom za životno delo na području teorije i istorije stripa.

Osnivač je i glavni urednik kulturnog časopisa Pegaz (1974.-1998.), revije za istoriju i teoriju stripa i drugih medija koji se izražavaju grafičkim putem. Autor je velikog broja stručnih knjiga, kao i romana, pripovetki, zbirki poezija, putopisa, eseja, monografija i studija iz pomenutih oblasti. Među gotovo 20 naslova, pobrajaćemo samo neke: Veliki vek filma (1959.), Rađanje američkog zvučnog filma (1965), Svet Džeza (1970.), Čudesni svet Đorđa Lobačeva (1975.), Aleks Rejmond ili

poslednji put kada smo bili mladi (1975.), Umetnost i jezik stripa (1993.), Protomajstor Vavilonske kule (2000.), Minotaurovo zaveštanje (2000.), Čardak ni na nebu ni na zemlji: Nastanak i život beogradskog stripa 1934-1941 (2007), itd. Prevodilac je mnogobrojnih književnih dela: Tortona Vajldera, Andrea Bazena, Isaka Asimova, Dž. R. R. Tolkina, Kliforda Simaka, Artura Klarka, Stanislava Lema, Embrouza Birsu, Karla Gustava Junga i drugih. Stručni saradnik na enciklopedijama i leksikonima, jugoslovenskom izdanju Larousse (1971.) i Brockhaus (1972.), Enciklopediji srpskog naroda (u pripremi).

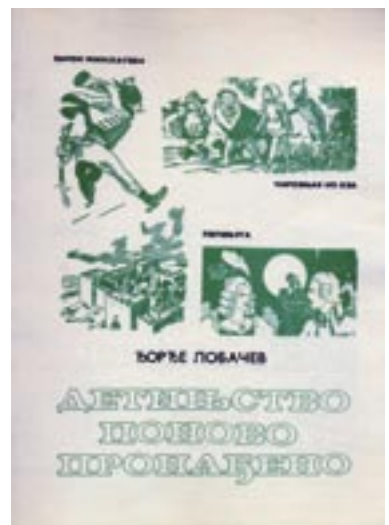
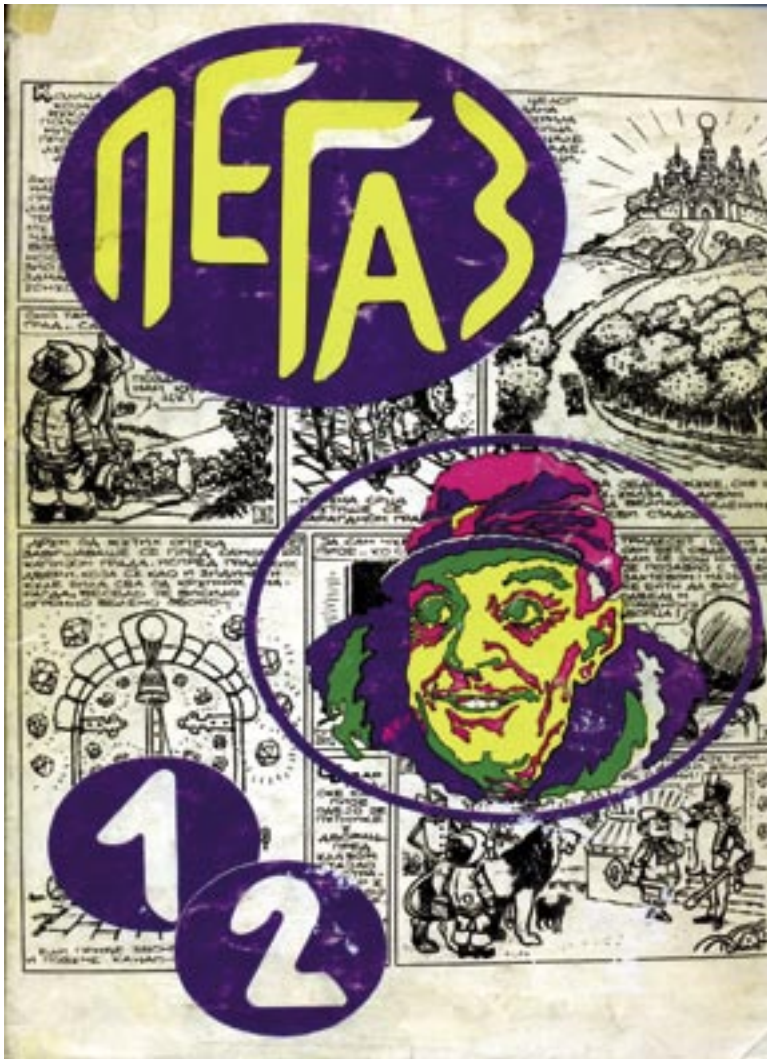
Profesionalno je boravio u preko 30 zemalja na svim kontinentima sveta. Član međunarodnog žirija Prix de la Presse za nagradu za najbolje publicističko delo godine u Evropi (Le Nouvel Observateur, 1972-1974).

**Z**ika Bogdanović is a publisher, art historian, philologist and journalist. Mr. Bogdanović has had a more than fruitful career of over 50 years. He successfully dealt with film as a film critic of Borba newspaper, winning the Beograd film 1962 award for film criticism, and he was also the director of Jugoslovenska kinoteka (Yugoslav film archives). Mr. Bogdanović also dealt with television as a critic in NIN weekly, with politics as a Tanjug news agency reporter, with jazz (editor and host of World of Jazz serial on Radio Belgrade). He was also an editor of NIN's culture section, IZ Jugoslavija (publishing house), The Liberal monthly, Ateneum books, and a founder and editor of numerous book editions: Kentaur, Plava ptica, Zenit, Polaris. Naturally, he also tried his talents in comics, in an especially

thorough manner, for which he was awarded with Andrija Maurović Award (1983) and Maksim Award (1992) for life-long achievement in the area of theory and history of comics.

Bogdanović was the founder and editor-in-chief of Pegaz magazine (1974-1998), a revue for history and theory of comics and other media expressed in graphics. He also authored a large number of professional books, novels, short stories, collections of poems, travelogues, essays, monographs and studies in the aforementioned fields. Among nearly 20 titles, we will list but a few: Great Century of Film (1959), The Birth of the American Sound Film (1965), World of Jazz (1970.), Fabulous World of Djordje Lobačev (1975.), Alex Raymond or the Last Time We Were Young (1975.), The Art and Language of Comics (1993), Protomaster of Tower of Babel (2000), Minotaur's Legacy (2000), The Caste Between the Earth and the Sky: The Birth and Life of Belgrade Comics 1934-1941 (2007), etc. Mr. Bogdanović also translated numerous literary works by various authors such as Thornton Wilder, André Bazin, Isaac Asimov, J. R. R. Tolkien, Clifford Simak, Arthur Clarke, Stanislav Lem, Ambrose Bierce, Karl Gustav Jung and others. He was and still is a professional associate of a number encyclopedias and lexicons: Yugoslav editions of Larousse (1971) and Brockhaus (1972), and Encyclopedia of the Serbian People (forthcoming).

Mr. Bogdanović professionally visited over 30 countries in all continents. He was a member of an international jury Prix de la Presse, awarding best publishers in Europe (Le Nouvel Observateur, 1972-1974).



# GOSt

salona



Igor Kordej

guest of the  
5th showroom



i epizoda: Star Wars / Protocol Offensive (1997), Tarzane: Carson of Venus (1998) i The Rivers of blood (1999-2000), Batman-Tarzan: Claws of the Cat-Woman (2000), Star Wars: Chewbacca (2001), za IDW Smoke (2005), kao i niz atraktivnih strip naslovnica.

Trenutno, radi paralelno na 4 serije albuma za prestižnog francuskog izdavača Delcourt, čiji je vlasnik Guy Delcourt, kada je prvi put ugledao Igorove table, oduševljeno uzviknuo: „Zadržite mi tog čoveka u firmi, pa makar morao crtati i telefonske imenike!“ Od 2005. potpisuje: prva dva, te 6. i 7. album uspešnog serijala Tajna istorija (L'Histoire secrete), a slede mu i svi ostali drugog ciklusa, od 8. do 13.-og, koliko je trenutno predviđeno da serijal traje, prva 2 albuma serijala Imperija (Empire, 2006. – 2007.), 1. album serijala Srce bitaka (Le Coeur Des Batailles (2007.)), kao i 1. album trilogije Taras Buljba (2007.).

Nominovan je 2006. za Smoke u kategoriji najboljeg mini serijala za najveću američku nagradu Eisner, i kanadsku Kurtzman. U Gijonu (Španija), dobija nagradu žirija za najboljeg crtača 2005. (Extreme X-Men / Storm), dok nagrade publike za najboljeg crtača dobija: takođe u Gijonu 2000. (Batman / Tarzan) i Reimsu (Francuska, 2007.).

Sve vreme, uspešno se bavi i ilustracijom, najviše naslovnicama za SF i fantasy knjige. Ne svira bubnjeve od 1984. godine, za čim, kao istinski ljubitelj i poznavalac muzike, iskreno žali.

Igor Kordej je rođen u Zagrebu (Hrvatska) i jedan je od najuspešnijih i najpopularnijih strip autora sa područja bivše Jugoslavije. Kao autor sklon inovaciji i eksperimentu od svog samog početka, karijeru započinje u omladinskom nedeljniku Polet 1977. (ciklus 1987? i dr.) kao deo idejno izuzetno napredne strip grupe Novi kvadrat. Svoje stripove objavljivao je u svim najznačajnijim tadašnjim strip magazinima poput: Yu strip magazina, Spunka, Comicon, Našeg Stripa, Patka,... i naravno Stripoteke, od strane čijeg izdavača Marketprint je bio i stalno zaposlen od 1983. do 1986. Stripovi poput Metra (1981), Zvijezda (1984), a pogotovo Vama i Vamove djece (1983 – 1986) odmah stižu status kulta, te tako krajem 80-ih, čuveni francuski izdavač Les Humanoides Associes objavljuje u 3 albuma Sagu o Vamu (1988-1989, scenario Vladimir Colin), a potom za Dargaud album Pet godišnjih doba: Jesen, (Lec Cinq saisons: L'Automne, 1990, scenario Nenad Mikalački - Django).

Ubrzo započinje uspešnu i veoma produktivnu karijeru na američkom tlu radeći za najveće američke izdavače Mervel i DC Comics, najvećeg „nezavisnog“ Dark Horse, te za IDW Publishing. Svetskoj javnosti najpoznatiji je po superherojskom serijalu New X Men (2001 - 2002), kojeg revitalizuje zajedno sa kultnim škotskim piscem Grant Morrisonom. Pored pomenutog, za Marvel potpisuje (mini)serije: Wonder years (1995), Conspiracy (1998), Cable / Soldier X (2001 – 2003), Black Widow: Pale Little Spider (2002), Extreme X Men / Storm (2003 – 2004), za DC Comics Star Trek: The Gorn Crisis (2000), za Dark Horse niz mini serija

Igor Kordej (Kordej) was born in Zagreb, Croatia. He is one of the most successful and popular comic books authors from former Yugoslavia. As an author who from the onset of his work has been leaning towards innovation and experiments, Kordej started his career in the youth weekly Polet in 1977 (Ciklus 1987? and other) as a part of an exceptionally progressive group named New Square. He published his comics in all important comic magazines of the time such as: Yu strip magazin, Spunk, Comicon, Naš Strip, Patak, and, naturally, in Stripoteka with whose publisher, Marketprint, he was fully employed from 1983 to 1986. Comics like Metro (1981), Star (1984), and especially Vam and Vam's children (1983/1986) immediately acquired cult status, and so by the end of the 1980s, famous French publisher Les Humanoides Associes published Kordej's The Saga of Vam (1988/1989, script by Vladimir Colin) in three albums and then Dargaud published his album Five Seasons: Autumn (Les Cinq saisons: L'Automne, 1990, script by Nenad Mikalački - Django).

Soon after this, Kordej began a successful and very productive career on the American turs working for biggest US publishers such as Marvel and DC Comics, as well as the largest independent house - Dark Horse and also IDW Publishing. To an international audience, he is best known for his superhero series New X Men (2001-2002) which he revitalised with famous Scottish writer Grant Morrison. In addition, his signature is also found in the following (mini)series: Wonder Years (1995), Conspiracy (1998), Cable/ Soldier X (2001-2003), Black Widow:





Pale Little Spider (2002), Extreme X Men/Storm (2003-2004) created for Marvel, and Star Trek: The Gorn Crisis (2000) for DC Comics, as well as a number of mini-series and episodes for Dark Horse such as Star Wars/ Protocol Offensive (1997), Tarzan: Carson of Venus (1998) and The Rivers of Blood (1999-2000), Batman / Tarzan: Claws of the Cat-Woman (2000), Star Wars: Chewbacca (2001), and Smoke (2005) for IDW, as well as a whole series of attractive comic

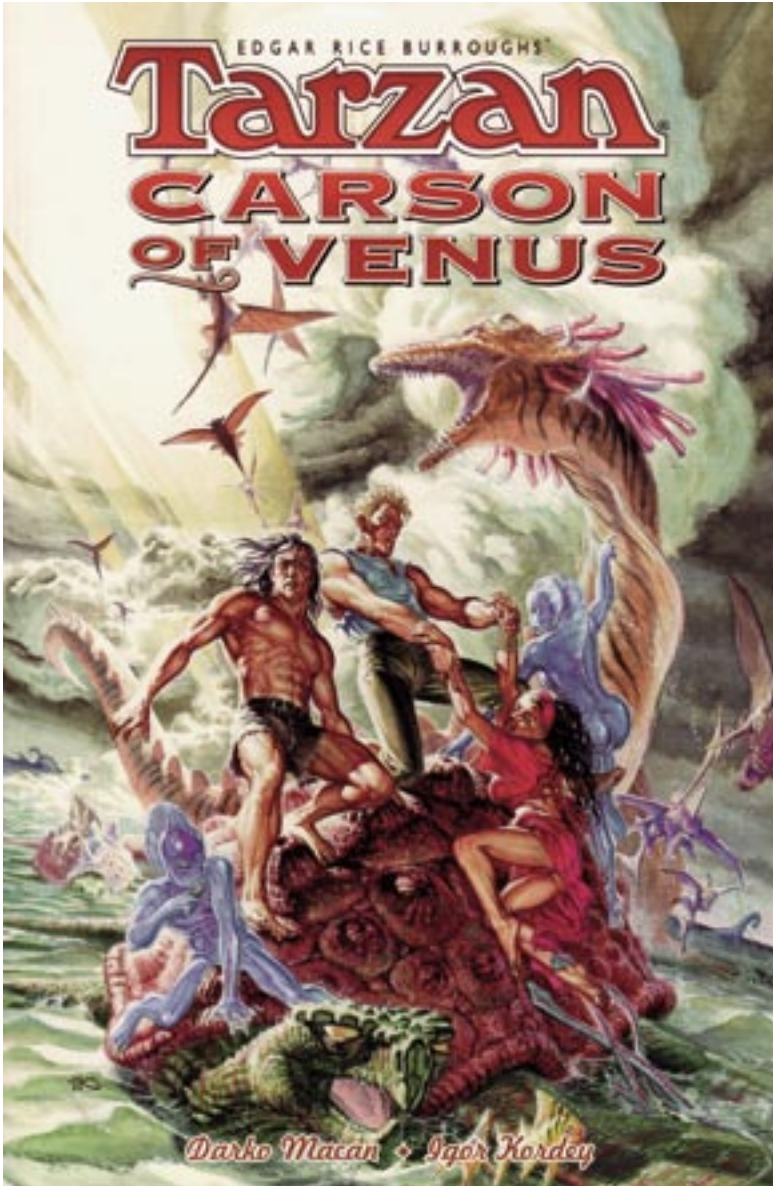
book cover pages.

At the moment, Kordej simultaneously works on four different album series for prestigious French publisher, Delcourt. When the owner of the house, Guy Delcourt, first saw Igor's work, he was taken with joy: "Keep that man in my company, even if he designs telephone books alone!" he exclaimed. Since 2005, Kordej has signed the majority of albums in a successful series, Secret History

(L'Histoire secret, albums 1-2, 6-7 and forthcoming 8-13), then series Empire (2006-2007, albums 1-2), the first album of series The Heart of Battles (Le Coeur des batailles, 2007), and finally the first album of Taras Buljba (2007) trilogy.

In 2006, Kordej was nominated for the biggest US award The Will Eisner Comic Industry Award, in the category of the best mini-series, as well as for the Canadian Harvey Kurtzman Award for his work Smoke. In Gijon, Spain, he won jury's award for the best graphic artist in 2005 for Extreme X Men/Storm. Also in Gijon, he won the audience award for the best graphic artist in 2000 for Batman / Tarzan, an award he also received in Reims (France, 2007).

All this time, Kordej has been working as an illustrator, most notably published on cover pages of SF and fantasy books. He stopped playing drums in 1984 which he now, as a true lover and connoisseur of music, profoundly regrets.



# Guest salon



john higgins

guest of the  
5th showroom



**D**žon Higgins je britanski strip autor, ilustrator, dizajner rođen u Liverpoolu. Završio je ilustraciju i grafički dizajn na Wallasey

College of Art. Kao i nekolicina drugih britanskih autora koji su postigli svetski renome, započini karijeru u kulturnom strip magazinu 2000AD. Od 1979. paralelno crta Future Shock priče po scenariju Alana Mura i oslikava Sudiju Dreda, junaka kojem se često vraća do današnjih dana. Kako sam kaže, našao se u pravo vreme, na pravom mestu da ga Dejv Gibbons pozove da koloriše jedan od najznačajnijih stripova u istoriji - Nadzirače (DC, 1986.), da bi potom kolorisao i kultnog Betmena The Killing Joke (DC, 1988.). Sa Džejmi Dilanom stvorio je mini serijal World Without End (DC, 1990).

Sredinom 90-ih osniva svoj studio Turmoil Colour Studios. Nekoliko godina saraduje sa Gart Enisom - Hellblazer: Son of Man (DC/Vertigo, 1998.-1999.), Pride and Joy (DC/Vertigo, 2003.), priča iz War Stories vol. 1 (DC/Vertigo, 2004.),... sa Voren Elisom (Warren Ellis) - Hellblazer: Haunted (DC/Vertigo, 1999.), dok sam kreira lik Razorjack, (ComX, 2001.). Sa Gibbonsom oživljava Thunderbolt Jaxon-a (DC/WildStorm, 2006.), koji mu je i najomiljeniji rad. Godine 2005. realizuje dugogodišnju ambiciju da redigitalizuje Nadzirače, čime je bojeno rešio novelu onako kako je oduvek želeo da izgleda, što mu je u vreme nastanka tehnički bilo neizvodljivo.

Nakon dugogodišnjeg boravka u SAD, Džon se vraća u Britaniju i sa koloristkinjom Seli Hrst nastavlja rad u svom studiju. Poslednji radovi su mu horor grafička novela The Hills Have Eyes: The Beginning (Fox Atomic Comics, 2007.), za koji dobija veoma dobre kritike, i skoro objavljeni prvi serijal Greysuit (2000AD), noir priče Pat Milsa.

Uspešno je radio na još niz naslova i naslovnica za Marvel, Dark Horse,... te 2000AD. Pored mnogobrojnih strip naslovnica, brojne su one za knjige i magazine.

**J**ohn Higgins is a comic book author, illustrator and graphic designer born in Liverpool, UK. Higgins graduated from the Wallasey College of Art with a degree in illustration and graphic design after which, like a few other British authors with a worldwide reputation, he started a career in the cult comic magazine, 2000AD. Since 1979, he has been creating Future Shock stories based on Alan Moore's scripts and painted Judge Dredd, a hero he often goes back to. In John's own words, he was in the right place at the right time when Dave Gibbons asked him to colour one of the most significant comics in history - Watchmen (DC, 1986) after which he coloured Batman: The Killing Joke (DC, 1988). Together with Jamie Delano, he created a mini-serial World Without End (DC, 1990).

In mid-1990s, Higgins set up his own studio named Turmoil Colour Studios. Over a number of years, he worked with Garth Ennis on Hellblazer: Son of Man (DC/Vertigo, 1998/1999), Pride and Joy (DC/Vertigo, 2003), and a story from War Stories Vol 1 (DC/Vertigo, 2004), and later on with Warren Ellis on Hellblazer: Haunted (DC/

Vertigo, 1999). On his own, Higgins created Razorjack in the book by the same title published by ComX in 2001. (Razorjack, ComX, 2001). Together with Gibbons, he created Thunderbolt Jaxon (DC/WildStorm, 2006) which is his favourite piece of work. In 2005, Higgins achieved an ambition that drove him for years, which was to redigitalise Watchmen. In this project, he coloured the whole story the way he had always wanted it to look - something which, at the time of its creation, had been technically impossible to do.

After several years spent in the USA, John returned to Britain and continued working in his studio with colourist Sally Hurst. His last works are a graphic horror novel, The Hills Have Eyes: The Beginning (Fox Atomic Comics, 2007) for which he received very good reviews, as well as the recently published first instalment of the Greysuit series (2000AD), based on a noir script by Pat Mills.

Higgins also successfully worked on a series of titles and cover pages for Marvel, Dark Horse, and 2000AD. In addition to numerous cover pages for comics, he also created many such pages for books and magazines.







Iztok Sitar

## 80 GODINA SLOVENAČKOG STRIPA

(UMco, Ljubljana, 2007.)

U septembru se u Sloveniji slavi poseban jubilej, 80 godina slovenačkog stripa. Naime, 1927. godine je u Novom glasu izašla prva strana Zamorčka Bu-ci-buja autora Milka Bambiča. On je bio vuk samotnjak u svetu stripa jer se drugi slovenački strip Mačji zamak Saše Dobrile pojavio tek za vreme okupacije 1941 godine. Sašu Dobrilu pored Mikija Mustera (slovenačkog Diznija) i Marjana Amaliettija svrstavamo u prvu generaciju slovenačkih crtača (rođeni od 1920. do 1925.). Tek za dvadeset godina (1945 – 1949), rađa se druga generacija sa Kostjom Gatnikom na čelu (ostali su: Jelko Peternelj, Vladimir Herceg, Marjan Manček, itd) koji je u Sloveniju i Jugoslaviju doveo underground (pod očitim Krambovim uticajem), a za sledećih dvadeset (1960 – 1965) treća generacija, čiji je najistaknutiji predstavnik Tomaž Lavrič (ostali su: Zoran Smiljanič, Iztok Sitar, Dušan Kastelic, itd), majstorski crtač i stripovski kameleon, koji je i jedini od Slovenaca uspeo i u inostranstvu. Posebno poglavlje je i slovenački magazin Stripburger (1992), koji pre svega predstavlja eksjugoslovenske nekomercijalne autore na zapadu (Jaka Klemenčič, Vladan Nikolić, Dunja Janković, itd). Krajem prošlog stoleća pojavila se i grupa ženskih autora, što ranije nije bio slučaj, koje rade iznimno zanimljive stripove prožete erotikom (Mateja Kocjan, Saša Kerkoš, Mina Žabnikar, itd).



Iztok Sitar

## EIGHTY YEARS OF SLOVENE COMICS

(UMco, Ljubljana, 2007.)

A very special occasion is celebrated in Slovenia this September - 80 years of Slovene comics. Namely, the first page of Zamorčka Bu-ci-buja authored by Milko Bambič was published in New voice in 1927. Bambič was a lonely wolf in the world of comics, because the other Slovene comic, Saša Dobrila's Cat's Castle appeared only as late as during German occupation in 1941. Saša Dobrila, along with Miki Muster (Slovene Disney) and Marjan Amalietti, is considered to belong to the first generation of Slovene illustrators. They are all born 1920-1925. As late as twenty years after that (1945-1949), the second generation appeared with Kostja Gatnik at its helm (the rest being Jelko Peternelj, Vladimir Herceg, Marjan Manček, etc.). Gatnik introduced underground to Slovenia and Yugoslavia (under obvious Crumb's influence). Over the following twenty years (1960-1965) the third generation whose most prominent representative is Tomaž Lavrič, a master illustrator and a chameleon comics who is also the only Slovene who made it abroad, began to emerge (the rest being Zoran Smiljanič, Iztok Sitar, Dušan Kastelic, etc.). A special chapter of this history is Slovene magazine Stripburger (1992) which primarily represents ex-Yugoslav non-commercial authors in the West (Jaka Klemenčič, Vladan Nikolić, Dunja Janković, etc.). Towards the end of the past century, a group of women authors appeared, a case not known in the past. These authors create extremely interesting comics layered with eroticism (Mateja Kocjan, Saša Kerkoš, Mina Žabnikar, etc.).

Promocije KNJIGA

Ranko Munitić

## ESTETIKA ANIMACIJE

(FCS i FPU Beograd, urednik Rastko Ćirić, 2007.)

Izgleda da je moralo da prođe 25 godina od Uvoda u estetiku kinematografske animacije, davno rasprodatog zajedničkog izdanja Univerziteta umetnosti iz Beograda i Filмотеке 16 iz Zagreba. Od 1982. godine ova važna studija nije izgubila od aktuelnosti - teze koje je Munitić postavio nisu zastarele pojavom kompjuterske animacije i digitalnih tehnika, jer su u pitanju opšte i suštinske odlike animacije kao medija, te se mogu primeniti na svaku vrstu stroboskopske pokretne slike. Novi naslov Estetika animacije kraći je i tačniji od prethodnog, materija je dopunjena iskustvima iz proteklih decenija i zaokružena u celovit sistem unutar kojeg se animacija razmatra. Novo, završno poglavlje, posvećeno je aktuelnom fenomenu - digitalnoj animaciji i suštinskim promenama koje ona unosi koliko u praksu (stvaranje animiranih filmova) toliko i u teoriju (razmišljanje o novim animacijskim horizontima odnosno gradivnim mogućnostima). Novost je i dodatak Sto animiranih filmova u izboru Ranka Munitića, italijanskog istoričara animacije Đanalberta Bendacija i urednika ove edicije. Ova Hronoantologija u direktnoj je vezi sa sadržajem knjige i pokušava da predstavi najvažnija animirana ostvarenja od samih početaka do danas, u isti mah i da odslika kontinuitet ove umetnosti.

Poseban kuriozitet čini predgovor klasika animiranog filma Aleksandra Aleksejeva (1901-1982), ruskog emigranta koji je živeo u Parizu i izumitelja čuvenog igličastog ekrana (ecran d'épingles), jedinstvene i izuzetno teške tehnike animiranog filma. Njegov film Noć na pustoj gori smatra se ne samo klasičnim, već i jednim od najuticajnijih animiranih filmova uopšte.



Ranko Munitić

## AESTHETICS OF ANIMATION

(edited by Rastko Ćirić, FCS/FPU, 2007)

It seems that 25 years has had to elapse since An Introduction to Aesthetics of Cinematographic Animation, a long-time sold out joint edition by Belgrade University of Arts and Zagreb's Filмотека 16. Since 1982, this important study has not lost its topical momentum - ideas which Munitić then set forth did not become obsolete with the appearance of computer animation and digital techniques, because they are about general and essential characteristics of animation as a medium, and they can be applied to any kind of stroboscopic motion picture.

The book's new title, Aesthetics of Animation, is shorter and more accurate than its predecessor, the material is enriched with the experience from the past decades and it is rounded in an integral system within which animation is considered. There is a new, final chapter, dedicated to a new phenomenon - digital animation and substantial changes it introduced both in practice (creation of animated films) and theory (thinking about new animation horizons, that is, about building possibilities). Another novelty is also an addition, One Hundred Animated Films, a selection by Ranko Munitić, Giannalberto Bendazzi, an Italian historian of animation, and the editor of this edition. This Chronoanthology, directly linked to the contents of the book, attempts to represent most significant animated works since the beginning of animation, while at the same time reflect the continuity of this art. A special curiosity is the foreword to the book written by a classic author of animated film, Alexandre Alexeieff (1901-1982), a Russian emigre who lived in Paris and an inventor of famous pin screen (ecran d'épingles), a unique and exceptionally difficult technique of animation. His film, Night on Bold Mountain (Eine Nacht auf dem kahlen Berge, 1933), is considered to be not only a classic, but also one of the most influential animated films in general.



**Dečje novine**, najveći izdavač listova, časopisa i knjiga za decu u bivšoj Jugoslaviji, začete su u jednoj osnovnoj školi u Gornjem Milanovcu krajem 1956. godine. Nekoliko nastavnika, pravih entuzijasta, zajedno su sa svojim učenicama osnovali redakciju i 12. januara 1957. izdali prvi broj lista Dečje novine u svega 1000. primeraka. Za veoma kratko vreme, ovaj školski list će pod rukovodstvom Srečka Jovanovića (1930) i Aleksandra Lazarevića (1929-1999) izrasti u veliku novinsko-izdavačku kuću. Od samog početka, što je kako se pokazalo, za srpski strip bilo od ogromnog značaja, u Dečjim novinama su se sa posebnom pažnjom odnosili prema stripu, a naročito domaćem. Stripovi su uvek nalazili mesta, kako u specijalizovanim, tako i u ostalim listovima i časopisima, pa se s punim pravom može tvrditi da su priče u slikama, u toku nekoliko decenija, predstavljale jedno od glavnih obeležja ove renomirane kuće. Na tom planu su Dečje novine, pre svega, zahvaljujući svom dugogodišnjem glavnom uredniku Srečku Jovanoviću, učinile za razvoj domaćeg stripa više od svih ostalih izdavača. Gotovo da nema značajnijeg srpskog (a i jugoslovenskog) autora koji nije objavio ili reprizirao strip u nekom od njenih brojnih izdanja. A pojedini listovi i časopisi kao što su Nasmeljane novine, Nikad robom, Crtana škola, Kuriri, Yu strip i Profil bili su u potpunosti posvećeni radovima domaćih scenarista i crtača. Tokom devedesetih, ovaj izdavački gigant je sve više zapadao u krizu, koja je, zbog nagomilanih dugova, kulminirala pre tri godine pokretanjem stečajnog postupka. Povodom 50-ogodišnjice nastanka Dečjih novina nedavno se pojavila memoarska knjiga Srečka Jovanovića Veliki san. U njoj se na topao i nadahnut način govori o jednom vremenu i autorima koji su šezdesetih godina prošlog veka svojim crtanim pričama ispisali neke od najlepših stranica domaćeg stripa.

*Zdravko Zupan*



**Dečje novine (Children's Newspapers)**, the largest publisher of children's newspapers, magazines and books in former Yugoslavia were conceived in a primary school in the town of Gornji Milanovac, central Serbia, towards the end of 1956. A number of teachers, true enthusiasts, set up an editorial office and on January 12th 1957 published the first edition of Dečje novine in mere 1,000 copies. In a surprisingly brief period of time, this school paper grew into a large publishing house - under the leadership of Srećko Jovanović (1930-) and Aleksandar Lazarević (1929-1999). From the very beginning of its publishing enterprise, Dečje novine devoted special attention to comics, especially those by domestic authors, which, as it turned out, was of enormous significance for Serbian comics.

Comics have always found their place in Decije novine's numerous papers and magazines, so one can freely say that stories told in pictures, were this renowned publishing house's main features over a number of decades. In this respect, Dečje novine - primarily owing to its long-time editor Srećko Jovanović - did more for domestic comics than any other publisher. There is almost no significant Serbian (or Yugoslav) author who did not publish or reprint his comic in some of Dečje novine's numerous editions. Some papers and magazines such as Smiling newspaper, Never a slave, Graphic school, Couriers, Yu strip and Profil were fully devoted to works by domestic scriptwriters and graphic artists. During the 1990s, this publishing giant was increasingly sinking in a financial crisis, which - due to accumulated debts - culminated three years ago in the official start of a receivership procedure.

Prompted by the fiftieth anniversary of Dečje novine's foundation, Srećko Jovanović's memoir Great Dream recently came out. In a warm and inspired manner, the book speaks about a time and authors who in the 1960s filled some of the most beautiful pages of domestic comics.

*Zdravko Zupan*



Vasa Pavković **NAŠ SLATKI STRIP**

*Narodna knjiga Alfa, Beograd 2003, str. 164.*

Naš slatki strip predstavlja pokušaj da se piše o domaćim strip autorima i strip edicijama. I ova knjiga je realizovana u okviru dva poglavlja. U prvom, Naš svet, autor se bavi srpskim i hrvatskim autorima, a u drugom delu, Naš prostor, istorijom domaćih strip edicija. Knjigu otvaraju tekstovi o autorima predratnog beogradskog kruga: Kuznjecovu, Lobačevu, Navojevu, Solovjevu te Andriji Mauroviću. Potom slede tekstovi o poratnim crtačima: Dobriću, Suliću, Buinu, Veselinoviću, Bogičeviću, Mitroviću, Atanackoviću, Đurđiću, Krnjetinu. Tu su i tekstovi o Bednjanecu, Kordeju, ali i novim srpskim crtačima iz 80-ih: Keru, Slavkoviću, Nenadovu, Janjetovu kao i Wostoku i Zografu...

U Poglavlju Naš prostor, između ostalih, prikazani su istorijati: Politikinog zabavnika, Mike Miša, Kekeca, edicija Nikad robom, Biblioteka Lale, Crtani romani, ali i revija Panorama, Zenit, Stripoteka, Strip art, Cak, Eks almanah, Cepelin... Knjiga je ilustrovana kadrovima iz slavni stripova domaćih autora, a objavljena u ediciji Slučaj, br. 40.

Vasa Pavković **OUR SWEET COMICS**

*Narodna knjiga/Alfa, Belgrade 2003, p. 164.*

Our Sweet Comics sets out to write about domestic comic authors and comic book editions. This book, too, is executed in two chapters. In the first chapter, titled Our World, the author elaborates on Serbian and Croatian authors, while in the second part, titled Our Space, he deals with the history of domestic comic book editions. The book opens with authors from the pre-WWII Belgrade circle: Kuznjecov, Lobačev, Navojev, Solovjev and Andrija Maurović. This is followed by texts on post-war illustrators: Dobrić, Sulić, Buin, Veselinović, Bogičević, Mitrović, Atanacković, Đurđić, Krnjetin. The book includes authors such as Bednjanec and Kordej, but also new Serbian artists from the 1980s: Kerac, Slavković, Nenadov, Janjetov, as well as Wostok and Zograf...

In Our Space chapter, we have histories of Politika magazine, Mika Miš, Kekec, Nikad robom, Biblioteka Lale, Crtani romani, but also of Panorama revue, Zenit, Stripoteka, Strip art, Cak, Eks almanah, Cepelin... The book is illustrated with frames from famous comics by domestic authors, published in Slučaj edition, No 40.



Vasa Pavković **SLATKI STRIP**

*Narodna knjiga Alfa, Beograd 2001, str. 174.*

Slatki strip pokušava da u dva dela obradi strip autore iz Novog sveta, odnosno Amerike, i Starog sveta, odnosno Evrope. U prvom poglavlju obrađeni su, između ostalih: Vindzor Mek Kej, Džordž Herimen, MakManus, Harold Foster, Aleks Rejmond, Milton Kanif, Hose Luis Salinas, Voren Tafts i Bil Voterson. U drugom delu obrađeni su: Moris i Gošini, Jakoviti, Gošini i Uderzo, Franken, Žiro i Šarlje, Hezus Blasko, O Donel i Holdovej, Prat, Palasisos, Šalan, Herman, Buržon, Vens, Abuli i Bernet, Rene Stern. U kratkim tekstovima razmatrane su biografije i najvažniji stripovi ovih i mnogih drugih autora. Knjiga je ilustrovana kadrovima iz čuvenih stripova. Objavljena je u ediciji Slučaj, kao knjiga br. 14.

Vasa Pavković **SWEET COMICS**

*Narodna knjiga/Alfa, Belgrade: 2001, p. 174.*

Sweet Comics sets out to deal, in two parts, with New World comic authors from the USA, and those from the Old World - Europe. The first chapter elaborates, among others, on Winsor McCay, George Harriman, McManus, Harold Foster, Alex Raymond, Milton Caniff, Jose Luis Salinas, Warren Tufts and Bill Watterson. The second part deals with Morris & Gosciny, Jacovitti, Gosciny & Uderzo, Franquin, Giraud and Charlier, Jesus Blasco, O'Donnell and Holdaway, Pratt, Palacios, Chaland, Hermann, Burgon, Vance, Abuli and Bernet, Rene Sterne.

Biographies and most significant comics by these and many other authors are considered in brief entries. The book, published in Slučaj edition as Book 14, is illustrated with frames from famous comics.

# ČARDAK NI NA NEBU NI NA ZEMLJI: RAĐANJE I ŽIVOT BEOGRADSKOG STRIPA, 1934 – 1941

*Tematska izložba po istoimenoj knjizi  
Žike Bogdanovića*

Posle više od sedam decenija, pred jednim posve novim naraštajem, pojavljuje se delo koje predstavlja u integralnom vidu ono što se u Beogradu događalo između 1934. i 1941. godine, kao izraz jednog plemenitog napora i jedne lepe istorije.

Radi se o knjizi Čardak ni na nebu ni na zemlji Žike Bogdanovića, našeg istaknutog poznavaoaca i teoretičara stripa, svojevremeno i pokretača i urednika časopisa Pegaz koji je u mnogome izmenio i unapredio naše razmišljanje o popularnoj kulturi uopšte. Čardak ni na nebu ni na zemlji predstavlja obimnu, bogato ilustrovanu studiju o stripu koji je tokom tridesetih godina nastajao u Beogradu, učinivši ga, i obimom i kvalitetom, jednim od četiri ili pet najuglednijih evropskih produkcionih centara tog vremena.

Kako nam se predstavlja u ovoj knjizi, bilo je to moguće zahvaljujući snažnoj imaginalnoj i sjajnom crtačkom umeću nekolicine tada veoma mladih autora koji su se, sticajem okolnosti, našli u Beogradu: izdavači iz Politike, Vremena i Pravde, odnosno urednici specijalizovanih strip-magazina poput Mike Miša, Mikijevo Carstva i Politikinog zabavnika, ali, iznad svega, snažne crtačke i pripovedačke fizionomije kakvi su bili Đorđe Lobačev, Nikola Navojević, Sergej Solovjev, Đuka Janković, Konstantin Kuznjecov, Branko Vidić, Aleksije Rahnner, Ivan Šenšin, Sebastijan Lehner i drugi. Čardak ni na nebu ni na zemlji čini delo na kome je Žika Bogdanović radio više od trideset godina i koje nam sada, u sjajnoj prezentaciji izdavača, Ateneuma i Informatike iz Beograda, ukazuje na upečatljive početke srpskog stripa, još jednog ovdašnjeg kulturnog postignuća koje gotovo da je bilo prepušteno potpunom zaboravu.



## THE CASTLE BETWEEN THE EARTH AND THE SKY: THE BIRTH AND LIFE OF BELGRADE COMICS, 1934 - 1941

*A thematic exhibition based  
on the book of the same title by  
Žika Bogdanović*

After more than seven decades, a book which in an integral fashion portrays what used to happen in Belgrade between 1934 and 1941 is now appearing before a totally new generation as an expression of a noble effort and a beautiful history.

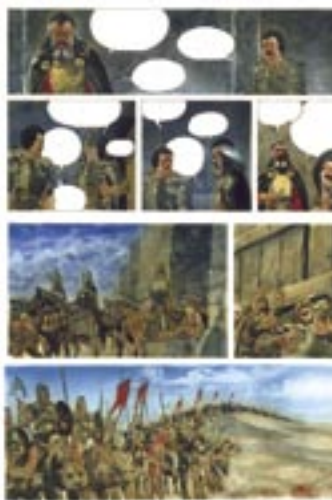
This is The Castle Between the Earth and the Sky by Žika Bogdanović, our prominent connoisseur and theoretician of comics, and also the driving force and the editor of Pegasus magazine, the man who, to a large extent, changed and improved our thinking about popular culture in general. The Castle Between the Earth and the Sky is a comprehensive, richly illustrated study about comics that were created in Belgrade during 1930s, making this city, by volume and quality of their production, one of the four or five most reputable European comics publishing centres of the time.

As the book tells us, this was made possible owing to the strong imagination and brilliant graphic skills of a few young authors of the time who, by vagaries of chance, found themselves in Belgrade: various publishers from Politika (Politics), Vreme (Time) and Pravda (Justice), and editors of specialised comics magazines such as Mika Miš, Mickey's Realm, and Politika's Fun Book, but above all, strong picture-making and story-telling personalities such as Đorđe Lobačev, Nikola Navojević, Sergej Solovjev, Đuka Janković, Konstantin Kuznjecov, Branko Vidić, Aleksije Rahnner, Ivan Šenšin, Sebastijan Lehner and others. The Castle Between the Earth and the Sky is a work on which Žika Bogdanović spent over 30 years, which now - in its a splendid presentation by publishers Ateneum and Informatika - points at these vivid beginnings of Serbian comics. It is, in itself, a yet another cultural achievement which was nearly left to pass into total oblivion.

Promocije KNJIGA BOOK launches



AUKCIJA / AUCTION KLUB OBOŽAVAOCA STRIPA, NOVI SAD:  
AUKCIJA ORIGINALNIH STRIP TABLI DOMAĆIH I INOSTRANIH UMETNIKA  
COMIC BOOK LOVER'S FUN CLUB, NOVI SAD:  
AUCTION - ORIGINAL COMICS PIECES BY DOMESTIC AND FOREIGN ARTISTS  
Mala sala, Subota, 29. 9. 2007. 11h





# PROGRAM 5. MEĐUNARODNOG SALONA STRIPA

## 27. SEPTEMBAR, ČETVRTAK

**Od 16h**, Happy Center SKC: BERZA STRIPA

**19h**, OTVARANJE IZLOŽBI SALONA:

Mala sala, Velika sala: IZLOŽBA NAJUSPEŠNIJIH RADOVA SA KONKURSA 5. MEĐUNARODNOG SALONA STRIPA  
Srećna Galerija: JOHN HIGGINS (Velika Britanija), izložba gosta

Galerija SKC: IGOR KORDEJ (Hrvatska), izložba gosta  
Galerija Circus: ČARDAK NI NA NEBU NI NA ZEMLJI: rađanje i život beogradskog stripa od 1934. do 1941., tematska izložba (po istoimenoj knjizi Žike Bogdanovića dobitnika ovogodišnjeg specijalnog priznanja za doprinos srpskom stripu) (izložbe su otvorene od 27.09 - 30.09. 2007. od 10h - 20h, nedeljom 13h - 20h)

**20h**, Velika sala: SVEČANA CEREMONIJA OTVARANJA I DODELE NAGRADA 5. MEĐUNARODNOG SALONA STRIPA

## 28. SEPTEMBAR, PETAK

**Od 11h**, Happy Center SKC: BERZA STRIPA

**17h**, Velika sala: „POGLAVICA BEZ PLEMENA“, projekcija sa autorima (IGRANI FILM O ZAGORU: „Film posvećen svim hrabrim ratnicima koji su se uz pomoć vere oslobodili“; Darkwood production; režija: Svetozar Ljubojević Ljuba; sniman na lokalitetima Fruške Gore i okoline Novog Sada; trajanje: 45. min.)

**18h**, Velika sala: ŽIKA BOGDANOVIĆ, „ČARDAK NI NA NEBU NI NA ZEMLJI, RAĐANJE I ŽIVOT BEOGRADSKOG STRIPA, 1934 – 1941“ (Ateneum, Informatika, 2006.), razgovor o knjizi: Žika Bogdanović, Slobodan Ivkov, Ranko Munitić.

**19h**, Velika sala: IGOR KORDEJ (Hrvatska), predstavljanje gosta

**20 h**, Velika sala: JOHN HIGGINS (Velika Britanija), predstavljanje gosta

**21h**, Velika sala: PROGRAM KRATKIH ANIMIRANIH FILMOVA RASTKA ČIRIĆA, projekcija, CRTANI FILM I STRIP: PIONIRI (1906-1916.), izbor filmova za projekciju: Rastko Čirić

## 29. SEPTEMBAR, SUBOTA

**Od 11h**, Happy Center SKC: BERZA STRIPA

**11h**, Mala Sala: AUKCIJA ORIGINALNIH STRIP TABLI

DOMAĆIH I INOSTRANIH UMETNIKA, Klub obožavalaca stripa, Novi Sad

12h, Velika sala: PREDSTAVLJANJE WEB STRANICA SPECIJALIZOVANIH ZA STRIP, stripovi.com (Marko Šunjić, Zagreb), strip vesti (Zlatko Milenković, Novi Sad), upps (Marko Stojanović, Beograd)

14h, Velika sala: STRIP FESTIVALI U REGIJI (Tihomir Tikulin, CRŠ - Zagreb, Darijo Antunović, MaFest – Makarska), predstavljanje

16h, Velika sala: 80 GODINA SLOVENAČKOG STRIPA (Iztok Sitar, Slovenija)

17h, Velika sala: STUDIO ZA NOVI STRIP, Bojan Janković, Danilo Stojić promocija izdanja

18h, Velika sala: VASA PAVKOVIĆ: (NAŠ) SLATKI STRIP, promocija knjiga

19h, Velika sala: SREČKO JOVANOVIĆ: VELIKI SAN / DEVET CRTAČA DEČIJIH NOVINA, razgovor: Srećko Jovanović, Vasa Pavković, Radivoj Bogičević, Slobodan Ivkov

20h, Velika sala: UMETNOST I TRŽIŠTE: KAKO PLASIRATI TALENAT, GREG KOKS (SAD), predavanje

21h, THE WOODLANDS, predstavljanje multidisciplinarnog međunarodnog projekta, Greg Koks i Aleksandar Sotirovski (Makedonija).  
FLASH 3D ANIMACIJA: POSTANITE MAJSTOR ZANATA, prezentacija - Olivije Duval (Francuska)

## 30. SEPTEMBAR, NEDELJA

**Od 13h**, Happy Center SKC: BERZA STRIPA

14h, Velika sala: PROMOCIJE IZDAVAČA: Luxor, Markentprint, System Comics, Beli put, Strip Pressing, Dirty Edition, Tink Tank.

16h, Velika sala: ŠLIC, promocija strip magazina, razgovor

17h, Velika sala: RANKO MUNIĆ: ESTETIKA ANIMACIJE, (FCS i FPU Beograd, urednik Rastko Čirić, 2007.), razgovor o knjizi: Ranko Munitić, Rastko Čirić. HRONOANTOLOGIJA: IZBOR 10 NAJVAŽNIJIH ANIMIRANIH FILMOVA OD 1892. DO DANAS. Iz korpusa od 100 filmova predstavljenih u knjizi, izbor filmova za projekciju: Rastko Čirić

20h, Velika sala: FILM NOIR, predstavljanje dugometražnog animiranog filma.

Međunarodni salon stripa zadržava pravo izmene programa

# 5th INTERNATIONAL COMICS SHOWROOM PROGRAMME

## 27 SEPTEMBER, TUESDAY

Starting at 1600, Happy Center SKC: COMICS STOCK EXCHANGE

1900, OPENING OF SHOWROOM'S EXHIBITIONS  
Main Hall, Small Hall: EXHIBITION OF MOST SUCCESSFUL WORKS SUBMITTED TO THE 5th INTERNATIONAL COMICS SHOWROOM'S CONTEST

Happy Gallery: JOHN HIGGINS (UK), guest's exhibition  
SKC Gallery: IGOR KORDEJ (Croatia), guest's exhibition  
Circus Gallery: THE CASTLE BETWEEN THE EARTH AND SKY: The birth and life of Belgrade comic books 1934-1941, (ČARDAK NI NA NEBU NI NA ZEMLJI: rađanje i život beogradskog stripa od 1934. do 1941.), a theme exhibition (based on a book of the same title by Žika Bogdanović, the winner of this year's special award for general contribution to Serbian comics)  
(Exhibitions are open 27-30 Sep 2007, 1000 - 2000 hrs, Sundays 1300 - 2000 hrs)

2000, Main Hall: OPENING AND AWARDS GIVING CEREMONY OF 5th INTERNATIONAL COMICS SHOWROOM

## 28 SEPTEMBER, FRIDAY

Starting at 1100, Happy Center SKC: COMICS STOCK EXCHANGE

1700, Main Hall: THE CHIEFTAIN WITHOUT A TRIBE, screening of a film presented by authors (A FEATURE FILM ABOUT ZAGOR: "A film dedicated to all brave warriors who liberated their own minds through faith"; produced by Darkwood; directed by Svetozar Ljubojević Ljuba; shot on locations in Mount Fruška Gora and in Novi Sad suburbs; duration: 45 min)

1800, Main Hall: ŽIKA BOGDANOVIĆ, book discussion, THE CASTLE BETWEEN THE EARTH AND THE SKY: The birth and life of Belgrade comics, 1934-1941 (Ateneum/Informatika, 2006), participants: author Žika Bogdanović, Slobodan Ivkov, Ranko Munitić

1900, Main Hall: IGOR KORDEJ (Kordej, Croatia), introducing Showroom's guest

2000, Main Hall: JOHN HIGGINS (UK), introducing Showroom's guest

2100, Main Hall: SHORT ANIMATED FILMS by RASTKO ČIRIĆ, screening  
CARTOON AND COMICS: PIONEERS (1906-1916), screening (selected by Rastko Čirić)

## 29 SEPTEMBER, SATURDAY

Starting at 1100, Happy Center SKC: COMICS STOCK EXCHANGE

1100, Small Hall: AUCTION - ORIGINAL COMICS PIECES BY

DOMESTIC AND FOREIGN ARTISTS, Comic Book Lover's Fun Club, Novi Sad

1200, Main Hall: PRESENTING WEB PAGES SPECIALISING IN COMICS, stripovi.com (Marko Šunjić, Zagreb), strip vesti (Zlatko Milenković, Novi Sad), upps (Marko Stojanović, Beograd)

1400, Main Hall: COMICS FESTIVALS IN REGION (Tihomir Tikulin, CRŠ - Zagreb, Darijo Antunović, MaFest - Makarska), presentation

1600, Main Hall: 80 YEARS OF SLOVENE COMICS (Iztok Sitar, Slovenia)

1700, Main Hall: NEW COMICS STUDIO, Bojan Janković, Danilo Stojić, promotion of a publication

1800, Main Hall: VASA PAVKOVIĆ: (OUR) SWEET COMICS, book promotion

1900, Main Hall: SREČKO JOVANOVIĆ: GREAT DREAM / NINE ILLUSTRATORS OF DEČJE NOVINE (CHILDREN'S NEWSPAPERS), discussion: Srećko Jovanović, Vasa Pavković, Radivoj Bogičević, Slobodan Ivkov

2000, Main Hall: ART AND ITS MARKET: HOW TO PLACE A TALENT, GREGG COXS (USA), lecture

2100, Main Hall: THE WOODLANDS, presentation of a multi-disciplinary international project, Gregg Cox and Aleksandar Sotirovski (Macedonia).

FLASH 3D ANIMATION: BECOME A TRUE MASTER, presented by OLIVIER DUVAL (France)

## 30 SEPTEMBER, SUNDAY

Starting at 1300, Happy Center SKC: COMICS STOCK EXCHANGE

1400, Main Hall: PROMOTING PUBLISHERS: Luxor, Markentprint, System Comics, Beli put, Strip Pressing, Dirty Edition, Tink Tank.

1600, Small Hall: ŠLIC (ZIPPER), promotion of a comics magazine, discussion

1700, Main Hall: RANKO MUNITIĆ: AESTHETICS OF ANIMATION, (edited by Rastko Čirić, FCS/FPU, 2007), book discussion: Ranko Munitić, Rastko Čirić.  
CHRONOANTHOLOGY: A SELECTION OF 10 MOST SIGNIFICANT ANIMATED FILMS SINCE 1892, from the body of 100 films presented in the book, screening selection by Rastko Čirić

2000, Main Hall: FILM NOIR, a presentation of animated feature film.

International Comics Showroom reserves the right to modify programme

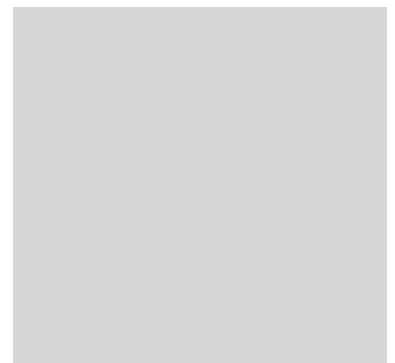
Tat vulla commy nibh et,  
vullandignit illut ullam-  
consed dui bla feu feugue  
core magna faci et praestio-  
num nostrud ea feugait vel  
ing enisi.

Ming etum zzrilit, venis  
alit vel ulla feuis ad ex es-  
sequip esse dolortin hent  
lum iniatuercin ulput vulput  
aliquis cincilla con velenim  
am zzriustrud tatet nullum  
num nostrud tionum zzriure  
vullum iureetue commolo  
rpraessenis dolor am nibh  
ecte ex euisi.

Gait eugait nonsequis acilit  
lor am nulputa tumsan vel  
iureet exeraestio cons nisit,  
sim eugait atie modiamet  
dunt la adiam inim vel do-  
lore delent acing ea facidunt













5. MEĐUNARODNI SALON STRIPA,  
Beograd, 2007.  
5th INTERNATIONAL COMICS  
SHOWROOM, Belgrade, 2007

*Izdavač / Publisher*

Studentski kulturni center Beograd  
Student Cultural Center (SKC), Belgrade  
Kralja Milana 48  
Tel. (+381 11) 360 20 11  
Fax. (+381 11) 360 20 20  
[www.skc.org.yu](http://www.skc.org.yu)

*Za izdavača / For the publisher*

Vladan Cerović, direktor SKC-a / SKC  
director

*Partner*

DNK Film Factory, Beograd  
Milentija Popovića 29, Belgrade  
[www.dnkfilmfactory.co.yu](http://www.dnkfilmfactory.co.yu)

*Privedivač izdanja / Editor*

Dejan Nikolaj Kraljačić

*Dizajn i prelom / Design and Typesetting*

Vedran Eraković

*Prevod / Translation*

Dušan Đurić

*Fotografije / Photographs*

Srđan Veljović, Bane Radišić, Predlag  
Mladenović

*Štampa / Printed by*  
LUXOR CO, Beograd

*Tiraž / Circulation*

300